MUSIC (MUSC)

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 near and far east by others, such as an 18th century English organ sent 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 History of European Art Music

This course will offer a history of Western music from the early Middle Ages to the present day. Students will be introduced to musical elements, terminology, major musical style periods, their composers, and representative works. They will relate course content to art, architecture, and literature of the periods, as well as to major economic and historical events. Concentrated listening will be required to increase music perception and enjoyment.

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
Prereq: None
MUSC110 Introduction to South Indian Music
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

MUSC111 Music and Theater of Indonesia
Since the early history of Indonesia, the Indonesian people have continually been in contact with a number of foreign cultures. Particularly, Hinduism, Islam, and the West have had significant impact on the development of Indonesian culture. This course is designed as an introduction to the rich performing arts and culture of Indonesia. A principal theme will be the differing intercultural and interreligious experiences in the two neighboring and related cultures of Java and Bali. In light of the increasingly contentious global geopolitical environment in our post-9/11 world, the course pays special attention to the impact of the recent deeper Islamization on Indonesian performing arts. A portion of the course is devoted to demonstrations and workshops, including instruction of performance of Terbanggo (an Islamic frame drum ensemble) and Gamelan (percussion ensemble of Java and Bali).
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-THEA
Identical With: THEA348
Prereq: None

MUSC115 Introduction to North Indian Music
This course will introduce students to North Indian Hindustani classical music, one of the two classical musical traditions of India. Students will learn about the basic concepts of melody and rhythm—the cornerstones of Indian music. Through listening components, they will also learn to sing the basics and identify important ragas (melodic modes) and tal (rhythm). Lectures will cover a wide range of topics, including Hindustani (classical) music, light classical music genres, folk music traditions, music in Bollywood film, and contemporary pop music. Readings and lectures will also provide the historical and cultural context for this rich and diverse musical world.
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

MUSC122 Sample, Remix, Reuse, and Replay: Approaches to Musical Adaptation in Audiovisual Culture
Many of the music we listen to and encounter are palimpsests, collages, and assemblages. Texts are layered upon and juxtaposed against pre-existing texts, creating polyvocal dialogues and contrasting and complementary systems of meaning. This course introduces students to questions and controversies of adapted and remixed musical media in 20th and 21st century society, analyzing the ways music and other texts and materials (e.g., paintings, plays, places, novels, technologies, genres, historical events, preexisting music) are adapted through processes of revision, remix, remediation, sampling, restaging, and reinterpretation to create new layers of meaning. The course will consider the roles of film, television, video games, music video, digital audiovisual formats and technologies, and related audiovisual media. We will journey from the recycling of preexisting classical music in video games to the remediation and transmission of live operas to the movie theater screen in the MET Live in HD series, from compositions that translate the visuality of iconic paintings into sound to the practice of remix and sampling in hip hop culture, from the digital adaptation of operatic conventions in Final Fantasy VI to cover versions that complicate listeners’ expectations of gender performance, from the live performance of video game soundtracks by a symphony orchestra in Video Games Live and Pokémon: Symphonic Evolutions to the compilation mixtape scores of Hollywood films, and from Tan Dun’s Internet Symphony for the YouTube Orchestra to how the urban neighborhood of Washington Heights in New York City is repurposed, staged, and cast as a central character in In the Heights or how American political history is adapted and revitalized in Hamilton. Themes in the course include, among others, the changing roles and responsibilities of musicians in an age of digital globalization; the power of musical media and referential texts to structure human experience; and the role of the composer and listener as manipulators and interpreters of musical meaning across comparative audiovisual texts. 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 achieve success in this course without previous musical knowledge.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Identical With: AMST122
Prereq: None

MUSC125 Music and Downtown New York, 1950-1970
This course will explore the history, interconnections, and simultaneous flourishing of four distinct music communities that inhabited and shaped downtown New York during two particularly rich decades in American culture: Euro-American experimentalists; African American jazz-based avant-garde; blues and folk revivalists; and Lower East Side rock groups. Much of the course will be devoted to understanding their points of convergence and divergence, especially in conversation with broader currents of the time (e.g., the Civil Rights Movement and related notions of freedom, shifting youth subcultures, and avant-garde aesthetics). We will read about and listen to recordings of a wide variety of musicians, identify aesthetic and cultural trends, and study the local
can be listened to and read as cultural texts. Participatory musicking, fandom, virtuosity, adaptation, branding, liveness, avant-garde techniques to a mass audience, and facilitating participatory fan media, digital media), and how the music video format has influenced modes of music and moving images (e.g. television, film, computer, video games, mobile media devices. This course explores the relationships between the 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
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
Prereq: None

MUSC127F 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 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 NAKAAN, 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 Elizabeth 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, tonicizations, modulation, and musical form. Work on sight singing and dictation continues. Students also learn to play scales and harmonic progressions 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: 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 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 write short pieces in various 20th-century styles, using atonal, polytonal, modal, serial, minimal, repetitive, and chance techniques.

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

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, Speak, 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
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: None

MUSC230 Music Theater Workshop

This class will be a collaborative, hands-on workshop for playwrights and composers who will work together throughout the semester to create original, one-act musicals. Students will generate show ideas, draft librettos, and musicalize their scripts to create original musical theater pieces. Both playwrights and composers will write lyrics. Students will explore writing strategies and narrative structure and apply those skills to tell stories through the distinct genre of the American musical. Students will leave the class with a grasp of the components of this art form, as well as strategies to create new work of their own.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-THEA
Identical With: THEA279

MUSC241 Medieval and Renaissance Music

This course examines the history of music in Europe from antiquity to the end of the Renaissance (531 BCE to ca.1600 CE). In the process of studying the many changes in musical styles that occurred during these centuries, several broader topics will be addressed. Among these are the social and historical contexts of musicians and musical performance, the relation between words and music in different historical periods, and historically informed approaches to musical analysis. The material will be presented through lectures and discussion, listening assignments, singing, and readings.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-MUSC
Identical With: DANC231, THEA213
Prereq: None

MUSC242 Baroque and Classical Music

At the end of the 18th century, an aesthetic revolution with music at its center gave birth to what we now call modernity. The music that led up to and helped to create that transformation—the music of 17th- and 18th-century Europe—is some of the most widely celebrated and revered in our contemporary moment. But this music’s place of privilege in the canon of Western musical artworks has, however, given us a false sense of familiarity with it. When we begin to look closer at this music that otherwise might seem familiar, an entire world of affective shocks, social commentaries, elaborate dances, finely crafted images, inside jokes, and carefully planned dramas reveals itself to us. Understanding the logic with which this music operated can help us to better understand the transformations in aesthetic thought it helped to effect and, therefore, to better understand our world’s current configuration of aesthetics, politics, and feeling. This course will provide students with the tools necessary to decipher 17th- and 18th-century music and aesthetics and will invite students to speculate on the relevance of these bodies of creativity and thought to the present day. Repertoire considered will include the music of Monteverdi, Lully, Handel, Bach, Haydn, Mozart, and Beethoven.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
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 composers in the United States as well. Europeans include Beethoven, Chopin, Berlioz, Schubert, Liszt, Louise Ferenc, Brahms, Arthur Sullivan, and Hugo Wolf. Americans include Frank Johnson (the first published African American composer), Louis Moreau Gottschalk, and “the Beethoven of America,” Anthony Philip Heinrich.

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, the proponents of one school vehemently rejected the techniques of the others. Perhaps 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 music and 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. While previous experience with music is useful, it is not a requirement for success in this course.

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

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 traditions. 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

MUSC267 Musical Mobility in America: Diasporas, Migrations, Borderlands
The United States has always been a nation of people on the move, by choice or through pressure. The three headings of diasporas, migrations, and borderlands summarize a complex, interlocking, and often volatile set of flows. In all cases, music plays a key role in defining, expressing, and encapsulating the individual and collective aspirations, fears, experiences, and sensibilities that mobility induces and engages.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM
Identical With: CHUM332
Prereq: None

MUSC269 Sacred and Secular African American Musics
A fluid, multiconceptual approach to musicology will be introduced to view African American sacred and secular music traditions.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Identical With: AFAM249
Prereq: None

MUSC274 Hymnody in the United States Before the Civil War
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.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-MUSC
Identical With: AMST229
Prereq: None

MUSC275 Music and Downtown New York
"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."

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Identical With: AMST267, AFAM265
Prereq: None

MUSC276 History of Musical Theater
This course is a survey of American musicals produced in theater and film, roughly from the 1940s to the present. We use early revivals of Oscar Hammerstein II’s SHOW BOAT and George Gershwin’s 1935 production of PORGY AND BESS as the entry points of our analysis and end with RENT. Using Broadway, Hollywood, the contemporary Chitlin Circuit, and regional theaters across the country as sites of investigation, we trace the development of American musicals as they traverse different racial, social, cultural, and aesthetic boundaries. In each case study, our analysis is supplemented by a review of historical production documents, theater criticism, and theoretical texts.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: ENGL233, THEA208, AMST248
Prereq: None

MUSC277 Jazz Avant-Gardes
This course will explore the emergence of an avant-garde in jazz in the 1950s and 60s, including earlier efforts and later developments in the preceding and succeeding decades. We will take a holistic approach, examining the music and its surrounding community within the broader social and cultural currents of 1950s and ’60s America, especially that of European-inherited avant-garde aesthetics, the increasingly urgent Civil Rights Movement and changing notions of freedom, and artist collectives in the U.S. and Europe. Key artists will include Monk, Coleman, Taylor, Sun Ra, Coltrane, Art Ensemble of Chicago, Bailey, and Braxton, among others. We will immerse ourselves in a combination of reading, listening to recordings, discussion, and in-class performances. Throughout the semester, we will pursue the parallel goals of using this era in jazz to expand our understanding of avant-garde movements in general and using historical avant-garde movements to expand our understanding of how the phenomenon has played out in jazz. The first two weeks will function as a Jazz 101 boot camp, and so no prior experience in jazz is required.

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

MUSC278 Survey of Jazz Styles
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 jazz 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.

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

MUSC280 Sociology of Music in Social Movements
It has long been noted that social movements typically create movement cultures, but the actual use of music, as one cultural form, is only beginning to receive attention. Is it used for recruiting new members or maintaining the loyalty of those already committed, for internal critique within the movement itself or to educate those who know nothing of a group’s discontent? When, where, and why do each of these, and other functions, develop? We will look at a number of theoretical and activist approaches and then apply these to movements in the U.S. (including the labor, civil rights, New Left, women’s, and current inner city movements) and elsewhere.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-SOC
Identical With: SOC239
Prereq: SOC151 OR MUSC103

MUSC285 Modernism and the Total Work of Art
The term "total work of art" refers to the German Gesamtkunstwerk that took on new urgency in the 19th century amid social upheaval and revolution. Understood as the intention to reunite the arts into one integrated work, the total work of art was tied from the beginning to the desire to recover and renew the public function of art. While there exist many approaches to totality in the modern era, this course focuses on modernist theories and practices that simultaneously critiqued existing society and posited a utopian alternative. We will begin by studying formulations of totality in response to a cultural crisis initiated by the 1789 French Revolution. From there, we turn to German idealism and to an analysis of composer Richard Wagner’s ideas and compositions that made the idea of the synthesis of the arts a central focus for European modernism. Yet if Wagner’s works and writings provided the dominant reference for subsequent developments from the 1880s onward, these most often consisted of a search for alternatives to his own theory and practice, particularly in the visual arts. We will examine attempts to envision totality after Wagner in impressionist painting and German expressionism. Ideas of totality and utopia continued to carry positive associations for modern artists until the 1930s, when they became co-opted by totalitarian governments. The course
concludes by examining the perversion of modernist dreams in Nazi festivals and art exhibitions.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: ARHA339, GRST239, GELT239, FIST339, COL349
Prereq: None

MUSC286 Playing with Sound: Ludic Performance, Games, and Music as Play
"Ludomusicology--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, Bioshock, Eternal Sonata), genres (the famous opera scene in Final Fantasy VI), in-game composition (Mario Paint) and aleatoric operations (Fez 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 somatic 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’s role in imagined and experienced natural worlds. 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
Identical With: AMST278, ENV5287
Prereq: None

MUSC288 Music, Sound, and the Environment in the Anthropocene
In this course we will explore how environmental works have proliferated throughout the academy and how scholars across the humanities are re-evaluating the reciprocal relationships among society, culture, and the environment. Over the course of the semester we will explore the diverse and interconnected ways in which contemporary composers, popular musicians, sound artists, world music practices, and collaborative arts practitioners draw on natural and urban environments in order to comment on current environmental and energy issues, trauma, the relationships among the arts, humanities and science and technology studies, representations of the environment and the environmental past, and participate in social activism. Employing socially and environmentally engaged musicoanalysis, this course will focus on five distinct areas: We will analyze how environmental sites and situations are represented in music; examine why environmentalist ideologies are integrated into the musical narratives and/or sonic choices made by the artist; address how artists conceptualize the environment and express their relationship to it; grapple with what motivates these artists to incorporate environmental commentary into their compositions, illustrating how sociocultural and environmental factors influence creative expression; and question how personal and societal values concerning relationships between society and the environment are disseminated and constructed through music. We will also explore the various ways in which nature, urbancy, and environment are constructed in the production, performance, consumption, and reception of music. Through our reading discussions, writing, and applied projects, some of the questions we will address include: How do the intersections of landscapes and cityscapes produce multifarious artistic responses? How are communities whose economy depend on, or historically depended on, energy and/or natural resource industries signified or evoked through music? How are past and present
histories of place expressed, recorded, and remembered through detailed and affective sensory experience? How do we determine the health of our soundscapes? How is music and sound mobilized in social activism? How are notions of identity, as shaped by a physical environment and the ideologies connected to place, constructed and communicated? As we engage with the critical geography of sound, we will address the global networks, musical mobilities, circulation of sounds, traditions and musicians, and the ways in which landscape, mapping, urban planning, and landscapes are expressed in music.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Identical With: FGSS288
Prereq: None

MUSC290 How Ethnomusicology Works
The 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 the Western art music, popular music, and the world musics. Drawing upon the 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: MUSC103

MUSC294 Queer Opera
Opera is a total art: It wed elaborates 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, dee jaying, dance, visual art, fashion, and attitude toward authority, has gradually taken over as a primary 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: A-F
Credits: 1.00
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 06: Flute--Peter Standaart
SECTION 07: French Horn--Robert Hoyle
SECTION 08: Guitar, Lute--Carver Blanchard
SECTION 33: Guitar--Cem Duruoz
SECTION 10: Guitar, Jazz and Blues--Tony Lombardozi
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 Lessons--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-Jun 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 10: Guitar, Jazz and Blues--Tony Lombardozi
SECTION 35: Mandolin/North Indian Vocal/Guitar--Stan Scott
SECTION 13: Oboe--Libby Van Cleve
SECTION 14: Percussion--Eugene Bozzi
SECTION 42: Clarinet--Charlie Suriyakham
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 two-headed janggo drum the predominant instrument in Korean music. Students will be introduced to traditional folk and court styles of janggo drumming. They will learn to play a range of percussion instruments including janggo, barrel drum, and hand gong.

The ensemble plays arranged pieces based on both traditional and new materials and creates new work exploring imaginative sounds on those 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.”
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 other Japanese performance arts through learning two to three pieces on the Japanese taiko drum and basic techniques of playing the shinobue (bamboo flute). 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 course is for students who have taken Beginning Taiko. Acceptance to this class is at the discretion of the instructor. Students will learn advanced techniques in taiko drumming, singing, and fue, Japanese flute.
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.
MUSC212

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
Grading: Cr/U

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: None

MUSC432 South Indian Voice—Advanced
Development of a repertoire of compositions appropriate for performance, along with an introduction to raga alapana, and svara kalpana, the principal types of improvisation.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Prereq: (MUSC430 AND MUSC431)

MUSC433 South Indian Music—Percussion
Students may learn mridangam, the barrel-shaped drum; kanjira, the frame drum; or konakkol, 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: MUSC212

MUSC434 Improvisational Techniques in South Indian Music
This course will introduce advanced students of karnatak vocal music to raga alapana 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
Credits: 1.00
Gen Ed Area: HA-MUSC
Prereq: None

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
Prereq: None

MUSC445 West African Music and Culture--Beginners
This 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
Prereq: None

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
Prereq: None

MUSC447 West African Music and Culture--Advanced
This course is designed to build on the skills developed in MUSC445 and MUSC446. The repertoire is brought to a performing standard, and more complex repertoire is learned. 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

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

MUSC449 Mande Music Ensemble
This one-semester course in the musical traditions of Mande (Maninka and Mandinka) peoples of western Africa will focus on guitar and ngoni (lute) playing. Students will also learn about the culture in which the music lives through readings, recordings, and video viewings. Audition and permission of instructor are required at the first class. The ensemble will present public performances.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
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
Prereq: None

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
Prereq: None

MUSC452 Javanese Gamelan--Advanced
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-MUSC
Prereq: None

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
Prereq: None

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
Identical With: AFAM390
Prereq: None

MUSC456 Jazz Improvisation Performance
This class will be a performing ensemble focused on “sound systems” as musical instruments and musical practices performing live and fixed media sound pieces and new music in America and Europe after 1950. Additionally, composers and electroacoustic works composed by various composers of experimental performers and composers to explore and perform various acoustic, electronic, 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: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Identical With: AFAM388
Prereq: None

MUSC460 Wesleyan Ensemble for 20th and 21st Century Classical and Contemporary Music Part II
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: 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 psycho-acoustical understandings of music and sound that influenced their shaping."

Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-MUSC
Identical With: CHUM347
Offering: MUSC109
MUSC463 Teaching Music Lessons to Children in Local Schools
"This is a service-learning course. Students will teach private and small-group music lessons to students at Green Street Arts Center and Macdonough School in Middletown. 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: OPT
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 involving 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: A-F
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: None
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.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: None
Prereq: None

MUSC508 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

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 Proseminar in World Music Studies
This introductory seminar is offered every fall as a required course for all first-year music MA students. The primary focus is developing research, writing, and critical interpretive and analytical skills necessary for initiating and completing the MA thesis projects. Students will be exposed to the breadth of the music department's specialties, and we will identify and discuss current issues that cut across concentrations within the department.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC

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

MUSC513 Improvisation in Cross-Cultural Perspective
This course will explore musical improvisation around the world from a variety of theoretical and practical perspectives. Readings on theories of improvisational processes, as well as on specific musical traditions in the United States, India, Indonesia, Africa, and elsewhere, will complement practical transcription and analysis projects.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: None
Prereq: None

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 do 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 musicking. 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 cultural memory creates 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
Music (MUSC) 17

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

MUSC561 Graduate Field Research
Research in the field, normally on thesis project.
Offering: Host
Grading: OPT

MUSC563 Field Research or Academic Education (Graduate)
Graduate-level tutorial for field research or academic education.
Offering: Host
Grading: OPT

MUSC564 Field Research or Academic Education (Graduate)
Graduate-level tutorial for field research or academic education.
Offering: Host
Grading: OPT

MUSC565 Academic Education in the Field
Offering: Host
Grading: OPT

MUSC566 Academic Education in the Field
Offering: Host
Grading: OPT

MUSC591 Advanced Research, Graduate
Investigation of special problems leading to a thesis.
Offering: Host
Grading: OPT

MUSC592 Advanced Research, Graduate
Investigation of special problems leading to a thesis.
Offering: Host
Grading: OPT