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’ll improve our musicianship through singing, playing, listening, analyzing, reading, and composing. We’ll learn common terminology for sounds and their properties of frequency, duration, volume, and timbre. We’ll analyze and employ methods of organizing musical materials into songs and compositions. We’ll learn the notational system widely used for European art music, discussing its strengths, weaknesses, and relevance to popular and non-Western music. 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; compose simple pieces in classical and popular musical styles; and reduce simultaneous or successive tones (audible or written) to chords, scales, motives, or forms. Students can achieve success in this course without previous musical knowledge.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC, HA-MUSC, 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 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, 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, HA-MUSC, HA-MUSC, 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; finishing with younger crossover composers, including Laurie Anderson, Glenn Branca, John Zorn, and others. The course includes lectures, demonstrations, and performances, occasionally by guest lecturers.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC, 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, 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 arts and culture. This course is designed as an introduction to the rich performing arts and culture of Indonesia. A principal theme will be the differing experiences of historical development, colonization, decolonization, and modernization in the two neighboring and related traditional cultures of Java and Bali. A portion of the course is devoted to demonstrations and workshops, including instruction on the performance of terbangan (a frame drum ensemble), gamelan (percussion ensembles of Java and Bali), and kechak (a Balinese musical drama, employing complex rhythmic play, chanting, and storytelling).

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-THEA, HA-THEA, HA-THEA
Identical With: THEA348, THEA348, THEA348, THEA348, THEA348, THEA348, THEA348, 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. This course will be a forum to study and perform graphic scores by Mark Applebaum, Anthony Braxton, Earle Brown, John Cage, Cornelius Cardew, Anestis Logothetis, Roman Haubenstock-Ramati, Alvin Lucier, Robert Moran, and new generations of emerging composers. We will study selected readings and writings to put them in a broader scholarly context and discuss strategies for performing these pieces, which will be put into action in weekly performance workshops. There will be a public performance at the end of the semester. The approach will be interdisciplinary, drawing upon semiotic analysis, gestalt psychology, visual art, and phenomenology.

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. We will work primarily with voices and body percussion.

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

MUSC117 Overtone Singing in Cross-Cultural Perspective
Overtone singing is a remarkable technique in which the singer can produce a distinct, whistle-like melody above a drone by manipulating the harmonic resonances of the vocal apparatus. From experimental art musics to nomadic sound-worlds, this course will survey overtone singing practices around the world with special emphasis on Europe, Mongolia, and Tuva. Lectures will also explore the acoustics of production and cultural topics, including religious uses of overtone singing, cultural appropriation, and modernization. Finally, a regular performance component will introduce students to basic techniques.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC, HA-MUSC
Identical With: CEAS113, EAST113
Prereq: None

MUSC121 Writing About Music
A first-year, writing-intensive seminar that systematically surveys all the ways we write about the experience, the structure, the process, and the life of music, a human expressive system notoriously hard to write about. Weekly reading and writing assignments lead to a final project.

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

MUSC122 Introduction to Folk Music Studies
The course moves out from accepted ideas of folk music as a contemporary genre to its roots and offshoots, including materials from Anglo American, European, and Afghan sources, among others. Live, recorded, and filmed versions will be included.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-MUSC, HA-MUSC
Identical With: AMST122
Prereq: None

MUSC123 Escaping Purgatory: Music and Devotion in Medieval Europe
This course will explore the creative expression of religious belief in the music, poetry, literature, art, and architecture of Medieval Europe. We will begin with the everyday experience of monks, nuns, poets, and street musicians. What role did music play in their lives? Was it limited to religious practice and secular festivals? We may sense that music and the other arts held a variety of possible meanings beyond functional purposes; practitioners used artworks not only as vehicles for devotion, but also to construct monuments of themselves and their beliefs. Comparisons will be drawn between rituals and social practices of this society relative to our own. Although the focus of the course will be located in Christian and Judaic practices, the implications of our inquiry will inform any comparative study of music and religious culture. Accordingly, students will
Music forms an essential component of many religious practices throughout the world. From a tool for social solidarity to a trigger for intensely personal expression and even violence, the ability of music to shape religious life is tangible and often profound. This course employs the literature of ethnomusicology as a starting point for understanding the role of music in contemporary religious life and how associated artistic practices are implicated in dynamic processes of individual and social transformation. Music scholars employ a variety of interpretive lenses to articulate the meaning of such processes and a number of these will be central to our class discourse, including hybridity, transnationalism, gender, and identity formation. Students will critically assess these and other theoretical models through an exploration of largely ethnographic research dealing with a variety of broad religious categories: Christian, Muslim, Jewish, animist etc. Points of interreligious interaction will be of particular interest as a means to understand the central position music often plays in drawing groups with competing or conflicting socio-political views into sustained contact with one another.

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

MUSC127 History of Electronic Sound
This course surveys the cultural history of electronic sound production, storage, amplification, and transmission in the 20th century. We will examine the contributions of artists, scientists, and designers to modern cultures of listening and sound making. In addition to readings, recordings, and films, students will perform selected works for electronic instruments by John Cage and other composers.

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

MUSC129 The Art of Listening
Over the 20th century, the advent of electronic sound recording and transmission triggered rapid changes in all forms of auditory culture. We will examine this evolution through the different approaches to listening that emerge with the concepts of soundscape, sound object, sound art, and sound design. We will give particular attention to the artists and composers who explicitly shaped these concepts through their work. This includes figures such as writer William S. Burroughs, composer John Cage, singer Bing Crosby, pianist Glenn Gould, theatre director Elizabet LeCompte, filmmaker Walter Murch, artist Max Neuhaus, composer Pauline Oliveros, guitarist Les Paul, composer R. Murray Schafer, and theorist Pierre Schaeffer. In addition to readings, listening sessions, 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: Cr/U
Credits: 1.00
Gen Ed Area: HA-MUSC, HA-MUSC, HA-MUSC
Identical With: CEAS259, CEAS259, CEAS259, CEAS259
Prereq: None

MUSC103

MUSC202 Theory and Analysis
This course focuses primarily on two aspects of Western tonal music: harmony and form. Harmony is the study of chords: their individual qualities and configurations; their relative importance and function within a given musical context; and ways of moving between them. We will review the treatment of diatonic harmonies and then expand our palettes through sonorities that borrow from or lead to new key areas. Forms, treated in the latter part of the course, are common patterns of repetition and contrast used to structure diverse musical works from pop tunes to symphonies. Working from detail to whole, we’ll 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’ll also examine how harmony, rhythm, and form function in Irish traditional, West African, Salsa,

MUSC201 Tonal Harmony

MUSC201 Tonal Harmony
This course begins a more focused investigation of the materials and expressive possibilities of Western music from the common practice era (circa 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 and to harmonize melodies at the keyboard.

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

MUSC202 Theory and Analysis
This course focuses primarily on two aspects of Western tonal music: harmony and form. Harmony is the study of chords: their individual qualities and configurations; their relative importance and function within a given musical context; and ways of moving between them. We will review the treatment of diatonic harmonies and then expand our palettes through sonorities that borrow from or lead to new key areas. Forms, treated in the latter part of the course, are common patterns of repetition and contrast used to structure diverse musical works from pop tunes to symphonies. Working from detail to whole, we’ll 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’ll also examine how harmony, rhythm, and form function in Irish traditional, West African, Salsa,
and American and British popular music. 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, HA-MUSC, HA-MUSC, 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 adventurously 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, HA-MUSC, HA-MUSC
Prereq: MUSC201 OR MUSC202 OR MUSC202

MUSC204 20th-Century Compositional Techniques
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, HA-MUSC, HA-MUSC
Prereq: MUSC201 OR MUSC202 OR MUSC202

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

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

MUSC206 18th-Century Counterpoint
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, HA-MUSC, HA-MUSC, 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, HA-MUSC
Prereq: MUSC201 OR MUSC202 OR MUSC201

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: MUSC202

MUSC209 Readings in Music Theory: Reimagining Tonality
This course will introduce students to current scholarship in music theory. It will focus in particular on theories that explore the phenomenon of tonality in broad, mathematically rigorous, and perceptually relevant ways. How can we understand tonality not only in European repertoires from circa 1650-1900, but also in earlier periods, 20th-century art, music, and jazz? What musical “spaces” can be developed to model tonal motion and distance beyond the well-known circle of fifths? How can we conceive of triads and seventh chords as special cases in a limitless field of chordal possibilities? How can we develop analytical approaches that are responsive to the multiplicity of tonal perception and experience?

The course will approach these questions through a geometric approach (Tymoczko, A GEOMETRY OF MUSIC) and transformational or algebraic approach (Rings, TRANSFORMATION AND TONALITY). Specialized background in mathematics is not required, but students should be prepared to engage with mathematical ideas and methods in the service of musical insight. The course is intended for students with a solid background in tonal harmony, general musicianship, and score reading.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-MUSC, 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, HA-MUSC
Identical With: AFAM386, AFAM386, AFAM386, 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, 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 computer music techniques. It is linked to COMP112, Introduction to Programming. Students are required to take both courses. Students taking MUSC220 will enroll in COMP112 on the first day of classes.

MUSC220 introduces fundamental computer music concepts and how composers have used these concepts to augment traditional musical structures and compositional techniques. COMP112 will introduce the general approach of object-oriented programming and the more specialized abstractions needed to model graphics, sound, and music. Both courses will use SuperCollider 3, an open-source computer music software environment, as their fundamental tool.

The larger goal of this initiative is to introduce those aspects of computational thinking that involve passages between aural, visual, temporal, and mathematical structure. The courses will draw on freely from this literature for motivating examples, rudimentary assignments in programming and sound design, and the creative term projects that are our ultimate goal.

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

MUSC222 Sound Art, Music, and Interactive Media
The focus of this course is on creative projects in digital media conceived in relation to historical considerations of these same techniques. Recording, amplification, and radio transmission have exerted a profound effect on musical practices of all forms since the beginning of the 20th century. In the period immediately after World War II, composers and artists began to focus on changing the relation of composers, performers, and listeners to sound in response to those techniques. We will consider those artistic strategies and the role they have played in shaping musical genres such as musique concrete, serial and spectral composition, interactive computer music systems, circuit bending, as well as 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, 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 Music Department recording studio.

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

MUSC230 Music Theater Workshop
This writing workshop will be comprised of half composers and half librettists, who will pair up throughout the semester and practice the art of collaboration. It is this collaborative element that makes this artistic process so distinct from nonmusical playwriting, therefore necessitating a separate classroom inquiry, rather than including music theater under the auspices of preexisting playwriting classes. Students, in pairs, will write songs based on classic structural models: the "I want song" and "double hook song," for example. In addition to practicing the art of collaboration and peer critique, students will explore the history and various artistic genres of the American musical. We will study the works of Gershwin, Bernstein, and Sondheim, among others, in addition to reading about the collaborative process involved in the making of great American musicals including West Side Story, Fiddler on the Roof, and others. Students will leave the class with a firm grasp on the legacy and components of this art form, as well as an understanding of the particular challenges of collaborative art making.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-THEA, HA-THEA, HA-THEA
Identical With: THEA279, THEA279, THEA279, THEA279, THEA279, THEA279, THEA279
Prereq: THEA199 OR MUSC103 OR MUSC201

MUSC231 Performing Arts Videography
This course provides an introduction to shooting and editing video and sound with a particular focus on the documentation of dance, music, and theater performance. Additional consideration will be given to the integration of videographic elements into such performances. Students will work in teams to document on-campus performances occurring concurrently. Related issues in ethnographic and documentary film will be explored through viewing and discussion of works such as Wim Wenders’s Pina, Elliot Caplan’s Cage/Cunningham, John Cohen’s The High Lonesome Sound, and Peter Greenaway’s Four American Composers.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Identical With: DANC231, THEA213
Prereq: None
MUSC242 Baroque and Classical Music
This course is a survey of Western art music from the baroque and classical periods, circa 1600-1800. This is a remarkable time in the history of Western music. Composers around 1600 suggested for the first time that the "rules" of musical composition be overthrown to express the meaning of the words. It is a time of transition and experimentation, inspired by Greek writings (musical humanism) and the idea of the power of music. Gradually, the modal system of the Renaissance gave way to modern tonality, and composers began to work with chords, related to each other within the gravitational topography of a key. The culmination of the baroque and beginning of the classical period (1720-1750) marks another period of transition. On the one hand, music connects deeply with both religious and personal expression in the works of J. S. Bach. On the other hand, new Italian composers favored simpler and more "natural" melodies. Battle lines are drawn in the French press, and the "enlightened" Prussian despot Frederick the Great puts Bach through his paces. Out of all this, a new style emerges, one that forms musical structure as drama. Haydn (a Hungarian court composer, then British star) and Mozart (a child prodigy, then one of the early musical freelancers) hit the scene. In the last decade of the 18th century, Beethoven arrives in Vienna, outduels all other pianists with his passionate improvisations, and we arrive at the cusp of musical Romanticism.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC, HA-MUSC, HA-MUSC
Prereq: None

MUSC243 Music of the 19th Century
War and revolution drew the map of Europe in the 19th century, and by its end, nations were solidified according to still-recognizable boundaries. However, it was more the Industrial Revolution and a rising middle class that reshaped music making. Concert halls and opera houses were built to accommodate large paying audiences; the instruments themselves were modified and their production streamlined for manufacturing processes, especially the requisite living-room piano. Composers set free from royal or church patronage thrived or failed by their popularity, and distinct national styles arose. Performance and discourse about music were brought into the public arena by cheaper printing methods that also first allowed a broader appreciation of music from earlier eras. We will approach this art in the context of the revolutions that shaped its development and learn it as those who first heard it did: by as much live listening as can be arranged and by discussion.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC, HA-MUSC
Prereq: None

MUSC244 Music of the 20th Century
This course will investigate the music of major composers (Stravinsky, Schoenberg, Ives, Cage, et al.) and major trends (serialism, neoclassicism, minimalism, etc.) from approximately 1901 to 2000.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC, HA-MUSC, HA-MUSC, 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, HA-MUSC
Prereq: None

MUSC248 Beyond Messiah: Handel’s Other Oratorios and Operas
An immersion listening and appreciation course in Handel’s choral works for concert performance. Eight operas and eight oratorios (excluding Messiah) will be examined. Following early study in his native Halle, Handel spent formative years in Italy, where his orchestral style was influenced by the dominant models (Vivaldi), while his solo vocal style is drawn from the coloratura and other talents of the diva castrati. Throughout his career, his ability as an interpreter and improver is the basis for his fame as a performer. From Italy, he moved to England, where he developed as a composer and presenter into a figure that still dominates English music.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-MUSC, HA-MUSC
Prereq: None

MUSC250 Film and Folk Music of India
What is film music culture in India? What is folk music in India today? How do these genres interact and influence one another? Most research on the music of India has focused on the classical systems. However, for many people, the most important musical expressions found in their personal and social lives are film and folk musics. Even though film music is considered to be entertainment, it reflects almost all aspects of Indian music and culture. Students will be introduced to the culture and heritage of India. Film and folk music will be analyzed with reference to ancient and modern musical treatises. Topics covered will include the diverse cultures within India and its global diaspora. Students will be encouraged to sing or play the pop and folk songs of India.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC, HA-MUSC, HA-MUSC
Prereq: None

MUSC251 The Study of Film Music
The course extends Wesleyan’s film studies offerings by focusing on music, an often neglected yet crucial component of movies. After starting with the Hollywood approach (from the early sound period on), we look at film music globally, including places like India and China, introducing ethnomusicological perspectives.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-MUSC, 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, HA-MUSC
Identical With: CEAS252, EAST252, CEAS268, EAST268
Prereq: None

MUSC262 Korean Music from Gugak to K-pop
This course will survey various genres of Korean music. We will start by examining traditional genres of gugak (literally, "national music"), and the context of their development as Korea modernized over the last century. The growth of gugak and the crystallization of certain genres occurred in relation to the influx of outside forces, most notably Western music that brought on a need to preserve the Korean. Thus, we will consider music’s role as a marker of national and cultural identity. A significant part of this course will look at the rise of popular culture and music in Korea, specifically through the cultural phenomenon now widely known as the Korean Wave (hallyu). The unprecedented popularity of Korean TV dramas and the recent surge of K-pop have begun to gain media attention around the globe, as the nation now brands its image through popular culture. In addition to the musical genres covered, we will look at the use and portrayal of Korean musics in films, documentaries, and TV dramas to examine the intersection of nationalism, cultural identity, and globalization in contemporary Korea.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC, HA-MUSC
Identical With: CEAS252, EAST252
Prereq: None

MUSC265 African Presences I: Music in Africa
This course will explore the diversity and full range of musical expression throughout the African continent by immersing ourselves in a combination of extensive reading, listening to recordings, viewing videos, discussion, and in-class performances. The continent as a whole will be briefly surveyed, regional traits will be explored, and specific pieces, genres, and countries will be discussed in-depth.

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

MUSC266 African Presences II: Music in the Americas
This course will explore the diversity and full range of musical expression in the Americas—with a focus on musics with a strong African historical or cultural presence—by immersing ourselves in a combination of extensive reading, listening to recordings, viewing videos, discussion, and in-class performances. The hemisphere as a whole will be briefly surveyed and regional traits will be explored, but emphasis will be placed on specific pieces, genres, and countries.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC, HA-MUSC
Identical With: AFAM251, AMST214, LAST264, AFAM251, AMST214, LAST264
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, HA-MUSC, HA-MUSC
Identical With: AFAM249, AFAM249, AFAM249, AFAM249, AFAM249, AFAM249
Prereq: None

MUSC270 Music of Coltrane, Mingus, and Coleman
The goal of this course is to introduce students of music to three restructural masters whose creativity and decisions have shaped creative music evolution since the Second World War. Instruction for this course will seek to provide a historical, scientific, and synthesis perspective that gives insight into the work of each musician.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC, HA-MUSC
Identical With: AFAM385, AFAM385
Prereq: None

MUSC271 Music of Lennie Tristano, Miles Davis, and Max Roach
This course is conceived as an examination of restructural musics from the 50s/60s time cycle and the role of three major artists in helping to influence and set the aesthetic agenda (and conceptual focus) of postmodern music evolution after the Second World War. The course will use each artist as both a study in itself as well as a point of definition that relates to the broader subject of improvised music and related artists (and/or musics).

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-MUSC, HA-MUSC
Identical With: AFAM392, AFAM392
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, HA-MUSC
Identical With: AMST229, AMST229, AMST229, AMST229, AMST229
Prereq: None

MUSC275 Music and Downtown New York
This course will explore the history, interconnections, and simultaneous flourishing of four distinct music communities that inhabited and shaped
downtown New York: Euro-American experimentalists; an African American jazz-based avant-garde; blues and folk revivalists; and Lower East Side rock groups. The primary focus will be on the 1950s and 60s, although we will also cover subsequent developments. 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 industry that supported them.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC, HA-MUSC
Identical With: AMST267, AFAM265, AMST267, AMST267, AFAM265, AMST267
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 Lin-Manuel Miranda's IN THE HEIGHTS. 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, HA-THEA
Identical With: ENGL233, THEA208, AMST248, THEA208, ENGL233, ENGL233, THEA208, AMST248, THEA208, ENGL233
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.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC, 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 live or recorded jazz—how and why the musicians do what they do and the larger context into which a performance fits. We explore historical developments and chronology, the structures that govern jazz improvisation and other performance practices and the instrument roles and sub-styles that typically make up the music. Though there will be ample relevant information for musicians, a background in music theory or performance is not at all necessary for this course.

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

MUSC280 Sociology of Music in Social Movements
This 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 United States (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, SBS-SOC, SBS-SOC, SBS-SOC
Identical With: SOC239, SOC239, SOC239, SOC239, SOC239, SOC239, SOC239, SOC239
Prereq: SOC151 OR MUSC103

MUSC285 Wagner and Modernism
This course focuses on Richard Wagner and his complicated legacy to modernism in Europe from the 1860s through the 1920s, before his art was co-opted by totalitarian regimes in Europe. Wagner’s work stands at the crux of debates surrounding a modernist aesthetic. Key questions raised by his work are the relationship between poetry, music, dance, and the visual arts; art and religion; art and racism; art and a mass audience; art and politics; synaesthesia; and the relationship between abstraction and figuration.

We will begin by analyzing Wagner’s music and writings, and especially his idea of the GESAMTKUNSTWERK. The core of the course, however, will consist of looking at how visual artists in France, Germany, and Italy responded to Wagner’s art and ideas. Artistic movements that we will examine include symbolism, German expressionism, the German werkund, Italian futurism, and the Bauhaus. We will also look at the influential writings on Wagner by Stéphane Mallarmé and Friedrich Nietzsche, as well as post-Wagnerian theories of stage design by Adolphe Appia, Georg Fuchs, and Edward Gordon Craig in so far as these helped shape visual arts production.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART, HA-ART, HA-ART, HA-ART
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
played a role in the study and development of nonhuman and human musicality, nonhuman sounding into music composed by humans, how technology has sound cultures, we will interrogate how traditions of listening shape our habits ethnomusicology, and sound studies. By listening across different kinds the intersections among the humanities, science and technology studies, and how we sing, play, perform, stage, and sound musical identity, examining varied types of sounds to explore and contextualize familiar questions about idea that "humanity can be transformed, transcended, or eliminated either "Posthuman," according to the Oxford English Dictionary (OED), refers to the Animanities" takes seriously the aural and performance worlds of the nonhuman. The course will consider the diverse relationships among music, play, and performance-from musical automata, player pianos, and orchestrions 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 WATeRWAALK 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 soundscapes 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 as an educational feature of games and Web 2.0 mobile media apps and new media platforms, and from 18th-century musical dice games to the domestic vocal games of Inuit throat singing. By discussing music as play across diverse case studies from musicology, ethnomusicology, popular music, and science and technology studies, we will trace the lineage of musical play through improvisation, composition, performance, embodied listening, and recreation.

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

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 musico"logical analysis, 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, urbancityscapes and environments 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, HA-MUSC

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

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Identical With: AMST278, ENVS287
Prereq: None

Credits:
Grading:
Offering:
MUSC289 Earth Ear: Ethnomusicology, Soundscapes, and the Native American Music Archive

Leonard Crow Dog (Lakota), wrote in his autobiography, Crow Dog: Four Generations of Sioux Medicine Men, "We Crow Dogs had always had the 'earth ear,' maka nongeya, having the whole earth for an ear. It means you know what's going to happen before it happens. And you can also listen backward, way back, know the generations gone by." Relating the "earth ear" to contemporary technology, he says that it is made up of Inyan Tunka, an "ancient rock computer;" wakiksuyapi, a "hot line to the spirits" through the interpretation of signs; as well as the history sedimented in the Lakota language: a wonderful cyborgian concept that mixes memory, prediction, and the deep ancestral time of the oldest beings, rocks. This is a powerful manifestation of what ethnomusicologist Roshanak Khesht has called aural positionalality, "an ethnographic production practice that works through and with the formal capacities of sound so as to make use of the medium's potential in constructing representations of culture." GPS for the ear? In Crow Dog's account, a medicine man is describing a spiritual practice in relation to the earth; in Khesht's, an ethnomusicologist is accounting for an ethics of representation through her listening and production practices in the context of World Music; but in both, it is a matter of attuning oneself through the ear.

In this course, we will attune our ears to archives of Native American music by paying close attention to the practice of ethnomusicology, theories of the archive and auditory cultures, issues of intellectual property (including the digitization and publication of archival materials), practices and values of production, and the repatriation of songs and revitalization of Native American ways of life. We will also explore Native American epistemologies and spiritual practices, as well as the sensory and affective aspects of sound. By focusing on the 'earth ear' as a site of interaction, listening becomes an activity by which recorded sound's social, ethical, and aesthetic positioning is conveyed to the listener. Through differential positioning, then, we will explore the intervals between sound and sight, singing and hearing, and music, sound, and language. With this in mind, we will conduct research in Wesleyan's World Music Archive, while comparing it to alternative archives (such as the Women's Audio Archive and various acoustic and sensory ecology archives) that question the archival conventions by which sound, music, and culture are constituted as a homogeneous whole and challenge the perpetuation of relations of subordination between sound, sense, and identity.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-AMST, HA-AMST, HA-AMST
Identical With: AMST324, AMST324, AMST324, AMST324, AMST324, AMST324
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, as well as the reception of music.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC, HA-MUSC, HA-MUSC, HA-MUSC
Identical With: FGSS240, FGSS240, FGSS240, FGSS240, FGSS240, FGSS240
Prereq: None

MUSC293 Music of Sun Ra and Karleinz Stockhausen

This course will seek to introduce a unified perspective on the body of music produced by two of the great music masters of the 20th century. The focus of the course will seek to establish both a historical perspective and structural survey of their work using composers' scores, recordings, and related material/documents. This course includes lots of in-class listening, at-home listening assignments, and score examination (when possible).

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-MUSC, HA-MUSC
Identical With: AFAM393, AFAM393
Prereq: None

MUSC294 Queer Opera

Opera is a total art: it weds elaborate fashions with scene design and lighting to create incredible dramas set to music. For this reason, opera forces us to think interdisciplinarily about the narratives it portrays. Every action, every emotion, every decision and recognition in the drama is conveyed to the audience in multiple and sometimes contradictory ways. Operas are also fantastic, living experiments in the performative representation of human sexuality. In addition to all of the love and sex that occurs explicitly on the opera stage—and there is plenty of that—operatic narratives also bear witness to changing structures of normativity; regimes of social control are thematized, sometimes lampooned, and often transgressed within the drama, and operas allow us to see how this unfolds within an interconnected ensemble of media. This course serves to introduce students to the world of the opera stage and, through that world, the foundational texts of queer theory. Together we will explore operas from the 17th century to the present day, opera theory of the past century, and queer theory of the past three decades to ask what these bodies of knowledge have to teach each other.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC, HA-MUSC
Identical With: FGSS295, FGSS295, FGSS295, FGSS295
Prereq: None

MUSC295 Global Hip-Hop

Over the past two decades, hip-hop, in its various facets of rap, deejaying, dance, visual art, fashion, and attitude toward authority, has gradually taken over as a 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
Music (MUSC) 11

to retain their membership in a global hip-hop culture, now in its second or third generation.

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, HA-MUSC, HA-MUSC, HA-MUSC
Prereq: MUSC108

MUSC300 Seminar for Music Majors
The 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, HA-MUSC
Prereq: None

MUSC304 Arranging and Composing for Jazz Orchestra
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, HA-MUSC, HA-MUSC
Prereq: None

MUSC308 Composition in the Arts
The course will ground modern Yiddish expressive culture in its 19th-century Eastern European homeland, then follow its dispersion to North America, through the present. Students will work with musical, theatrical, literary, and film texts and take part in performance of songs and informal staging of musical theater.

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

MUSC296 Music and Public Life
Everyone experiences music individually, but taken together, music deeply affects public life. It is a collective voice that enlivens communities, in good and hard times. It is also a medium through which local and national governments, NGOs, and corporations exercise authority and channel capital as "cultural heritage" or product, as well as being a focus of public discourse, from the sciences to academia to journalism. Weekly topics, events, and visitors will consider many facets and bring students into community interaction.

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

MUSC297 Yiddish Cultural Expression: Music, Theater, Literature, Film
The course will ground modern Yiddish expressive culture in its 19th-century Eastern European homeland, then follow its dispersion to North America, through the present. Students will work with musical, theatrical, literary, and film texts and take part in performance of songs and informal staging of musical theater.

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

MUSC299 The Creative Process of Songwriting, and Its Context Within a Shifting Industry
Music sits at the forefront of creative and technological revolutions, and songwriting remains the fundamental form of its expression. This course will focus on the creative process of songwriting, but will contextualize the art form within a fundamentally shifting industry. During the semester, students will write, co-write, and analyze songs in order to establish and engage their own songwriting voice. Songwriting exercises, in-class critique, guest speakers from the worlds of art and business, and a final presentation of finished work will provide a holistic picture of what is created when a song is written.

In addition, focus will be placed on what the song is from a business standpoint. Issues of publishing, copyright, mechanical royalties, licensing and synchronization will be discussed via readings and guest speakers from music's legal and administrative worlds.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-MUSC, HA-MUSC, HA-MUSC
Prereq: None
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 register during the Drop/Add period. Students new to the Private Lessons Program must audition during the first week of classes and register during the Drop/Add period. Audition information and schedules will be posted in the Music Studios lobby and on the Music Department web site http://www.wesleyan.edu/music/lessons prior to the start of the semester.

Students will be billed $795 for 12 one-hour lessons through the Student Accounts Office. When students are accepted into the private lessons program, they become liable for the additional cost of lessons. If this course is not dropped 24 hours prior to the third lesson, students will be charged the full course fee.

Students must play in an ensemble for a semester or complete a semester of private lessons in their instrument (voice) of interest before applying for financial support from the Music Department. The student must also be receiving at least $10,000 aid from the University. The student’s ensemble instructor or Private Lessons Instructor must submit a recommendation form in support of the student’s application. Financial support applications may be obtained in the Music Department office and must be returned to the Music Department by the deadline indicated on the application. No applications will be accepted after 12 noon on that date.

Permission of the instructor is required.

Students who have registered for MUSC405 four (4) times will receive credit for four semesters of private lessons, whether it be in the same instrument/voice or a variety of instruments/voice. Students registering for more than four (4) sets of private lessons will receive an Audit (AU) designation on their transcript once drop/add closes.

Private music lessons (alphabetical by instrument):

SECTION 01: Bass--Roy Wiseman
SECTION 02: Bassoon--Garrett Bennett
SECTION 03: Cello--Julie Ribchinsky
SECTION 04: Drums--William Carbone
SECTION 05: Drums--Pheroeo Aklaff
SECTION 06: Flute--Peter Standaart
SECTION 07: French Horn--Robert Hoyle
SECTION 08: Guitar, Lute--Carver Blanchard
SECTION 09: Guitar--Susan Burkhart
SECTION 10: Guitar, Jazz and Blues--Tony Lombardozi
SECTION 11: Harp, Classical and Folk--Megan Sesma
SECTION 12: Harpsichord--Brian Parks
SECTION 13: Oboe--Libby VanCleve
SECTION 14: Percussion and Drums--Eugene Bozzi
SECTION 15: Piano--Staff
SECTION 16: Piano--Carolyn Halsted
SECTION 17: Piano--Erika Schroth
SECTION 18: Piano--Lisa Moore
SECTION 19: Piano--Fred Simmons
SECTION 20: Saxophone--Garrett Bennett
SECTION 21: Trumpet, Jazz--Taylor Bynum
SECTION 22: Trumpet, Classical--Nancy Brown
SECTION 23: Tuba--Staff
SECTION 24: Viola--Marvin Warshaw
SECTION 25: Violin Performance--Perry Elliot
SECTION 26: Voice--Priscilla Gale
SECTION 27: Voice--Wayne Rivera
SECTION 28: Voice--Chai-lun Yueh
SECTION 29: Voice--Giacomo Gates
SECTION 30: Voice, Jazz--Eugene Bozzi

MUSC406 Private Music Lessons for Declared Music Majors
This course is open only to declared junior and senior music majors. Each instructor sets his or her criteria for accepting students. Private instrumental and vocal lessons meet for one hour weekly at regularly scheduled times. Students contract to take 12 lessons. Students new to the Private Lessons Program must audition during the first week of classes and register during the Drop/Add period. Returning students also register during the Drop/Add period. Audition information will be posted in the Music Studios lobby and on the Music Department web site (http://www.wesleyan.edu/music/lessons/) prior to the start of the semester.
The current private lesson fee is $795 per semester. If the course is not dropped 24 hours prior to the third lesson, students will be charged the full course fee. 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 44: Bagpipes--Matthew Welch
SECTION 35: Banjo/Mandolin/Guitar/North Indian Vocal--Stanley Scott
SECTION 01: Bass--Roy Wiseman
SECTION 02: Bassoon--Garrett Bennett
SECTION 03: Cello--Julie Ribchinsky
SECTION 45: Chinese Instruments--Staff
SECTION 42: Clarinet--Charlie Suriyakham
SECTION 47: Conga Drum,/Afro-Cuban Percussion,/Taino Log Drumming--Edwin Cedeno
SECTION 04: Drums--William Carbone
SECTION 05: Flute--Peter Standaart
SECTION 06: French Horn--Robert Hoyle
SECTION 07: Guitar, Lute--Carver Blanchard
SECTION 08: Guitar, Jazz and Blues--Tony Lombardozzi
SECTION 10: Harp, Classical and Folk--Megan Sesma
SECTION 11: Harpsichord--Brian Parks
SECTION 13: Oboe--Libby Van Cleve
SECTION 14: Percussion and Drums--Eugene Bozzi
SECTION 15: Piano--Staff
SECTION 16: Piano--Carolyn Halsted
SECTION 17: Piano--Erika Schroth
SECTION 18: Piano, Jazz--Fred Simmons
SECTION 37: Recording Studio Production Lessons--John Bergeron
SECTION 19: Saxophone--Garrett Bennett
SECTION 41: Trombone--Staff
SECTION 22: Trumpet, Classical--Nancy Brown
SECTION 21: Trumpet, Jazz--Taylor Bynum
SECTION 23: Tuba--Staff
SECTION 24: Viola--Marvin Warshaw
SECTION 39: Violin Pedagogy--Jessica Meyer
SECTION 25: Violin Performance--Perry Elliot
SECTION 26: Voice--Priscilla Gale
SECTION 28: Voice--Wayne Rivera
SECTION 29: Voice--Chai-lun Yueh
SECTION 38: Voice, Jazz--Giacomo Gates

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

MUSC407 Senior Tutorial
Downgraded Senior Thesis Tutorial - Project to be arranged in consultation with the tutor.
Offering: Host
Grading: A-F

MUSC408 Senior Tutorial
Downgraded Senior Thesis Tutorial - Project to be arranged in consultation with the tutor.
Offering: Host
Grading: A-F

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

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

MUSC411 Group Tutorial, Undergraduate
Offering: Host
Grading: OPT

MUSC412 Group Tutorial, Undergraduate
Offering: Host
Grading: OPT

MUSC413 Korean Drumming Ensemble--Beginning
Students will learn p’ungmulnori-Korean traditional drum music and dance movement. Attendance for the class is mandatory.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC, HA-MUSC, HA-MUSC, HA-MUSC
Identical With: CEAS413, CEAS413, CEAS413, EAST413, CEAS413, CEAS413, CEAS413, CEAS413, CEAS413, CEAS413, CEAS413, CEAS413, CEAS413
Prereq: None
MUSC414 Korean Drumming Ensemble—Advanced I
This class offers more advanced techniques for those students who have had some basic experience of Korean drumming. Attendance is mandatory.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC, HA-MUSC, HA-MUSC, HA-MUSC, HA-MUSC
Identical With: MUSC414

MUSC415 Korean Drumming Ensemble—Advanced II
This class offers advanced techniques on Korean traditional percussion music. Attendance for the class is mandatory.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC, HA-MUSC, HA-MUSC, HA-MUSC, HA-MUSC
Identical With: MUSC418, MUSC419, MUSC420, MUSC423, MUSC424, MUSC425, MUSC426, MUSC427

MUSC449 Intermediate Taiko--Japanese Drumming
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, and various large arm movements.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC, HA-MUSC, HA-MUSC
Identical With: MUSC414, MUSC418, MUSC419, MUSC420, MUSC423, MUSC424, MUSC425, MUSC426, MUSC427

MUSC47 Intermediate Taiko--Japanese Drumming
This course is primarily for students who have taken Beginning Taiko—Japanese Drumming, but exceptions will be made at the discretion of the instructor. The two major goals of this class are (1) to gain a broad understanding of Japanese culture by studying the theory and performance practices of various genres of classical, folk, and contemporary music traditions, and (2) to 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, and various large arm movements.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC, HA-MUSC
Identical With: MUSC414, MUSC418, MUSC419, MUSC420, MUSC423, MUSC424, MUSC425, MUSC426, MUSC427

MUSC478 Advanced Taiko--Japanese Drumming
This is course is for students who have taken either Beginning Taiko or Intermediate Taiko. Acceptance to this class is at the discretion of the instructor. Students will learn advanced techniques in taiko drumming, singing, and fume, Japanese flute.
Music (MUSC)

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, 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 supplemented by a weekly group section.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC, 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, HA-MUSC
Prereq: None

MUSC435 Wesleyan Ensemble Singers
This select choral ensemble integrated by members of the Wesleyan community is devoted to the performance of choral music of all eras.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC, HA-MUSC
Prereq: None

MUSC436 Wesleyan Concert Choir
This choral ensemble comprises up to 50 members of the Wesleyan and Middletown communities. The program comprises music from all eras, both accompanied and unaccompanied. The choir welcomes beginners while providing solo and chamber opportunities for more advanced students.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC, HA-MUSC, HA-MUSC, HA-MUSC
Prereq: None

MUSC437 Singing to Your Instruments
Students will learn South Indian classical music by learning to sing and then applying this knowledge to non-Indian instruments they already play. They can then use their own instruments in recitals of South Indian music and dance. Beginners will be introduced to basic exercises and simple compositions. Advanced students will be introduced to improvisation in addition to different types of compositions in various ragas and talas. Students will form an ensemble that will be encouraged to participate in on- and off-campus performances.
Offering: Host
Grading: A-F

Credits: 1.00
Gen Ed Area: HA-MUSC, 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 film score arrangements, contemporary works, and student compositions. Rehearsals will combine intensive concert preparation with occasional readings of works not scheduled for performance. Open to all members of the Wesleyan community, this course may be taken for credit or noncredit. It may be repeated two times for a grade and up to four times for credit. Additional semesters will be recorded as Audit.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC, HA-MUSC, HA-MUSC, HA-MUSC
Prereq: None

MUSC440 Conducting: Instrumental and Vocal
A practical study of the techniques and skills involved in the conducting selected instrumental and vocal scores. Analysis, interpretation, and performance will be stressed.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC, HA-MUSC, HA-MUSC
Prereq: MUSC103 OR MUSC103

MUSC441 Pipe Organ in Theory and Practice, from Sanctuary to Stage: A Performance-Based Examination of Music
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
A variety of small chamber music ensembles will be coached by instrumental teachers.
Section 01 and 03--Chamber Music Ensemble
Section 02--Brass Ensemble
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-MUSC, HA-MUSC, HA-MUSC, 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

**MUSC444 Opera and Oratorio Ensembles**
This course will concentrate on small operatic chorus, duets, trios, quartets, oratoric ensembles, and art songs.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-MUSC, HA-MUSC, HA-MUSC, 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, 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, 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, HA-MUSC, HA-MUSC
Prereq: MUSC445

**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
Credits: 1.00
Gen Ed Area: HA-MUSC, HA-MUSC, HA-MUSC
Prereq: MUSC445 OR MUSC446 OR MUSC447 OR MUSC445 OR MUSC446 OR (MUSC445 AND MUSC446)

**MUSC448 Ebony Singers: Gospel Music**
The Ebony Singers 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, HA-MUSC, HA-MUSC
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**
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, 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**
Advanced-level performance of central Javanese gamelan. Emphasis on the music of wayang (shadow puppet performance) and dance. Students may arrange to take private instruction in several instruments, such as rebab, kendhang, gender, and, also, Javanese singing.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-MUSC, HA-MUSC
Prereq: MUSC451

**MUSC453 Cello Ensemble**
Classical music for multiple cellos. Students will learn group rehearsal techniques. Performance at the end of the semester.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC, HA-MUSC, HA-MUSC, HA-MUSC, 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. 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, HA-MUSC, HA-MUSC
Prereq: None

MUSC455 Jazz Ensemble
Small-group performance skills including improvisation, accompaniment, pacing, interaction, repertoire, and arrangements.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-MUSC, HA-MUSC

MUSC456 Jazz Improvisation Performance
In this extension of MUSC459, all materials previously explored will be applied to instruments in a workshop setting. Intensive practice and listening are required.

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

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

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

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

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

MUSC459 Materials and Principles of Jazz Improvisation I
This course offers an introduction to improvisation/articulation/composition in the jazz idiom and an opportunity for musical self-inventory within the context of a 20th-century world music environment. The course develops the cognitive, sensorimotor, and creative skills by stressing structure articulation, kinetic efficiency, and sensitive imagining. The aesthetic balance of performance and musical literacy is vital to the task. All instruments (including, of course, the human voice) are invited.

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

MUSC460 Materials and Principles of Jazz Improvisation II
This course extends the materials used in MUSC459 involving vocabulary as well as notated material to be used in improvising and composition. The class will seek to emphasize the interrelations between improvisational and structural devices from the post-Ayer continuum of African American music.

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

MUSC461 Balinese Gamelan Angklung
This course introduces students to Balinese performing arts. Balinese music is rich, dynamic, and diverse. Students will gain experience on multiple gamelan instruments including metallophones, gongs, and drums. Previous experience with other forms of gamelan is helpful, but not required.

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

MUSC462 Studio Musicianship
Studio recording enables an attention to sonic detail that is not generally possible in concert performance, but it often requires an iterative process of recording that places demands on musicianship quite different from concert situations. The course introduces the underlying concepts and techniques needed to shape sonic detail while developing the skills and disciplines required to perform well in the studio context.

Offering: Host
Grading: Cr/U
Credits: 0.50
Gen Ed Area: HA-MUSC

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 Music Department’s Private Lessons 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, HA-MUSC
Prereq: None

**MUSC464 Laptop Ensemble**
The Laptop Ensemble 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, HA-MUSC, HA-MUSC

**MUSC465 Education in the Field, Undergraduate**
Offering: Host
Grading: OPT

**MUSC466 Education in the Field, Undergraduate**
Offering: Host
Grading: OPT

**MUSC470 Independent Study, Undergraduate**
Offering: Host
Grading: OPT

**MUSC491 Teaching Apprentice Tutorial**
Offering: Host
Grading: OPT

**MUSC492 Teaching Apprentice Tutorial**
Offering: Host
Grading: OPT

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

Offering: Crosslisting
Grading: Cr/U
Credits: 0.50
Gen Ed Area: None

**MUSC504 Selected Topics, Graduate Sciences**
Offering: Host
Grading: OPT

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

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

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

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

**MUSC507 Practicing Ethnomusicology**
The nature of the skills and approaches associated with the field known as ethnomusicology. Limitations of traditional methodology and sources are stressed. Students build up skills in observation, field methods (interviewing, taping, etc.); preliminary introduction to hardware, transcription, analysis, writing up of research findings in the form of reviews; and a final research paper delivered as an oral convention paper.

Offering: Host
Grading: A-F
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 course is offered every fall as a required course for all first-year music MA students. It stresses broader integration and interaction between the students and music faculty members through the participation of a number of faculty guest speakers, coordinated by the instructor of the course. The course exposes the students to our extraordinarily diversified music faculty’s specialties at the outset of their graduate study at Wesleyan, providing opportunities for students to learn about the faculty’s performance, composition, or research projects and ideas, as well as problems/issues they encounter. It also includes sessions on writing and advanced library and online research skills. Hence, this proseminar prepares music graduate students with both knowledge of the rich intellectual resources in the department and the necessary research skills for initiating their MA thesis projects. When it is possible, the course will be organized in conjunction with the departmental colloquium sessions.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC, HA-MUSC, HA-MUSC
Prereq: None

MUSC511 Group Tutorial, Graduate
Offering: Host
Grading: OPT

MUSC512 Group Tutorial, Graduate
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 combine with practical transcription and analysis projects.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: None
Prereq: None

MUSC516 Seminar in Indonesian Music
The seminar examines the theory and performance contexts of Indonesian music as they are precipitated by historical events, such as proselytization, colonialism, and nationalism. We will focus on specific regions. Topics of the discussion will include music as an accompaniment of dance and theater.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: None
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, HA-MUSC
Prereq: None

MUSC520 Explorations in Musicology
What is musicology? How and why do scholars write about music? This course will address the issues involved in making music a scholarly object of enquiry and will examine the methods by which its history has been constructed. Our approach to these issues will take as a central point of reference one main topic--the idea of the musical work. This topic will serve as a prism through which musicological debate can be understood. Students will be introduced to various contemporary and historical issues in musicology and the theoretical background behind research methodologies. Topics covered will include musical analysis, contrasting approaches to the history of music and musicians, archival research, manuscript study, editing, canonicy, reception history, historiography, and performance studies.
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 is an introduction to the field of music theory for graduate students in ethnomusicology. The course will focus on four areas of inquiry within the field of music theory: music analysis and interpretation, history of music theory, theory pedagogy, and perception and cognition. Readings will include scholarship that interrogates and crosses the disciplinary boundaries between music theory, music history, and ethnomusicology.
Offering: Host
Grading: A-F
Credits: 1.00
GEN ED AREA: NONE

PREREQ: NONE

MUSC 525 Academic Writing for Graduate Students
This graduate-level course is designed to help students master basic expository writing skills in order to successfully communicate their research in the published literature, to complete their theses, and to write grant proposals. The course will use an example-driven approach emphasizing an iterative-revision process. Students will be encouraged to focus on their own independent research work as subject matter of writing exercises.

OFFERING: Crosslisting

GRADING: OPT

CREDITS: 1.00

GEN ED AREA: NSM-CIS, NSM-CIS

IDENTICAL WITH: CIS 520, CIS 320, CIS 520, CIS 320, CIS 520

PREREQ: NONE

MUSC 530 Music Department Colloquium
Nationally and internationally acclaimed artists and scholars are invited to the Music Department to speak about their work. The class 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

MUSC 561 Summer Field Research for Graduate Students

OFFERING: Host

GRADING: OPT

MUSC 563 Field Research or Academic Education (Graduate)

OFFERING: Host

GRADING: OPT

MUSC 564 Field Research or Academic Education (Graduate)

OFFERING: Host

GRADING: OPT

MUSC 565 Academic Education in the Field

OFFERING: Host

GRADING: OPT

MUSC 566 Academic Education in the Field

OFFERING: Host

GRADING: OPT

MUSC 591 Advanced Research, Graduate
Investigation of special problems leading to a dissertation or thesis.

OFFERING: Host

GRADING: OPT

MUSC 592 Advanced Research, Graduate
Investigation of special problems leading to a dissertation or thesis.

OFFERING: Host

GRADING: OPT