MUSC102 World Music
This course will explore the diversity and range of musical expression around the world by immersing ourselves in a combination of extensive reading, listening to recordings, viewing videos, discussion, in-class performances, and attending related cultural events. The world as a whole will be briefly surveyed and regional traits will be identified. Emphasis will be placed on specific pieces, genres, and countries, discovering cross-cultural commonalities and differences along the way.

Course objectives include providing students with significant contact with a diversity of the world’s peoples and their music; acquainting students with major music culture areas of the world; helping students recognize and appreciate the music of diverse peoples and their instruments of music; and introducing students to scholarship and recordings of traditional and modern music from around the world.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Prereq: None

MUSC103 Materials and Design
Music consists of sounds and silences. Diverse composers, songwriters, performers, and improvisers use these basic materials in accordance with their particular musical idioms and traditions. Sometimes music is passed down aurally; sometimes it is written down as a set of instructions for performers or as a record of an ephemeral sonic event. This course is an introduction to contemporary Western musical design and notation. Throughout the semester, we will improve our musicianship through singing, playing, listening, analyzing, reading, and composing. We will learn common terminology for sounds and their properties of frequency, duration, volume, and timbre. We will analyze and employ methods of organizing musical materials into songs and compositions. We will learn the notational system widely used for European art music, discussing its strengths, weaknesses, and relevance to popular and non-Western musics. By the end of the semester, students will be able to recognize written symbols and vocabulary for pitch, rhythm, volume, speed, form, articulation, and expression; perform simple notated pieces vocally or at the keyboard; transcribe, perform, and/or transpose simple pieces of music by ear; and compose simple pieces. In the fall semester, those compositions will draw on the means and methods of Renaissance counterpoint; in the spring semester, they will examine techniques of composing, notating, and improvising with digital audio tools.

Students can achieve success in this course without previous musical knowledge.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Prereq: None

MUSC105 Music History Seen From Keyboard Instruments
Most composers, from the earliest to the present, write keyboard music.

Invented by the ancient Greeks the pipe organ is the oldest keyboard instrument. Various plucked-string instruments, such as the harpsichord, were perfected in Europe in the 17th and 18th centuries. At first keyboard music spread slowly around the globe with these hand-crafted instruments. Because they are relatively easily transported harpsichords were shipped home by travelers and sent abroad as gifts. Pipe organs which are more expensive and cumbersome were sent first to the Americas by the Spanish in the 17th century and to the Ottoman Sultan. As the 19th century progressed piano manufacturing evolved and increased and it became an expected piece of living room furniture, which coincided with mass-produced musical scores. Both developments allowed music-making to be accessible to larger numbers of people than previous eras. The advent of radio and other mass-media in the 20th century brought the musical saturation we think normal today. After 1970 electronic keyboard overtook pianos in numbers.

Students will be encouraged to use their keyboards as we explore this broad, still growing repertoire.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Prereq: None

MUSC106 A Thousand Years of Music History
This course will offer a history of European art music from the early Middle Ages to the present day. Featured composers will include Hildegard, Machaut, Strozzi, Bach, Handel, Mozart, Beethoven, Debussy, Stravinsky, Beach, and Cage. Students will relate course content to art, architecture, and literature of the periods, as well as to major economic and historical events. We will explore the technical workings of music and together build a vocabulary for analyzing music and articulating a response to it; music will be interpreted as a cultural phenomenon. By the end of the semester, students should be equipped for a lifetime of informed listening.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Prereq: None

MUSC108 History of Rock and r&b
This course will survey the history of rock and r&b (broadly defined as a conglomeration of loosely connected popular musical genres) from their origins in the 1940s and ‘50s through the early 1990s. Three parallel goals will be pursued: to become literate in the full range of their constituent traditions; to experience the workings of the music industry by producing group projects; and to become familiar with a variety of theoretical approaches to the music, confronting issues such as economics of the industry, race relations and identities, youth culture and its relationship to American popular culture, and popular music as a creative, cultural, and social force. For the midterm and final projects, the class will form a music industry in microcosm (musicians, journalists, producers, video and sound engineers, visual artists), resulting in audio and video releases and a magazine.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Prereq: None

MUSC109 Introduction to Experimental Music
This course is a survey of recent electronic and instrumental works, with emphasis on the works of American composers. Starting with early experimentalists John Cage and Henry Cowell, seminal works of Earl Brown, Christian Wolff, and Morton Feldman will be studied, followed by more recent electronic and minimal works of La Monte Young, Terry Riley, David Behrman, Gordon Mumma, Robert Ashley, Steve Reich, Philip Glass, and Meredith Monk, and finishing with younger crossover composers, including Laurie Anderson, Glenn Branca, and John Zorn. The course includes lectures, demonstrations, and performances, occasionally by guest lecturers.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
This course will introduce students to one of the world’s great musical traditions, one that has been part of Wesleyan’s renowned World Music Program for more than 40 years. Students will learn beginning performance techniques in melody (raga) and rhythm (tala), the cornerstones of South Indian music. Through a listening component, they will also learn to identify important ragas (melodic modes). Lectures will cover a wide range of topics, including karnatak (classical) music, temple and folk traditions, music in South Indian film, and pop music. Readings and lectures will also provide the historical and cultural context for this rich and diverse musical world and will prepare students for the fullest possible enjoyment of the annual Navaratri Festival in October.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Prereq: None

MUSC116 Visual Sounds: Graphic Notation in Theory and Practice

There are many different kinds of graphic scores, some providing very minimal performance instruction and, therefore, requiring considerable interpretative strategies, others replete with detailed instructions, differing from conventional scores more in layout than in concept. Are these scores art or music, or some kind of fusion? How does indeterminacy relate to performance in comparisons with traditional notation?

This course will be a forum to study and analyse graphic scores by Mark Applebaum, Anthony Braxton, Earle Brown, Herbert Brün, John Cage, Cornelius Cardew, Anestis Logothetis, Roman Haubenstock-Ramati, Alvin Lucier, Robert Moran, Boguslaw Schäffer, and new generations of emerging composers. One of the reason composers started to experiment with graphic scores in the 1950s and ’60s was to develop a kind of musical notation that could be read, and therefore performed, even by those who did not identify as musically literate. This course is, accordingly, open to all students; no prior knowledge or instrumental expertise is required.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Prereq: None
variety of musicians, identify aesthetic and cultural trends, and study the local industry that supported them. Student research, interpretation, and writing will be emphasized throughout the semester.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Prereq: None

**MUSC126F Poetry and Song (FYS)**

Students will read poems by major poets in English (including Yeats, Shelley, Shakespeare, many living poets) and study settings of these poems by composers (Ives, Barber, Britten, etc.). We will also study the lyrics of many recent popular songs that can be read as poetry, including lyrics of Steely Dan, Patti Smith, and of course The Beatles. The final topic of the class will be, pro and con--did Bob Dylan deserve the Nobel Prize for Literature?

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-MUSC
Prereq: None

**MUSC127 Popular Music in Contemporary China**

As in the rest of the world, popular music dominates contemporary China’s music industry and consumption. Yet China’s popular music market also presents unique issues of state-sponsored popular culture intersecting with the bottom-up popular taste and desire, the repressive collective “we” intersecting with the resilient individual “I” in artistic expressions, and the imagined “ancient China” intersecting with the modern sound and technology. This course offers an opportunity for students to explore aesthetic, political, and cultural meanings contained in popular music through in-depth research projects on a number of important pop musicians and bands in Reform China from the 1980s to the present. Writing at the university level will be emphasized through the written assignments.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Identical With: CEAS259
Prereq: None

**MUSC128F Music and the Moving Image: From Music Video to Film to Digital Media (FYS)**

On August 1, 1981—the day that a cable TV channel playing music videos 24/7 made its debut—the inaugural video aired on MTV by the band The Buggles announced to viewers, "Video Killed the Radio Star." Since the launch of MTV, music videos have shaped popular culture, and their production, narrative, multimodal, and editing aesthetics have influenced other musical screen media, including film, commercials, television title sequences and end credits, film trailers, live concert films, video games, YouTube fan remixes and more. The development of digital new media technologies made the production technologies once only accessible to commercial record labels and production companies available to fans and consumers on their computers, cameras, and mobile media devices. This course explores the relationships between music and moving images (e.g. television, film, computer, video games, mobile media, digital media), and how the music video format has influenced modes of music making, performance, reception, and circulation. Music videos have shaped the aesthetic style of a wide range of screen media genres, serving as a form of branding popular music and artists, introducing experimental and avant-garde techniques to a mass audience, and facilitating participatory fan musicking. This course thinks deeply about several key issues concerning music and moving images (e.g. virtuality, identity politics, cross-cultural exchange, participatory musicking, fandom, virtuosity, adaptation, branding, liveness, nostalgia), examining how screen media with their visual and auditory content can be listened to and read as cultural texts.

Case studies in this seminar range from the history, genre expectations, and experimentalism of music videos to ethnographic filmmaking, from the visual album (Beyoncé’s LEMONADE) to fan produced video game music machinima, from the sound design of documentary film to the movie musical, from Hollywood compilation soundtracks to the pace, camera angles, and dance sequences of post-MTV Bollywood film, from 8-bit video game sound to the music pedagogy of children’s television programs (Sesame Street’s “Geometry of Circles” scored by Philip Glass), and from the use of pre-existing music in television commercials (United Airlines’ use of George Gershwin’s RHAPSODY IN BLUE, Michael Jackson’s “Billie Jean/New Generation” for Pepsi), video games (ETERNAL SONATA, TETRIS), and mobile media apps (the Clapping Music app, the John Cage Prepared Piano app) to expressions of Indigenous musical modernity (Tanya Tagaq’s multimedia collaboration NANOOK, the AnishinaabE singing mobile game app HONOUR WATER, the soundscapes of the Iñupiat Alaskan Native video game NEVER ALONE).

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Prereq: None

**MUSC129 The Art of Listening**

Over the 20th century, the advent of electronic sound recording and transmission triggered rapid changes in all forms of auditory culture. We will examine this evolution through the different approaches to listening that emerge with the concepts of soundscape, sound object, sound art, and sound design. We will give particular attention to the artists and composers who explicitly shaped these concepts through their work. This includes figures such as writer William S. Burroughs, composer John Cage, singer Bing Crosby, pianist Glenn Gould, theatre director Elizabet LeCompte, filmmaker Walter Murch, artist Max Neuhaus, composer Pauline Oliveros, guitarist Les Paul, composer R. Murray Schafer, and theorist Pierre Schaeffer. In addition to readings, listenings, and viewings, class members will perform works by composers such as Maryanne Amacher, John Cage, Alvin Lucier, and David Tudor and create sound works of their own. The class should be of interest to anyone who anticipates working with sound in their creative endeavors, whether as a musician, artist, dancer, or filmmaker.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Prereq: None

**MUSC201 Tonal Harmony**

This course begins a more focused investigation of the materials and expressive possibilities of Western music from the common practice era (ca. 1700–1900). There are also forays into jazz theory, theories of world musics, and freer styles of composition. Topics include modes, the use of seventh chords, nonharmonic tones, tonizations, modulation, and musical form. Work on sight singing and dictation continues. Students also learn to play scales and harmonic progressions and to harmonize melodies at the keyboard.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Prereq: MUSC103

**MUSC202 Theory and Analysis**

This course focuses primarily on two aspects of Western tonal music: harmony and form. Harmony is the study of chords: their individual qualities and configurations, their relative importance and function within a given musical
context, and ways of moving between them. We will review the treatment of diatonic harmonies and then expand our palettes through sonorities that borrow from or lead to new key areas. Forms, treated in the latter part of the course, are common patterns of repetition and contrast used to structure diverse musical works from pop tunes to symphonies. Working from detail to whole, we will learn how composers and songwriters construct motives, melodies, songs, and large-scale pieces. In addition to these topics on pitch relations and structure, this course contains a short unit on rhythm and meter. While we'll focus predominantly on European art music repertoire, we will also examine how harmony, rhythm, and form function in other musical traditions. Assignments and activities will include reading texts by composers and scholars, analyzing scores and recordings, composing, listening, singing, and keyboard playing.

**Offering:** Host  
**Grading:** A-F  
**Credits:** 1.00  
**Gen Ed Area:** HA-MUSC  
**Prereq:** MUSC201  

**MUSC203 Chromatic Harmony**  
This course is an investigation of the tonal system as it functions in extreme situations: selected highly chromatic passages in Mozart, Beethoven, and Schubert; the more adventurous compositions of Chopin and Liszt; Wagnerian opera-drama; and late-19th-century works in which the tonal system approaches collapse (Hugo Wolf, early Schoenberg). Recently developed models from the music-theoretical literature will be introduced. Chromatic harmony will be considered from both technical and expressive points of view.

**Offering:** Host  
**Grading:** A-F  
**Credits:** 1.00  
**Gen Ed Area:** HA-MUSC  
**Prereq:** MUSC201 OR MUSC202  

**MUSC204 Undergraduate Seminar in Composition**  
Students will listen to and discuss 20th century canonical works in class that employ a wide array of 20th and 21st century advanced compositional/performance techniques, notation, and improvisation. Additionally, all students will be required to meet with the instructor as well as create a long-form composition (5 - 10 minutes in duration) in any style for an ensemble of any size to be performed at the end of the semester, preferably, by the Wesleyan Ensemble for 20th and 21st Century Contemporary Music. Composer-performers are very strongly encouraged to participate. Seating in this class will be very limited.

**Offering:** Host  
**Grading:** A-F  
**Credits:** 1.00  
**Gen Ed Area:** HA-MUSC  
**Prereq:** MUSC109 OR MUSC201 OR MUSC202  

**MUSC205 Song: Music and Text**  
This course is an investigation of different sorts of song, in which the music and the words are more or less equal partners. Composers and poets to be discussed include: Franz Schubert; Hugo Wolf; Charles Ives; various settings of Langston Hughes; George and Ira Gershwin; The Beatles; Paul Simon; Kanye West; and Bob Dylan (did he merit the Nobel Prize?).

**Offering:** Host  
**Grading:** A-F  
**Credits:** 1.00  
**Gen Ed Area:** HA-MUSC  
**Prereq:** MUSC103 OR MUSC201  

**MUSC206 18th-Century Counterpoint**  
This course is a study of the contrapuntal practice of J. S. Bach and other 18th-century composers, with emphasis on writing in the style of the period.

**Offering:** Host  
**Grading:** A-F  
**Credits:** 1.00  
**Gen Ed Area:** HA-MUSC  
**Prereq:** MUSC110  

**MUSC207 Orchestration**  
Students will write for the various groups of the orchestra (strings, winds, brass, percussion) and for the entire ensemble.

**Offering:** Host  
**Grading:** A-F  
**Credits:** 1.00  
**Gen Ed Area:** HA-MUSC  
**Prereq:** MUSC201 OR MUSC202  

**MUSC208 Post-Tonal Music Theory**  
At the dawn of the 20th century, European composers began to experiment with a radically new and completely decentered tonal language. Leaving the practice of tonality behind them, these composers used unorthodox numerical relationships to create formal links and motivic connections between the sounds of their compositions. Post-tonal theory represents the body of scholarship that attempts systematically to examine the formal procedures and properties associated with this modernist music; it also represents one attempt to understand the relationships between musical pitches that hold outside the framework of tonality. This course will serve as a general introduction to post-tonal music theory and will also serve as an introduction to the music of the Second Viennese School: Arnold Schoenberg, Alban Berg, and Anton Webern. Beyond the music of these composers, we will also contemplate applications of post-tonal theory to more recent music.

**Offering:** Host  
**Grading:** A-F  
**Credits:** 1.00  
**Gen Ed Area:** HA-MUSC  
**Prereq:** MUSC201  

**MUSC210 Theory of Jazz Improvisation**  
This course concentrates on the vocabulary of improvisation in the African American classical tradition. Rhythmic, melodic, and harmonic knowledge will be approached through the study of scales, chords, modes, ear training, and transcription. Theoretical information will be applied to instruments in a workshop setting. Audition and permission of instructor are required at the first class. Intensive practice and listening are required. This course may not be repeated for credit.

**Offering:** Host  
**Grading:** A-F  
**Credits:** 1.00  
**Gen Ed Area:** HA-MUSC  
**Identical With:** AFAM386  
**Prereq:** MUSC103  

**MUSC212 South Indian Music: Solkattu**  
Solkattu is a system of spoken syllables and hand gestures used to teach and communicate rhythmic ideas in all of South India’s performing arts. It has been part of Wesleyan’s program in karnatak music for more than 40 years. Students of many different musical traditions have found solkattu valuable for building and sharpening rhythmic skills and for understanding the intricacies of karnatak tala (meter). Building on the fundamental skills acquired in MUSC110, students will learn increasingly advanced and challenging material in a variety of talas. An extended composition, developed for the group, will be performed in an end-of-semester recital.

**Offering:** Host  
**Grading:** A-F  
**Credits:** 1.00  
**Gen Ed Area:** HA-MUSC  
**Prereq:** MUSC110
MUSC220 Composing, Performing, and Listening to Experimental Music
This is a first course in experimental music composition with a focus on live electronic and electroacoustic music. Using tools such as Logic Pro, Spear, and SuperCollider 3, the course introduces those aspects of acoustics, psychoacoustics, and audio engineering relevant to composing music and creating interactive electronic instruments and sound environments. The course also addresses landmark pieces in electronic and experimental music by composers such as Robert Ashley, David Behrman, Luciano Berio, John Cage, Alvin Lucier, Max Neuhaus, Pauline Oliveros, John Oswald, Henri Pousseur, Carl Stone, and Iannis Xenakis, together with new work currently under development. Course work consists of weekly creative assignments taking the form of both short, original compositions and realizations of works by others and two larger compositional projects. Class sessions are extended to allow time for audition and discussion of those assignments.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Prereq: None

MUSC222 Sound Art, Music, and Interactive Media
The focus of this course is on creative projects in digital media conceived in relation to historical considerations of these same techniques. Recording, amplification, and radio transmission have exerted a profound effect on musical practices of all forms since the beginning of the 20th century. In the period immediately after World War II, composers and artists began to focus on changing the relation of composers, performers, and listeners to sound in response to those techniques. We will consider those artistic strategies and the role they have played in shaping musical genres such as musique concrete, serial and spectral composition, interactive computer music systems, circuit bending, and entirely new genres such as sound, video, and performance art. Student projects will be focused on the creation of music, installations, and performances that respond to those ideas and issues. Our primary tool for those projects will be MAX/MSP/Jitter, a software environment designed to enable the composition of real-time interactive sound, video, and network connections.

The fundamental goal of this course is to develop the combination of technical skills and historical awareness needed to creatively engage the ever-expanding accumulation of data and social media that is currently enabling a new period of change in artistic practice.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Prereq: None

MUSC223 Music, Recording, and Sound Design
This technical and historical introduction to sound recording is designed for upper-level students in music, film, theater, dance, and art. The course covers the use of microphones, mixers, equalization, multitrack recording, and digital sequencing. Additional readings will examine the impact of recording on musical and filmic practice. Participation in the course provides students with access to the Department of Music recording studio.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Prereq: MUSC103 OR MUSC201

MUSC230 Music Theater Workshop
This class will be a collaborative, hands-on workshop for playwrights and composers who will work together throughout the semester, simulating the real-world process of writing a piece of musical theater. Students will explore standard works in the musical theater canon as well as less traditional pieces, concentrating on dramaturgical elements specific to the form (opening numbers, "I Want/I Am" songs, extended musical sequences, act one finales, 11 o'clock numbers, etc.). Students will then apply this knowledge to their own work as they generate scenes, songs, and outlines for libretti. Students will leave the class with a grasp of the classic components of this art form, hopefully inspired to follow or bend the "rules" to suit their own creative instincts.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-THEA
Identical With: THEA279
Prereq: THEA199 OR MUSC103 OR MUSC201

MUSC231 Performing Arts Videography
This course provides an introduction to shooting and editing video and sound with a particular focus on the documentation of dance, music, and theater performance. Additional consideration will be given to the integration of videographic elements into such performances. Students will work in teams to document on-campus performances occurring concurrently. Related issues in ethnographic and documentary film will be explored through viewing and discussion of works such as Wim Wenders's Pina, Elliot Caplan's Cage/Cunningham, John Cohen's The High Lonesome Sound, and Peter Greenaway's Four American Composers.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Identical With: THEA213, DANC231
Prereq: None

MUSC241 Allegory and Devotion in Medieval and Renaissance Music
This course investigates the mystical and visionary aspects of religious music alongside the secular development of the vernacular love lyric. We explore tensions between individual and communal practices, authorship and artistry, power and politics, and the multiple social functions of music-making. Students learn about the musical legacy from Ancient Greece, tracing its influence through the Middle Ages to the end of the Renaissance. We cover the music of worship, romance, public ceremony, and private entertainment, observing the shifting balance between innovation and tradition. We study the relationship of notational systems to memory, become familiar with cultures that are remote from ours, and gain a historical respect for difference. By engaging with the deep past, you acquire skills not only to appreciate the musical creativity of a millennium ago, but also to better understand social and cultural distances in the modern world.

The course material will be presented through lectures and discussion, listening assignments, singing, and readings. Weekly lab sessions go over technical terminology and address the challenges that arise. The lab also facilitates reviews for quizzes and provides coaching in essay writing, research skills, and the development of analytical listening.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-MUSC
Identical With: MIDST221
Prereq: None

MUSC243 Music of the 19th Century
The nineteenth century is a time of great change—politically, socially and artistically. We will study many of the major composers, and major trends, through their relationship to Richard Wagner. Wagner's life intersects with almost every major figure in nineteenth century music, in one way or another, and his legacy defines much of the twentieth century, extending all the way to today. In addition to European composers, we will study selected

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Prereq: None

MUSC244 Music of the 20th Century
In the 20th century, European and American art music (classical music in common parlance) became increasingly fragmented. Composition splintered into diverse idioms and methods: the minimalism of Steve Reich, impressionism of Claude Debussy, and indeterminacy of John Cage, to name only a few. Often, as a result of such schisms, the audience for classical music—particularly contemporary composition—diminished in size, to the point that critics were hailing the "postclassical era" by the 1990s. The concert hall ceased to be a showcase for contemporary compositions and became a kind of museum devoted to preserving (and occasionally reinventing) canonic works of the past. Commercial popular musics such as jazz and rock eclipsed classical music in audience appeal and relevance. While some composers attracted listeners through their interface with folk and popular musics or with film (e.g., Aaron Copland, Leonard Bernstein), others preferred to cultivate small but devoted audiences of initiates for their challenging works (e.g., Milton Babbitt, Arnold Schoenberg). Meanwhile, the advent of mass-produced sound recordings enabled music from distant times and places to be preserved, transported, and heard on demand, with profound consequences for the creation, performance, and consumption of music. In this course, we will explore the many trends that have marked classical musicking in the 20th century. Through extensive listening assignments and primary source readings, we will meet many of the century's influential composers, performers, critics, record producers, pedagogues, patrons, and listeners. In discussions and writing, we will explore what the past century's legacy means for us as musicians and listeners today. We will be encouraged to sing or play the pop and folk songs of India.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Prereq: None

MUSC246 The Symphony: Evolution of Genre
This course will explore cultural settings and key elements in development of the orchestra as a performing force, conducting as an art form, organology, music history, and theory, by means of tracing the evolution of a single genre: the symphony (from 1750s through the 20th century). Preliminary list of composers includes Sammartini, J. Stamitz, Haydn, Mozart, Beethoven, Schubert, R. Schumann, Mendelssohn, Berlioz, Tchaikovsky, Dvorak, Franck, Strauss, Mahler, Sibelius, Tippett, Shostakovich, Prokofiev, Stravinsky, Hindemith, Lutoslawski, Ives, Harris, W. Schuman, Copland, Riegger, Sessions, Zwilich.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Prereq: None

MUSC249 Calderwood Seminar in Public Writing: Music Journalism and Public Musicology
The internet has revolutionized how people consume music, along with the ways people read and write about it. This upper-level course will offer an introduction to music journalism and the relationship of public musicology to contemporary life. It looks at the history and function of music criticism, different kinds of writing about music, changing perceptions of music as a public art-form, and the role of cultural policy in the creation and maintenance of public musical institutions. In addition to reviewing recordings, live events, and books on music, students will have the opportunity to engage with professional music journalists, and produce a short radio feature in collaboration with WESU (88.1).

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Prereq: None

MUSC250 Film and Folk Music of India
What is film music culture in India? What is folk music in India today? How do these genres interact and influence one another? Most research on the music of India has focused on the classical systems. However, for many people, the most important musical expressions found in their personal and social lives are film and folk musics. Even though film music is considered to be entertainment, it reflects almost all aspects of Indian music and culture. Students will be introduced to the culture and heritage of India. Film and folk music will be analyzed with reference to ancient and modern musical treatises. Topics covered will include the diverse cultures within India and its global diaspora. Students will be encouraged to sing or play the pop and folk songs of India.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Prereq: None

MUSC261 Music and Modernity in China, Japan, and Korea
This course examines the relationships between music and modernity in China, Japan, and Korea and the interactions between the impact of Western music and nationalism and contemporary cultural identities. In particular, it explores the historical significance of the Meiji Restoration on Japanese music tradition; the Japanese influence on Chinese school songs; the origins of contemporary music in China, Japan, and Korea; the adaptation and preservation of traditional music genres; and the rise of popular music and the music industry. We will focus on the cultural conflicts encountered by East Asian musicians and composers and their musical explorations and experiments in searching for national and individual identities in the processes of nation-building and modernization. The course aims to provide knowledge on East Asian music genres, insight on the issues of global/local cultural contacts, and a better understanding of music's central role in political and social movements in 20th-century East Asia.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Identical With: CEAS268
Prereq: None

MUSC265 African Presences I: Music in Africa
This is a team-taught course, with instructors Charray and Dankwa bringing their complementary areas of expertise for a wide-ranging, interactive, and engaging immersion into the music, history, and cultures of Africa. We will explore the diversity of musical expression throughout the African continent with a combination of intensive reading, listening to recordings, viewing videos, discussion, and hands-on performance (all levels welcome). We will survey the continent as a whole, explore regional features, discuss in depth specific pieces, genres, and countries, and look at the social and political horizons of music, including its role in everyday life and rituals and how musical experiences have changed in contemporary life. We will also explore the presence of African music in social media, including the spread and impact of African rap and hip hop.

Offering: Host
Grading: A-F
Credits: 1.00
Monk, Coleman, Taylor, Sun Ra, Coltrane, Art Ensemble of Chicago, Bailey, and its surrounding community within the broader social and cultural currents succeeding decades. We will take a holistic approach, examining the music and its associated groups, and adding content to an interactive collaborative Google map of the neighborhood.

Drawing from primary sources, we will read about and listen to recordings supported them, including record labels, coffee houses, clubs, and concert spaces. Projects throughout the semester include written papers, individual and group presentations, and adding content to an interactive collaborative Google map of the neighborhood.

This course is a historical introduction to psalmody in the 17th century, lining out, Anglo-American 18th-century sacred music, the cultivated tradition in the early 19th century, and the various styles that contribute to the SACRED HARP and other shaped-note hymnals. Composers studied will include Thomas Ravenscroft, William Billings, Lowell Mason, and B. F. White. Collections examined will include The Bay Psalm Book, Tansur’s ROYAL MELODY COMPLEAT, Lyon’s URANIA, and Walker’s SOUTHERN HARMONY.

This course will explore the history and simultaneous flourishing of four distinct music communities that inhabited and shaped downtown New York City during two especially rich decades (the 1950s and 60s): urban blues and folk revivalists; an African American jazz-based avant-garde; Euro-American experimentalists; and Lower East Side rock groups. These four vanguard musical movements—at the heart of dramatic cultural shifts at the time, with reverberations and legacies that remain relevant up to the present day—are an essential part of American history. Much of the course will be devoted to discovering their points of convergence and divergence, especially in conversation with broader contemporaneous currents, including the Civil Rights Movement and related notions of freedom, shifting youth cultures, music and politics, and avant-garde aesthetics.

Drawing from primary sources, we will read about and listen to recordings of a wide variety of musicians, view a broad cross-section of film from the era, identify aesthetic and cultural trends, and study the local industry that supported them, including record labels, coffee houses, clubs, and concert spaces. Projects throughout the semester include written papers, individual and group presentations, and adding content to an interactive collaborative Google map of the neighborhood.

This course is a study of how jazz works, developing the awareness and tools that allow us to understand and evaluate what we are hearing when we listen to live or recorded jazz—how and why the musicians do what they do and the larger context into which a performance fits. We explore historical developments and chronology, the structures that govern jazz improvisation and other performance practices and the instrument roles and sub-styles that typically make up the music. Though there will be ample relevant information for musicians, a background in music theory or performance is not at all necessary for this course.

This course is the study of music as play—challenges those interested in audiovisual media, aesthetics, performance, improvisation, compositional technique, notation, theory, or historiography to take play seriously. In his 1957 lecture, “Experimental Music,” John Cage described music as “a purposeless play” which is “an affirmation of life—not an attempt to bring order out of chaos nor to suggest improvements in creation, but simply a way of waking up to the very life we’re living” (1973: 12). Drawing on theories of media, systems, and cultural techniques, this seminar asks: What makes play musical, and music playful? How do the meanings and stakes of performances, choreographies, bodies, and screens play out via sounds and other sensations? How does the music in video games contribute to gameworld development, gameplay, and virtual performance? How is music used and represented in recreational and competitive sport and athletic competition (e.g., SuperBowl halftime shows, walkup music, and the stadium soundscape)? How can we value humor, puzzles, and fun in music and examine how these elements function? How is the composition and performance of music profoundly playful?

The course will consider the diverse relationships among music, play, and performance—from musical automata, player pianos, and orchestrations to practices of sampling and remix in hip hop, from the games African American girls play—handclapping songs, cheers, and double-dutch jump rope—that reflect and inspire the principles of black popular music-making to musical greeting cards, toys and collectables, from the use of recycled pre-existing classical music (Tetris, Biohosh, Eternal Sonata), genres (the famous opera scene in Final Fantasy VI), in-game composition (Mario Paint) and aleatoric operations (Faz and Proteus) in video games to John Cage’s WATERWALK on the popular US television game show I’VE GOT A SECRET and his use of chance operations, from Pamela Z’s playful manipulation of sound via physical gesture and technological media to virtual performance in Guitar Hero, Rock Band, Just Dance, and Dance Central, or curating the radio soundscape in Grand Theft Auto, from the material and sonic manipulation of tape in early electroacoustic music to forms of musical acting, adaptation, and disguise in cover versions and tribute bands, from children’s music games, television programming (Sesame Street, Mister Rogers’ Neighborhood), and the Girl Scouts songbooks to classical...
music as an educational feature of games and Web 2.0 mobile media apps and new media platforms, and from 18th-century musical dice games to the domestic vocal games of Inuit throat singing. By discussing music as play across diverse case studies from musicology, ethnomusicology, popular music, and science and technology studies, we will trace the lineage of musical play through improvisation, composition, performance, embodied listening, and recreation.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Prereq: None

MUSC287 Performing the Posthuman: Music and Auditory Culture in the Age of Animanities
"Animanities" takes seriously the aural and performance worlds of the nonhuman. "Posthuman," according to the Oxford English Dictionary (OED), refers to the idea that "humanity can be transformed, transcended, or eliminated either by technological advances or the evolutionary process; artistic, scientific, or philosophical practice which reflects this belief." This seminar engages questions of musical difference by addressing posthuman performance, the musicality of animals, music that imitates nonhuman sound worlds, and cross-species and multi-species performance. Throughout the course, we will think across varied types of sounds to explore and contextualize familiar questions about how we sing, play, perform, stage, and sound musical identity, examining the intersections among the humanities, science and technology studies, and the sonic arts. Our explorations will cross through the fields of musicology, ethnomusicology, and sound studies. By listening across different kinds of sound cultures, we will interrogate how traditions of listening shape our habits of perceiving others, how we hear nonhuman animals, how we incorporate nonhuman sounding into music composed by humans, how technology has played a role in the study and development of nonhuman and human musicality, and what it means to listen to and value sonic difference more broadly. Through discussions of musical and cultural difference that enrich ongoing discussions of race, gender, and sexuality, we will come to a stronger understanding of music’s role in imagined and experienced natural worlds. Topics and case studies will include audio bird guides, new age nature recordings, multi-species "collaborative" performances, sampled and electronically rendered animal and nature performance in digital video games, wildlife field recordings and documentary sound design, forms of animal and environmental mimesis used by composers, the way nonhuman animal behavior influenced experimental music communities, and descriptions of the musicking of nonhuman animals by the National Audubon Society and other wildlife guides and field recording initiatives. This seminar draws on the classroom community’s interdisciplinary backgrounds and interests as well as readings and case studies that cross and challenge disciplinary boundaries. Students can succeed in this course without previous musical knowledge.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Prereq: None

MUSC290 How Ethnomusicology Works
This course provides an introduction to the discipline of ethnomusicology, offering an overview of its development and concentrating on methods, from fieldwork and interviewing through researching and writing. Weekly focused projects, a short midterm paper, and a substantial final project will offer orientation to a field that has been central to Wesleyan’s approach to music for 40 years and to the development of global music studies.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Prereq: MUSC103

MUSC291 The Gendering of Music in Cross-Cultural Perspective
This course presents a critical examination of issues explored and debated in recent studies of gender, power, identity, and music from diversified music traditions, including Western art music, popular music, and world music. Drawing upon interdisciplinary discourse on theories of feminism and gender, as well as the new gay and lesbian musicology, through case studies and analysis of various musical examples, we will investigate the following topics: women’s multiple roles in the historical and contemporary practices of music; desire, sexuality, and women’s images in music; and how gender ideology, contextualized by sociocultural conditions, both constructs and is constructed by musical aesthetics, performance practice, creative processes, and the reception of music.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Prereq: FGSS240
MUSC293 Mapping Culture
What is a culture? How can it be intimately wrapped up in a location and how can that be mapped out to better understand its inner workings? In the face of globalization and pervasive online communities, what can conventional wisdom--"location, location, location" and "all politics is local"--tell us about the importance of actual places in cultural formations? We will first orient ourselves with a wide range of music-mapping projects, as well as projects that directly address the significance of a location (Nile Project, Playing for Change). From a base in the interdisciplinary field of ethnomusicology, we will then examine how scenes and subcultures can congeal in particular places and times, mapping them in New York City's Lower East Side (punk), Greenwich Village (urban folk revival), and South Bronx (early hip hop). Deploying a broad conception of culture, we will cover other art forms (e.g., graffiti and other street art) and social formations. Haight-Ashbury (SF) 1960s counterculture, Laurel Canyon (L.A.) 1970s singer-songwriters, Chicago 1980s post-disco house, and London 1980s post-punk goth will provide complementary case studies. These examples will provide models before students embark on their own to map out a culture of their choice as their final project, using either Google Maps or Story Maps. Readings on theories of place and of subcultures will provide blueprints for issues to be explored, including how group identity and a sense of community can be locally constructed and the significance of physical in-person contact in a world of increasingly virtual relationships.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Identical With: AMST294
Prereq: None

MUSC294 Queer Opera
Opera is a total art: It wedes elaborate fashions with scene design and lighting to create incredible dramas set to music. For this reason, opera forces us to think interdisciplinarily about the narratives it portrays. Every action, every emotion, every decision and recognition in the drama is conveyed to the audience in multiple and sometimes contradictory ways. Operas are also fantastic living experiments in the performative representation of human sexuality. In addition to all of the love and sex that occurs explicitly on the opera stage—and there is plenty of that—operatic narratives also bear witness to changing structures of normativity; regimes of social control are thematized, sometimes lampooned, and often transgressed within the drama, and operas allow us to see how this unfolds within an interconnected ensemble of media. This course serves to introduce students to the world of the opera stage and, through that world, the foundational texts of queer theory. Together we will explore operas from the 17th century to the present day, opera theory of the past century, and queer theory of the past three decades to ask what these bodies of knowledge have to teach each other.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Identical With: FGSS295
Prereq: None

MUSC295 Global Hip-Hop
Over the past two decades, hip-hop, in its various facets of rap, deejaying, dance, visual art, fashion, and attitude toward authority, has gradually taken over as a core medium of expression for youth around the world. Used as mass entertainment, elite aesthetic statement, social and political commentary, tool for education and social change, vehicle for economic opportunity, and as the core of a cultural movement, hip-hop has proven malleable enough to thrive embedded in scores of different languages and cultures around the world and effectively speak to local needs. Yet its local manifestations have also managed to retain their membership in a global hip-hop culture.

In this seminar we will study the global spread of hip-hop from an interdisciplinary approach, examining its varieties of expression from aesthetic, cultural, social, musical, linguistic, kinetic, economic, and technological perspectives. We will first come to an understanding of the rise and dispersion of hip-hop culture in the United States. Then, beginning with France, where it first took hold, we will move around the world examining local case studies and their more global implications.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Prereq: None

MUSC300 Seminar for Music Majors
This seminar will provide music majors an opportunity to understand one or more of the world’s musical traditions by studying them in-depth. The topic of the seminar will vary from one semester to the next.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Prereq: None

MUSC304 Arranging and Composing for Jazz Orchestra
This course is an examination of techniques of arranging, composing, and orchestration for the jazz orchestra. The language of the jazz orchestra will be analyzed from all relevant perspectives.
Offering: Host
Grading: OPT
Gen Ed Area: HA-MUSC
Prereq: None

MUSC401 Individual Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

MUSC402 Individual Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

MUSC403 Department/Program Project or Essay
Project to be arranged in consultation with the tutor.
Offering: Host
Grading: A-F

MUSC404 Department/Program Project or Essay
Project to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

MUSC405 Private Music Lessons for Nonmusic Majors
Private instrumental and vocal lessons meet for one hour weekly at regularly scheduled times. Students contract to take 12 lessons.

Each instructor sets his or her criteria for accepting students. Returning students may register during pre-registration. Students new to the Private Lessons Program must contact the instructor to determine whether an interview during the first week of classes is required. Interview information and schedules will be posted in the music studios lobby and on the Music Department web site http://www.wesleyan.edu/music/lessons one week prior to the start of the semester.
Students will be billed $780 for 12 one-hour lessons through their Student Account. When students are accepted into the private lessons program, they become liable for the additional cost of lessons.

If a student intends to drop lessons, the student must notify the instructor at least 24 hours prior to the lesson taking place the week following the end of drop add. Failure to drop prior to this lesson will result in the student being billed the full course fee. When a student drops lessons during the Drop/Add period, the student will be billed only for the lessons already taken.

Financial support may be available for those who qualify. Please see the Music Department web site under Private Lessons for details about financial support for private lessons.

Permission of the instructor is required.

This course may be repeated, regardless of section or combination of sections, four times for credit towards graduation.

Private music lessons (alphabetical by instrument):

SECTION 35: Banjo--Stan Scott
SECTION 01: Bass--Roy Wiseman
SECTION 02: Bassoon--Garrett Bennett
SECTION 03: Cello--Julie Ribchinsky
SECTION 42: Clarinet--Charlie Suriyakham
SECTION 05: Drums--Pheeroan Aklaff
SECTION 36: Traditional Fiddle Styles--Peter Craig Edwards
SECTION 44: Flute--Sarah Stockton
SECTION 07: French Horn--Robert Hoyle
SECTION 33: Guitar--Cem Duruoz
SECTION 10: Guitar, Jazz and Blues --Tony Lombardozzi
SECTION 11: Harp, Classical and Folk--Megan Sesma
SECTION 35: Mandolin/North Indian Vocal/Guitar--Stan Scott
SECTION 13: Oboe--Libby Van Cleve
SECTION 14: Percussion--Eugene Bozzi
SECTION 16: Piano--Carolyn Halsted
SECTION 17: Piano--William Braun
SECTION 18: Piano, Jazz--Fred Simmons
SECTION 37: Recording Studio Production --John Bergeron
SECTION 19: Saxophone--Garrett Bennett
SECTION 27: Trombone--Rob Earhart
SECTION 22: Trumpet, Classical--Nancy Brown
SECTION 23: Tuba--Allison Lazur
SECTION 24: Viola--Marvin Warshaw
SECTION 25: Violin Performance--Perry Elliot

SECTION 26: Voice--Priscilla Gale
SECTION 29: Voice--Chai-iun Yueh
SECTION 38: Voice, Jazz--Giacomo Gates
Offering: Host
Grading: Cr/U
Credits: 1.00
Gen Ed Area: None
Prereq: None

MUSC406 Private Music Lessons for Declared Music Majors
This course is open only to declared junior and senior music majors. Private instrumental and vocal lessons meet for one hour weekly at regularly scheduled times. Students contract to take 12 lessons.

Each instructor sets his or her criteria for accepting students. Returning students may register during pre-registration. Students new to the private lessons program must contact the instructor to determine whether an interview during the first week of classes is required. Interview information and schedules will be posted in the music studios lobby and on the Music Department web site http://www.wesleyan.edu/music/lessons one week prior to the start of the semester.

The current private lesson fee is $780 per semester. If a student intends to drop lessons, the student must notify the instructor 24 hours prior to the lesson taking place the week following the end of drop add. Failure to drop prior to this lesson will result in the student being billed the full course fee. When a student drops lessons during the Drop/Add period, the student will be billed only for the lessons already taken.

A waiver for a portion of the private lessons fee is available for junior and senior music majors. Details regarding the music major waiver can be found on the Music Department web site or in Music Studios room 109.

Music majors may count two semesters of MUSC406 towards their performance credits of the music major.

Private music lessons (alphabetical by instrument):

SECTION 35: Banjo--Stan Scott
SECTION 01: Bass--Roy Wiseman
SECTION 02: Bassoon--Garrett Bennett
SECTION 03: Cello--Julie Ribchinsky
SECTION 42: Clarinet--Charlie Suriyakham
SECTION 05: Drums--Pheeroan Aklaff
SECTION 36: Traditional Fiddle Styles--Peter Craig Edwards
SECTION 44: Flute--Sarah Stockton
SECTION 07: French Horn--Robert Hoyle
SECTION 33: Guitar--Cem Duruoz
SECTION 10: Guitar, Jazz and Blues --Tony Lombardozzi
SECTION 11: Harp, Classical and Folk--Megan Sesma
SECTION 35: Mandolin/North Indian Vocal/Guitar--Stan Scott
SECTION 13: Oboe--Libby Van Cleve
SECTION 14: Percussion--Eugene Bozzi
MUSC407 Senior Tutorial (downgraded thesis)
Downgraded Senior Thesis Tutorial - Project to be arranged in consultation with the tutor. Only enrolled in through the Honors Coordinator.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: None
Prereq: None

MUSC408 Senior Tutorial (downgraded thesis)
Downgraded Senior Thesis Tutorial - Project to be arranged in consultation with the tutor. Only enrolled in through the Honors Coordinator.
Offering: Host
Grading: A-F

MUSC409 Senior Thesis Tutorial
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

MUSC410 Senior Thesis Tutorial
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

MUSC411 Group Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

MUSC412 Group Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

MUSC413 Korean Drumming and Creative Music
This course is an experiential, hands-on percussion ensemble with the predominant instrument in Korean music, the two-headed janggo drum. Students will learn to play a range of percussion instruments including janggo, barrel drum (buk), hand gong (kwenggari), and suspended gong (jing). Through the janggo, drumming students gain first-hand experience with the role music plays in meditation and the benefits it offers to develop a calm, focused group experience. In the end they integrate their focused mind, physical body energy, and breathing through a stream of repetitive rhythmic cycles.

If there is an opportunity during the semester, the students will be introduced to traditional folk and court styles as well as creative collaborations with a dancer(s) or musicians from other cultures. The ensemble plays pieces derived from tradition and new ideas, and creates new works exploring imaginative sounds on their instruments. The ensemble will experience a deep respect for the diverse cultural backgrounds of the students developed from the efforts of teamwork and creating music together through Korean drumming. The semester will end with a live performance for the public.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Identical With: CEAS413
Prereq: None

MUSC416 Beginning Taiko--Japanese Drumming Ensemble
This course introduces students to Japanese taiko drumming. The overarching goal of this class is to gain a broad understanding of Japanese culture by studying the theory, performance practices, and history of various genres of classical, folk, and contemporary music traditions. Students will gain a better understanding of the spirit behind the matsuri (festival) and Japanese performance arts through learning basic taiko technique and one or two pieces on the Japanese taiko drum. Students should wear clothes appropriate for demanding physical activity (i.e., stretching, squatting, various large arm movements).
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Identical With: CEAS416
Prereq: None

MUSC418 Advanced Taiko--Japanese Drumming Ensemble
This is course is for students who have taken Beginning Taiko. Acceptance to this class is at the discretion of the instructor. Students will learn more advanced techniques in taiko drumming by learning pieces from the Matsuri and kumi daiko performance repertoires.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Identical With: CEAS418
Prereq: None

MUSC419 Student Forum
Student-run group tutorial, sponsored by a faculty member and approved by the chair of a department or program.
Offering: Host
Grading: Cr/U

MUSC420 Student Forum
Student-run group tutorial, sponsored by a faculty member and approved by the chair of a department or program.
Offering: Host
Grading: Cr/U

MUSC428 Chinese Music Ensemble
Students will learn both traditional and contemporary instrumental pieces of Chinese music, as well as different regional styles. The ensemble will present a concert at the end of each semester. Attendance for the class is mandatory.
Offering: Host
MUSC430 South Indian Voice—Beginning
Students will be taught songs, beginning with simple forms and increasing in complexity. There will also be exercises to develop the necessary skills for progress into the more complex forms.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Prereq: None

MUSC431 South Indian Voice—Intermediate
This course is a continued exploration of the song forms begun in MUSC430, with emphasis on the forms varnam and kriti, the cornerstones of the South Indian concert repertoire. Specific exercises will also be given to prepare students for the improvisational forms they will encounter in the advanced class to follow.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Prereq: MUSC430

MUSC432 South Indian Voice—Advanced
Development of a repertoire of compositions appropriate for performance, along with an introduction to ragalapana, and svara kalpana, the principal types of improvisation.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Prereq: MUSC430

MUSC433 South Indian Music—Percussion
Students may learn mridangam, the barrel-shaped drum; kanjira, the frame drum; or konakkel, spoken rhythm. All are used in the performance of classical South Indian music and dance. Beginning students will learn the fundamentals of technique and will study the formation of phrases with stroke combinations. Advanced classes will be a continuation of lessons in a variety of talas. Individual classes are supplemented by a weekly group section.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Prereq: MUSC430

MUSC434 Improvisational Techniques in South Indian Music
This course will introduce advanced students of karnatak vocal music to ragalapana and svara kalpana, the most important forms of melodic improvisation. Students will begin by learning precomposed examples of these forms. As they become comfortable with idiom, they will progress to designing their own improvisations.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Prereq: None

MUSC436 Wesleyan Concert Choir
This choral ensemble welcomes members of both Wesleyan and Middletown communities and is devoted to performance of standard choral literature from all eras, both accompanied and a cappella. Solo and leadership opportunities will be available for advanced singers.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Prereq: None

MUSC438 Wesleyan University Collegium Musicum
The Collegium Musicum is a performance ensemble dedicated to exploring and performing the diverse vocal and instrumental repertories of the medieval, Renaissance, and baroque periods of European music history. Emphasis is given to the study of musical style, performance practice, singing one-on-a-part, and excellence in performance. Various cultural aspects of the societies that produced the music under study are simultaneously explored; participants will work with primary source materials, such as facsimiles of musical manuscripts, as well as literary and historical writings.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Identical With: MDST212
Prereq: None

MUSC439 Wesleyan University Orchestra
The Wesleyan University Orchestra performs music from all periods of music history, featuring classical repertoire alongside popular and contemporary works. Rehearsals will combine intensive concert preparation with occasional readings of works not scheduled for performance. Open to all members of the Wesleyan and Middletown community.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Prereq: None

MUSC440 Instrumental Conducting
The theoretical portion of the course will highlight key events in historical development of orchestra and conducting. The practical portion will focus on aspects of basic baton technique, score study strategies, score analysis, rehearsal techniques, interpretation, style, and performance practice, all on examples from standard orchestral literature.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Prereq: MUSC103

MUSC441 Pipe Organ in Theory and Practice, from Sanctuary to Stage: A Performance-Based Examination of Music
This course involves weekly group and individual meetings to prepare for public performances at least once per semester. Those employed at area institutions are encouraged to bring and discuss their music.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-MUSC
Prereq: None

MUSC442 Chamber Music Ensemble
This course may be repeated for credit. A variety of small chamber music ensembles will be coached by instrumental teachers.
Offering: Host
Grading: OPT
MUSC443 Wesleyan Wind Ensemble (WesWinds)
Rehearsals will combine intensive concert preparation with occasional readings of works not scheduled for performance. Open to all members of the Wesleyan/Connecticut community.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-MUSC

MUSC445 West African Music and Culture--Beginners
This is a performance-based course that focuses on West African music. The course is designed to provide a practical and theoretical introduction to traditional West African music and culture. Students experience the rhythms, songs, movements, and languages of Ghana and its neighboring countries through oral transmission, assigned readings, film viewing, and guided listening to commercial and/or field recordings. This interdisciplinary approach to learning is in keeping with the integrated nature of drumming, dancing, singing, and hand clapping in West Africa. Students learn to play a range of instruments, including drums, metal bells, and gourd rattles.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-MUSC

MUSC446 West African Music and Culture--Intermediate
This course is designed to build on the skills developed in MUSC445. The beginner repertoire is reviewed, and more demanding call-and-response patterns are learned, along with new, more challenging repertoire. Students may be asked to perform on and off campus.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-MUSC

MUSC447 West African Music and Culture--Advanced
This course is designed to build on the skills developed in MUSC445 and MUSC446. Complex repertoire is learned and brought to a performing standard. Students experience the intricacies of dance accompaniment while drumming and singing with the advanced West African dance class. The student ensemble will be asked to perform on (and possibly off) campus.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-MUSC

MUSC448 Ebony Singers: Gospel Music
This course will be a study of African American religious music through the medium of performance. The areas of study will consist of traditional gospel, contemporary gospel, spirituals, and hymns in the African American tradition. The members of the group will be chosen through a rigorous audition (with certain voice qualities and characteristics).
Offering: Host
Grading: A-F
Credits: 0.50
Gen Ed Area: HA-MUSC
Identical With: AFAM241
Prereq: None

MUSC450 Steelband
This is an ensemble course in the musical arts of the Trinidadian steelband. Students learn to perform on steelband instruments and study the social, historical, and cultural context of the ensemble. We also address issues of theory, acoustics, arranging, and composing. Readings, recordings, and video viewings supplement in-class instruction. The ensemble will present public performances.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC

MUSC451 Javanese Gamelan--Beginners
Instruction in the performance of orchestral music of central Java. Various levels of difficulty are represented in the playing techniques of different instruments, mainly tuned gongs and metallophones. Previous formal music instruction is not necessary.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-MUSC

MUSC452 Javanese Gamelan--Advanced
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-MUSC

MUSC454 World Guitar Ensemble
This performance course is designed for students who can already play the guitar and read music to some extent. The lectures will involve finger-style playing with the classical guitar as the main instrument; however, the repertoire will include music from South America and various world cultures as well as American popular styles. Singers and students playing other instruments such as flute or violin are welcome to take the class to form ensembles with the guitar. In a final concert, the students will perform works matching their technical level.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC

MUSC455 Jazz Ensemble
This course builds small-group performance skills including improvisation, accompaniment, pacing, interaction, repertoire, and arrangements.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-MUSC

MUSC456 Jazz Improvisation Performance
In this extension of MUSC210, Theory of Jazz Improvisation, all materials previously explored will be applied to instruments in a workshop setting. Intensive practice and listening are required.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
This course is an intensive study of large-ensemble repertoire composed by Duke Ellington, Charles Mingus, Thad Jones, Fletcher Henderson, and others. A yearlong commitment to rehearsal of the compositions as well as listening and reading assignments will culminate in a second-semester public concert.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Identical With: AFAM396
Prereq: None

MUSC458 Jazz Orchestra II
This course continues the work begun in MUSC457 with intensive study of large-ensemble repertoire composed by Duke Ellington, Charles Mingus, Thad Jones, Fletcher Henderson, and others. A yearlong commitment to rehearsal of the compositions as well as listening and reading assignments will culminate in a second-semester public concert.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Identical With: AFAM397
Prereq: None

MUSC459 Wesleyan Ensemble for 20th and 21st Century Classical and Contemporary Music Part 1
This ensemble class offers a unique opportunity for graduate and undergraduate performers and composers to explore and perform various acoustic, electronic, and electroacoustic works composed by various composers of experimental and new music in America and Europe after 1950. Additionally, composers who are enrolled in the course may be asked to compose pieces that are specifically designed for any number of the ensemble participants. Through extensive ensemble rehearsals and individually scheduled rehearsal labs that will culminate in a performance (or multiple performances), students will develop a deep understanding and appreciation of contemporary music performance techniques and collaborative processes. It is expected that students will gain skills that pertain to the reading of scores, the execution of complex rhythmic and melodic passages, and extended instrumental performance techniques. Advanced Western musical literacy is required in order to succeed in this course. All instrumentalists (including the human voice) are encouraged to participate.

Offering: Crosslisting
Grading: Optim
Credits: 1.00
Gen Ed Area: HA-MUSC
Identical With: CHUM347
Prereq: None

MUSC460 Wesleyan New Music Ensemble
This ensemble class offers a unique opportunity for graduate and undergraduate performers and composers to explore and perform various acoustic and electroacoustic works composed by various composers of avant-garde and experimental music in America after 1950. Additionally, composers who are enrolled in the course may be asked to compose pieces that are specifically designed for any number of the ensemble participants. Through extensive ensemble rehearsals and individually scheduled rehearsal labs that will culminate in a performance (or a series of performances), students will develop a deep understanding and appreciation of contemporary music performance techniques and collaborative processes. It is expected that students will gain skills that pertain to the reading of scores, the execution of complex rhythmic and melodic passages, music composed using graphic and/or textual notation, event scores, and extended instrumental performance techniques. Advanced Western musical literacy is required in order to succeed in this course. All instrumentalists (including the human voice) are encouraged to participate.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Identical With: AFAM389
Prereq: None

MUSC461 Sound Systems: The How of Hearing
Since the late 19th century artists, corporations and composers have all proposed, developed, presented, and occasionally commercialized physical systems that reconfigure how sound can be experienced. The early impact of the entertainment industry ranged from the introduction of stereo to movie theaters in Walt Disney’s Fantasia to the development of close miking for the crooning of Bing Crosby to McCune sound service’s introduction of stage monitors for the benefit of Judy Garland. Artists and composers used related methods to propose entirely new understandings of how music can be. Futurist Luigi Russolo’s Intonarumori of 1913 proposed an Art of Noise, while Pauline Oliveros’ concept of deep listening developed listening as a foundational form of music making. R. Murray Schafer’s concepts of soundscape and acoustic ecology project a music of environmental relations mediated through sound, while Maryanne Amacher’s sound characters create individual sounds understood as capable development and change beyond the expanse of any one performance or composition.

This class will be a performing ensemble focused on “sound systems” as musical instruments and musical practices performing live and fixed media sound pieces through sound systems we will configure for different sites on campus. Together with developing the technical skills required to mount these pieces, we will also investigate and discuss the varied musical, social, acoustical, and psychoacoustical understandings of music and sound that influenced their shaping.

Offering: Crosslisting
Grading: Optim
Credits: 1.00
Gen Ed Area: HA-MUSC
Identical With: CHUM347
Prereq: None

MUSC463 Teaching Music Lessons to Children in Local Schools
This is a service-learning course. Wesleyan students will teach private and small group music lessons to local children in an appropriate venue. These sessions will be augmented by a weekly classroom session in which readings and the student teachers’ journals will be discussed. Some of the Wesleyan Department of Music’s private lesson instructors will visit to answer questions and guide the student teachers through the issues, musical and extra-musical, that the lessons will raise.

Written assignments will include responses to weekly readings, regular journal entries, and an end-of-semester paper. There will also be a recital by the school children at the end of the semester.

Offering: Host
Grading: Optim
Credits: 1.00
Gen Ed Area: HA-MUSC
Prereq: None

MUSC464 Laptop Ensemble
This course promotes knowledge and skills in live electronics performance, cultivates new musical repertoire for the group, and increases public awareness of new forms of working music technology while developing overall technological and troubleshooting proficiency. The course accomplishes this through regular rehearsals as well as a combination of required group and “satellite” performances. A range of repertoire is curated over the course of the semester.
involve new pieces created for the ensemble, as well as the reinterpretation of historical works using live electronics.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Prereq: None

MUSC465 Education in the Field, Undergraduate
Students must consult with the department and class dean in advance of undertaking education in the field for approval of the nature of the responsibilities and method of evaluation.

Offering: Host
Grading: OPT

MUSC466 Education in the Field, Undergraduate
Students must consult with the department and class dean in advance of undertaking education in the field for approval of the nature of the responsibilities and method of evaluation.

Offering: Host
Grading: OPT

MUSC470 Independent Study, Undergraduate
Credit may be earned for an independent study during a summer or authorized leave of absence provided that (1) plans have been approved in advance, and (2) all specified requirements have been satisfied.

Offering: Host
Grading: OPT

MUSC491 Teaching Apprentice Tutorial
The teaching apprentice program offers undergraduate students the opportunity to assist in teaching a faculty member's course for academic credit.

Offering: Host
Grading: OPT

MUSC492 Teaching Apprentice Tutorial
The teaching apprentice program offers undergraduate students the opportunity to assist in teaching a faculty member’s course for academic credit.

Offering: Host
Grading: OPT

MUSC500 Graduate Pedagogy
The elements of good teaching will be discussed and demonstrated through lectures, practice teaching sessions, and discussions of problems encountered in the actual teaching environment. The staff consists of faculty and experienced graduate students. An integral part of the course is a required one-day workshop BEFORE the first day of formal classes.

Training in pedagogy in the first semester of attendance is required for all incoming Wesleyan MA and PhD students who have not already fulfilled this requirement at Wesleyan. BA/MA students are not required to get training in pedagogy but may choose to do so.

Offering: Crosslisting
Grading: Cr/U
Credits: 0.50
Gen Ed Area: None
Identical With: MB&B500, PHYS500, E&ES500, MATH500, CHEM500, BIOL500, ASTR500, PSYC500
Prereq: None

MUSC501 Individual Tutorial for Graduate Students
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

MUSC502 Individual Tutorial for Graduate Students
Topic to be arranged in consultation with the tutor.

Offering: Host
Grading: OPT

MUSC503 Selected Topics, Graduate Sciences
Topic to be arranged in consultation with the tutor. A seminar primarily concerned with papers taken from current research publications designed for, and required of, graduate students.

Offering: Host
Grading: OPT

MUSC504 Selected Topics, Graduate Sciences
Topic to be arranged in consultation with the tutor. A seminar primarily concerned with papers taken from current research publications designed for, and required of, graduate students.

Offering: Host
Grading: OPT

MUSC505 Topics in Applied Ethnomusicology/Public Musicology
Work in applied ethnomusicology and public musicology includes a wide range of activities and formats, including: blog posts, magazine articles, public community music performances, tweets, podcasts, pre-concert and public lectures, forensic testimony, and the development of digital open-access tools and resources. What unifies these and many other possible forms is a desire by scholars to convey the cultural relevance and influence of music by engaging audiences outside the academy. Many are concerned with the social responsibility of the university, and developing methods and projects to collaborate with and give back to the communities in which we live, work, and research. The seminar will also address what the tools, methods, and values of the interdisciplinary field of digital humanities can offer applied ethnomusicology and public musicology. We will apply a suite of open-source analytic, pedagogical, networking, research, and presentation tools developed by digital humanists to our own projects. Through readings and research-creation projects we will better understand the work of institutions for cultural preservation, the role of activist and political scholarship, how to write accessibly for all readers, and how to convey our ideas in a number of different formats (e.g. blogs, "think pieces" or online articles, pre-concert lectures, open-access digital archives and research webspaces).

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: None
Prereq: None

MUSC506 Reading Ethnomusicology
As one of the two core introductory courses to ethnomusicology, this course lays a general intellectual groundwork for MA students with a concentration in ethnomusicology through in-depth reading of some of the most important writings in ethnomusicology. Focusing on both intellectual history and current issues, the course evolves around the key concepts and themes that have defined, expanded, or challenged the field. Students will critically and comparatively discuss the approaches and contributions of each work they study. At another level, this course also aims at broadening students’ knowledge of world musics through studying a wide range of music ethnographies.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Prereq: None

MUSC507 Practicing Ethnomusicology
This course is an overview of the nature of the skills and approaches associated with the field known as ethnomusicology. Limitations of traditional methodology and sources are emphasized. Students will build skills in observation, field methods (e.g., interviewing, taping); preliminary introduction to hardware, transcription, analysis, and writing research findings in the form of reviews; and a final research paper delivered as an oral convention paper.
MUSC513 Improvisation in Cross-Cultural Perspective
This course will closely examine specific topics in 20th-century music, including serialism, indeterminacy, minimalism, improvisation, and the exploration of acoustic phenomena. Special attention will be given to issues raised in the Boulez-Cage correspondence of the 1950s.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: None
Prereq: None

MUSC509 Special Studies in Contemporary Music
This course will closely examine specific topics in 20th-century music, including serialism, indeterminacy, minimalism, improvisation, and the exploration of acoustic phenomena. Special attention will be given to issues raised in the Boulez-Cage correspondence of the 1950s.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: None
Prereq: None

MUSC510 Graduate Seminar in Composition
This course is designed for first-year composition students in the Graduate Program. We will discuss and analyze works covering a broad range of compositional styles, focusing on recent European, Asian, and American composers. In addition, student works will be discussed and, when possible, performed.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: None
Prereq: None

MUSC511 Group Tutorial, Graduate
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

MUSC512 Group Tutorial, Graduate
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

MUSC515 Mapping Music as/in Motion: The Cartographies and Circulation of Aural Culture
Music circulates, moves, and is mapped through places, pathways, materials, bodies, and technologies. Together, we will encounter a series of conceptual frameworks and case studies that map the nodes, pathways, boundaries, and movements of sonic phenomena and musical life. How do the movements of music and musicians, the places they occupy, and the boundaries they negotiate communicate spatial information about music practices? How they circulate physically and virtually? What are the different methods that ethnomusicologists use to represent and map these circulating sounds? This seminar not only discusses the physical cartography and circulation of music cultures, but also, the virtual spaces music moves through. In the opening decades of the 21st century, new media practices and Web 2.0 modalities (e.g. Spotify, YouTube, Twitter, Facebook) have enabled new cartographies, patterns, and pathways of circulation, and engendered new approaches to participatory music.
The seminar also raises questions of how technologies and modes of mobility interface with categories of identity, race, and gender.
In-class discussions foreground the role of movement and how musical movement is mapped and represented. The seminar addresses such topics as: musical movements by way of travel, habitation, refuge, trade, ghettoization, migration, or telecommunication; sonic geography; the ways sounds and music flow and vibrate through, in, and among places (e.g. urban streets and neighborhoods, spaces of protest, music scenes, performance venues); composition as travel writing; why some musics and musical actors are more mobile than others; how travel and migration shape music-making and musical senses of place; how the maps and cartographic representations of places are redrawn as music and musical actors move and aural culture makes claims to space; the place of border theory, cartography, migration studies, transnationalism, and human geography in ethnomusicology; the impact of travel, tourism, festivals, and tours on local music scenes; mobile media and technologies; how subversive and DIY cartographies of music cultures and their movements offer alternative representations to conventional social and political customs; and how the spatiality and materiality of musical mobility is experienced through aural, tactile, visual, and haptic sensations.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Prereq: None

MUSC519 Current Issues in Ethnomusicology
This course concentrates on current scholarship, intellectual issues, and music ethnographies in ethnomusicology. It challenges the students with contemporary theoretical debates among ethnomusicologists, such as music and identity, music and gender, race and power, music and technology, and music and globalization. The course will closely examine the impact of interdisciplinary approaches on music ethnography through critical analysis of the readings.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Prereq: None

MUSC520 Explorations in Musicology
If one reads its disciplinary moniker literally, “musicology” is the scholarly study of music. In practice, however, its objects and methods are far narrower. In the postwar era, musicology was almost exclusively concerned with the verification, classification, and explication of pre-1900 European art music. Scholarship focused on the music itself apart from performance, consumption, and social context. In other words, it treated music as a set of works: autonomous aesthetic entities not subject to social, cultural, or economic forces. Such works were assembled into a canon, implying a clear trajectory of historical progress.
Ethnomusicology and the so-called new musicology of the 1980s and '90s posed challenges to this musicological status quo. New approaches conceptualized music as an event unfolding in time rather than a reified artifact. Inspired by postcolonial, feminist, and queer theoretical models, scholars questioned the canon and its master narrative of great compositions by white men. They critiqued the positivist model of music scholarship as an accumulation of facts, chronologies, and authoritative printed editions. Despite this upheaval in the discipline, a quick survey of recent article and abstract titles in the American Musicological Society's quarterly journal or annual conference program shows that traditional research topics and methods persist.

This course will explore musicology's scholarly purview, history, methods, and debates, past and present. How do musicologists' and composers' pursuits intertwine in historical narratives and contemporary music departments? How do the "intermediaries" of notated score, performer, and sound recording influence scholarship? What is the purpose of musical analysis? How should analysis proceed when scholars have largely agreed that its "object" is not a fixed object at all? How does the study of popular music fit (or not) into the disciplines of musicology and ethnomusicology? What is at stake in keeping musicology separate from ethnomusicology in scholarly societies, journals, and, indeed, graduate training? Reading assignments will include a combination of influential "classics" (e.g., Eduard Hanslick's ON THE MUSICALLY BEAUTIFUL), watershed texts of the new musicology (e.g., excerpts from Joseph Kerman's CONTEMPORARY MUSIC and Susan McClary's FEMININE ENDINGS), and essays representing recent trends in the field (e.g., sound studies, ecomusicology, and the "affective turn" in the humanities). On our tour of the discipline, we will also examine a variety of musical "works" and repertoires (recorded and notated), from Notre Dame Organum to C. P. E. Bach to Stravinsky to U. K. Punk.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: None
Prereq: None

MUSC521 Seminar in Interdisciplinary Studies
The course, one of the four core PhD seminars in ethnomusicology, examines a number of disciplines as they relate to general current theoretical issues and the interests of ethnomusicology. Visitors from other departments will present their disciplinary perspectives.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: None
Prereq: None

MUSC522 Seminar in Comparative Music Theory
This course asks questions about what music and theory might have to do with each other and provocatively collects these inquiries under the rubric of "music theory." Together we will explore methodological frameworks that have sometimes been associated with the investigation of music and musical experience broadly conceived, including (but not limited to) affect, phenomenology, cognition, mediation, form and formalism, and temporality. Through meta-methodological inquiry, we will probe each of these domains of thought to investigate what they may have to offer to the study of music across times and places, and, further, what they might reveal about musical thought in our contemporary moment.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: None
Prereq: None

MUSC530 Department of Music Colloquium
Nationally and internationally acclaimed artists and scholars are invited to the Department of Music to speak about their work. This colloquium meets biweekly. Typically, a one-hour talk is followed by 30 minutes of questions and discussions.

Offering: Host
Grading: Cr/U
Credits: 0.25
Gen Ed Area: None
Prereq: None