MUSIC

The Music Department is based on the belief that all of the world’s musics warrant close study and that all musicians should cultivate the ability to engage with unfamiliar musical traditions. The department provides performance opportunities for the entire Wesleyan community through orchestra, Chinese orchestra, concert choir, the Collegium Musicum, organ, South Indian voice and percussion instruction, wind ensemble, jazz orchestra, Korean drumming and creative music ensemble, laptop ensemble, Javanese gamelan, West African drumming, South Indian music, steel band, and taiko. These offerings are supplemented by an extensive private lessons program. Courses in music history, music as a cultural practice, music theory, and composition are offered at both undergraduate and graduate levels. Music majors design their own programs of study in consultation with an advisor. Program proposals must demonstrate a balance between performance, historical/cultural study, and music theoretic/compositional investigation. Each proposal is reviewed by the director of undergraduate study and ratified by the entire department.

FACULTY

Jane Alden
BMU, Manchester University; MMU, King’s College; PHD, University of North Carolina at Chapel Hill
Associate Professor of Music; Associate Professor, Medieval Studies

B. Balasubrahmaniyan
BA, University of Madras; MA, University of Madras; MPHIL, University of Madras
Adjunct Associate Professor of Music

Neely Bruce
BMU, University of Alabama; DMU, University of Illinois Urbana; MAA, Wesleyan University; MMU, University of Illinois Urbana
John Spencer Camp Professor of Music; Professor of Music

Eric Charry
BMU, New England Conservatory of Mu; MFA, Princeton University; MMU, New England Conservatory of Mu; PHD, Princeton University
Professor of Music; Professor, Latin American Studies

Ronald Ebrecht
BM, Southern Methodist University; MM, Yale University
Artist-in-Residence, Music

Roger Mathew Grant
BM, Ithaca College; PHD, University of Pennsylvania
Assistant Professor of Music

I. Harjito
MA, Akademi Seni Karavitan
Artist-in-Residence, Music

Jay Clinton Hoggard
BA, Wesleyan University; MA, Wesleyan University
Professor of Music; Professor, African American Studies

Ronald J. Kuivila
BA, Wesleyan University; MFA, Mills College
Professor of Music; Director, Electronic Music and Recording Studios

Paula Matthusen
BM, University of Wisconsin; MA, New York University; PHD, New York University
Associate Professor of Music; Chair, Music

David Paul Nelson
BA, Kalamazoo College; MFA, California Institute of Arts; PHD, Wesleyan University
Adjunct Assistant Professor of Music

Nadya Potemkina
MM, University Nthrn Iowa; MM, Ball State University
Adjunct Assistant Professor of Music; Adjunct Assistant Professor, Russian, East European, and Eurasian Studies

Tyshawn Sorey
BM, William Patersn College of NJ; MA, Wesleyan University; PHD, Columbia University
Assistant Professor of Music

Prof. Sumarsam
BA, Akademi Seni Karavitan; MA, Wesleyan University; PHD, Cornell University
Winslow-Kaplan Professor of Music; Professor of Music

Su Zheng
BA, Central Conservatory of Music; MA, New York University; PHD, Wesleyan University
Associate Professor of Music; Associate Professor, East Asian Studies; Associate Professor, Feminist, Gender, and Sexuality Studies

AFFILIATED FACULTY

Feiyang Xu
Visiting Scholar in Music

VISITING FACULTY

Adwoa Arhine
MPHIL, University of Ghana
Graduate Student, ETHN-PHd; Visiting Instructor in Music

Noah Baerman
BM, Rutgers U School Arts; MM, Rutgers U School Arts
Director, Jazz Ensemble

John E Biatowas
BA, Colgate University; MA, University of Connecticut
Director, Chamber Music Ensemble

John Wesley Dankwa
BA, University of Cape Coast; MA, University of Cape Coast
Graduate Student, ETHN-PHd; Visiting Artist-in-Residence in Music

Kate Galloway
BM, Queens University; MA, University of Toronto; PHD, University of Toronto
Visiting Assistant Professor of Music

Jin Hi Kim
BA, Seoul National University; MFA, Mills College
Visiting Assistant Professor of Music

Salvatore LaRusso
BMU, Eastman School Of Music; M5, Fairfield University
Director of the Wesleyan Wind Ensemble

Barbara Merjan
BA, Ithaca College; MA, New York University  
Visiting Instructor in Music

**Marichal B Monts**  
BA, Wesleyan University  
Conductor, Ebony Singers

**Ender Terwilliger**  
MA, Oxford University  
Graduate Student, ETHN-PHD; Visiting Instructor in Music

**Alex Waterman**  
BMU, Oberlin College; PHD, New York University  
Visiting Assistant Professor of Music  

**EMERITI**

**Abraham C. Adzenyah**  
BA, Goddard College; MA, Wesleyan University  
Adjunct Professor of Music, Emeritus

**Anthony Delano Braxton**  
John Spencer Camp Professor of Music, Emeritus

**Alvin A. Lucier**  
BA, Yale University; MAA, Wesleyan University; MFA, Brandeis University  
John Spencer Camp Professor of Music, Emeritus

**Mark Slobin**  
BA, University of Michigan; MA, University of Michigan; PHD, University of Michigan  
Winslow-Kaplan Professor of Music, Emeritus

**Melvin H. Strauss**  
BA, Rutgers University; DFA, Cornish Institute; MA, New York University  
Adjunct Professor of Music, Emeritus

**PRIVATE MUSIC LESSON INSTRUCTORS**

**Roy Wiseman** - Bass  
**Garrett Bennett** - Bassoon  
**Julie Ribchinsky** - Cello  
**Charlie Suriyakham** - Clarinet  
**Pheeroan Aklaff** - Drums  
**Peter Craig Edwards** - Fiddle  
**Peter Standaart** - Flute  
**Robert Hoyle** - French Horn  
**Carver Blanchard** - Guitar, Lute  
**Cem Duruoz** - Guitar  
**Tony Lombardozzi** - Guitar, Jazz and Blues  
**Megan Sesma** - Harp, Classical and Folk  
**Stan Scott** - Mandolin/Banjo/Guitar/North Indian Vocal  
**Libby Van Cleve** - Oboe  
**Eugene Bozzi** - Percussion and Drums  
**Carolyn Halsted** - Piano  
**William Braun** - Piano  
**Fred Simmons** - Piano, Jazz  
**John Bergeron** - Recording Studio Production  
**Garrett Bennett** - Saxophone  
**Robert Earhart** - Trombone  
**Nancy Brown** - Trumpet, Classical  
**Allison Lazur** - Tuba  
**Marvin Warshaw** - Viola  
**Perry Elliot** - Violin Performance  
**Priscilla Gale** - Voice  
**Chai-lun Yueh** - Voice  
**Giacomo Gates** - Voice, Jazz

**UNDERGRADUATE DEPARTMENTAL ADVISING EXPERTS**

Paula Matthusen; B. Balasubrahmaniy

- Undergraduate Music Major (catalog.wesleyan.edu/departments/musc/ugrd-musc)  
- Graduate Music Program (catalog.wesleyan.edu/departments/musc/grad-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
MUSC105 Music History Seen From Keyboard Instruments
Most composers, from the earliest to the present, write keyboard music.

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

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

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

MUSC106 History of European Art Music
This course will offer a history of Western music from the early Middle Ages to the present day. Students will be introduced to musical elements, terminology, major musical styles periods, their composers, and representative works. They will relate course content to art, architecture, and literature of the periods, as well as to major economic and historical events. Concentrated listening will be required to increase music perception and enjoyment.

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

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

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

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

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

MUSC110 Introduction to South Indian Music
This course will introduce students to one of the world's great musical traditions, one that has been part of Wesleyan's renowned World Music Program for more than 40 years. Students will learn beginning performance techniques in melody (raga) and rhythm (tala), the cornerstones of South Indian music. Through a listening component, they will also learn to identify important ragas (melodic modes). Lectures will cover a wide range of topics, including karnatak (classical) music, temple and folk traditions, music in South Indian film, and pop music. Readings and lectures will also provide the historical and cultural context for this rich and diverse musical world and will prepare students for the fullest possible enjoyment of the annual Navaratri Festival in October.

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

MUSC111 Music and Theater of Indonesia
Since the early history of Indonesia, the Indonesian people have continually been in contact with a number of foreign cultures. Particularly, Hinduism, Islam, and the West have had significant impact on the development of Indonesian culture. This course is designed as an introduction to the rich performing arts and culture of Indonesia. A principal theme will be the differing intercultural and interreligious experiences in the two neighboring and related cultures of Java and Bali. In light of the increasingly contentious global geopolitical environment in our post-9/11 world, the course pays special attention to the impact of the recent deeper Islamization on Indonesian performing arts. A portion of the course is devoted to demonstrations and workshops, including instruction of
performance of Terbangan (an Islamic frame drum ensemble) and Gamelan (percussion ensemble of Java and Bali).

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-THEA
Identical With: THEA348
Prereq: None

**MUSC115 Introduction to North Indian Music**

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

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

**MUSC116 Visual Sounds: Graphic Notation in Theory and Practice**

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

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

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

**MUSC122 Sample, Remix, Reuse, and Replay: Approaches to Musical Adaptation in Audiovisual Culture**

Many of the musics we listen to and encounter are palimpsests, collages, and assemblages. Texts are layered upon and juxtaposed against pre-existing texts, creating polyvocal dialogues and contrasting and complementary systems of meaning. This class introduces students to questions and controversies of adapted and remixed musical media in 20th and 21st century society, analyzing the ways music and other texts and materials (e.g., paintings, plays, places, novels, technologies, genres, historical events, preexisting music) are adapted through processes of revision, remix, remediation, sampling, restaging, and reinterpretation to create new layers of meaning. The course will consider the roles of film, television, video games, music video, digital audiovisual formats and technologies, and related audiovisual media. We will journey from the recycling of preexisting classical music in video games to the remediation and transmission of live operas to the movie theater screen in the MET Live in HD series, from compositions that translate the visuality of iconic paintings into sound to the practice of remix and sampling in hip hop culture, from the digital adaptation of operatic conventions in Final Fantasy VI to cover versions that complicate listeners’ expectations of gender performance, from the live performance of video game soundtracks by a symphony orchestra in Video Games Live and Pokémon: Symphonic Evolutions to the compilation mixtape scores of Hollywood films, and from Tan Dun’s Internet Symphony for the YouTube Orchestra to how the urban neighborhood of Washington Heights in New York City is repurposed, staged, and cast as a central character in In the Heights or how American political history is adapted and revitalized in Hamilton. Themes in the course include, among others, the changing roles and responsibilities of musicians in an age of digital globalization; the power of musical media and referential texts to structure human experience; and the role of the composer and listener as manipulators and interpreters of musical meaning across comparative audiovisual texts. This seminar draws on the classroom community’s interdisciplinary backgrounds and interests as well as readings and case studies that cross and challenge disciplinary boundaries. Students can achieve success in this course without previous musical knowledge.

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

**MUSC125 Music and Downtown New York, 1950-1970**

This course will explore the history, interconnections, and simultaneous flourishing of four distinct music communities that inhabited and shaped downtown New York during two particularly rich decades in American culture: Euro-American experimentalists; African American jazz-based avant-garde; blues and folk revivalists; and Lower East Side rock groups. Much of the course will be devoted to understanding their points of convergence and divergence, especially in conversation with broader currents of the time (e.g., the Civil Rights Movement and related notions of freedom, shifting youth subcultures, and avant-garde aesthetics). We will read about and listen to recordings of a wide variety of musicians, identify aesthetic and cultural trends, and study the local industry that supported them. Student research, interpretation, and writing will be emphasized throughout the semester.

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

**MUSC127 Popular Music in Contemporary China**

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

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Identical With: CEAS259
Prereq: None
MUSC129 The Art of Listening
Over the 20th century, the advent of electronic sound recording and transmission triggered rapid changes in all forms of auditory culture. We will examine this evolution through the different approaches to listening that emerge with the concepts of soundscape, sound object, sound art, and sound design. We will give particular attention to the artists and composers who explicitly shaped these concepts through their work. This includes figures such as writer William S. Burroughs, composer John Cage, singer Bing Crosby, pianist Glenn Gould, theatre director Elizabeth LeCompte, filmmaker Walter Murch, artist Max Neuhaus, composer Pauline Oliveros, guitarist Les Paul, composer R. Murray Schafer, and theorist Pierre Schaeffer. In addition to readings, listenings, and viewings, class members will perform works by composers such as Maryanne Amacher, John Cage, Alvin Lucier, and David Tudor and create sound works of their own. The class should be of interest to anyone who anticipates working with sound in their creative endeavors, whether as a musician, artist, dancer, or filmmaker.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Prereq: None

MUSC201 Tonal Harmony
This course begins a more focused investigation of the materials and expressive possibilities of Western music from the common practice era (ca. 1700–1900). There are also forays into jazz theory, theories of world musics, and freer styles of composition. Topics include modes, the use of seventh chords, nonharmonic tones, tonicizations, modulation, and musical form. Work on sight singing and dictation continues. Students also learn to play scales and harmonic progressions and to harmonize melodies at the keyboard.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Prereq: MUSC103

MUSC202 Theory and Analysis
This course focuses primarily on two aspects of Western tonal music: harmony and form. Harmony is the study of chords: their individual qualities and configurations, their relative importance and function within a given musical context, and ways of moving between them. We will review the treatment of diatonic harmonies and then expand our palettes through sonorities that borrow from or lead to new key areas. Forms, treated in the latter part of the course, are common patterns of repetition and contrast used to structure diverse musical works from pop tunes to symphonies. Working from detail to whole, we will learn how composers and songwriters construct motives, melodies, songs, and large-scale pieces. In addition to these topics on pitch relations and structure, this course contains a short unit on rhythm and meter. While we’ll focus predominantly on European art music traditions, we will also examine how harmony, rhythm, and form function in other musical traditions. Assignments and activities will include reading texts by composers and scholars, analyzing scores and recordings, composing, listening, singing, and keyboard playing.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Prereq: MUSC201

MUSC203 Chromatic Harmony
This course is an investigation of the tonal system as it functions in extreme situations: selected highly chromatic passages in Mozart, Beethoven, and Schubert; the more adventurous compositions of Chopin and Liszt; Wagnerian opera-drama; and late-19th-century works in which the tonal system approaches collapse (Hugo Wolf, early Schoenberg). Recently developed models from the music-theoretical literature will be introduced. Chromatic harmony will be considered from both technical and expressive points of view.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Prereq: MUSC201 OR MUSC202

MUSC204 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
Prereq: MUSC201 OR MUSC202

MUSC205 Song: Music and Text
This course is an investigation of different sorts of song, in which the music and the words are more or less equal partners. Composers and poets to be discussed include: Franz Schubert; Hugo Wolf; Charles Ives; various settings of Langston Hughes; George and Ira Gershwin; The Beatles; Paul Simon; Kanye West; and Bob Dylan (did he merit the Nobel Prize?).
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Prereq: MUSC103 OR MUSC201

MUSC206 18th-Century Counterpoint
This course is a study of the contrapuntal practice of J. S. Bach and other 18th-century composers, with emphasis on writing in the style of the period.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Prereq: MUSC202

MUSC207 Orchestration
Students will write for the various groups of the orchestra (strings, winds, brass, percussion) and for the entire ensemble.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Prereq: MUSC201 OR MUSC202

MUSC208 Post-Tonal Music Theory
At the dawn of the 20th century, European composers began to experiment with a radically new and completely decentered tonal language. Leaving the practice of tonality behind them, these composers used unorthodox numerical relationships to create formal links and motivic connections between the sounds of their compositions. Post-tonal theory represents the body of scholarship that attempts systematically to examine the formal procedures and properties associated with this modernist music; it also represents one attempt to understand the relationships between musical pitches that hold outside the framework of tonality. This course will serve as a general introduction to post-tonal music theory and will also serve as an introduction to the music of the Second Viennese School: Arnold Schoenberg, Alban Berg, and Anton Webern. Beyond the music of these composers, we will also contemplate applications of post-tonal theory to more recent music.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Prereq: MUSC202

MUSC210 Theory of Jazz Improvisation
This course concentrates on the vocabulary of improvisation in the African American classical tradition. Rhythmic, melodic, and harmonic knowledge will be approached through the study of scales, chords, modes, ear training, and transcription. Theoretical information will be applied to instruments in a workshop setting. Audition and permission of instructor are required at the first class. Intensive practice and listening are required. This course may not be repeated for credit.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Identical With: AFAM386
Prereq: MUSC103

MUSC212 South Indian Music: Solkattu
Solkattu is a system of spoken syllables and hand gestures used to teach and communicate rhythmic ideas in all of South India’s performing arts. It has been part of Wesleyan’s program in karnatak music for more than 40 years. Students of many different musical traditions have found solkattu valuable for building and sharpening rhythmic skills and for understanding the intricacies of karnatak tala (meter). Building on the fundamental skills acquired in MUSC110, students will learn increasingly advanced and challenging material in a variety of talas. An extended composition, developed for the group, will be performed in an end-of-semester recital.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Prereq: MUSC110

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

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

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

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

MUSC230 Music Theater Workshop
This class will be a collaborative, hands-on workshop for playwrights and composers who will work together throughout the semester to create original, one-act musicals. Students will generate show ideas, draft librettos, and musicalize their scripts to create original musical theater pieces. Both playwrights and composers will write lyrics. Students will explore writing strategies and narrative structure and apply those skills to tell stories through the distinct genre of the American musical. Students will leave the class with a grasp of the components of this art form, as well as strategies to create new work of their own.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-THEA
Identical With: THEA279
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: DAN231, THEA213
Prereq: None

MUSC241 Medieval and Renaissance Music
This course examines the history of music in Europe from antiquity to the end of the Renaissance (531 BCE to ca.1600 CE). In the process of studying the many changes in musical styles that occurred during these centuries, several broader
topics will be addressed. Among these are the social and historical contexts of musicians and musical performance, the relation between words and music in different historical periods, and historically informed approaches to musical analysis. The material will be presented through lectures and discussion, listening assignments, singing, and readings.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-MUSC
Identical With: MDST221
Prereq: None

MUSC242 Baroque and Classical Music
At the end of the 18th century, an aesthetic revolution with music at its center gave birth to what we now call modernity. The music that led up to and helped to create that transformation—the music of 17th- and 18th-century Europe—is some of the most widely celebrated and revered in our contemporary moment. But this music’s place of privilege in the canon of Western musical artworks has, however, given us a false sense of familiarity with it. When we begin to look closer at this music that otherwise might seem familiar, an entire world of affective shocks, social commentaries, elaborate dances, finely crafted images, inside jokes, and carefully planned dramas reveals itself to us. Understanding the logic with which this music operated can help us to better understand the transformations in aesthetic thought it helped to effect and, therefore, to better understand our world’s current configuration of aesthetics, politics, and feeling. This course will provide students with the tools necessary to decipher 17th- and 18th-century music and aesthetics and will invite students to speculate on the relevance of these bodies of creativity and thought to the present day. Repertoire considered will include the music of Monteverdi, Lully, Handel, Bach, Haydn, Mozart, and Beethoven.

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

MUSC243 Music of the 19th Century
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, and 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
Prereq: None

MUSC244 Music of the 20th Century
In the 20th century, European and American art music (classical music in common parlance) became increasingly fragmented. Composition splintered into diverse idioms and methods: the minimalism of Steve Reich, impressionism of Claude Debussy, and indeterminacy of John Cage, to name only a few. Often, the proponents of one school vehemently rejected the techniques of the others. Perhaps as a result of such schisms, the audience for classical music—particularly contemporary composition—diminished in size, to the point that critics were hailing the “postclassical era” by the 1990s. The concert hall ceased to be a showcase for contemporary compositions and became a kind of museum devoted to preserving (and occasionally reinventing) canonic works of the past. Commercial popular musics such as jazz and rock eclipsed classical music in audience appeal and relevance. While some composers attracted listeners through their interface with folk and popular musics or with film (e.g., Aaron Copland, Leonard Bernstein), others preferred to cultivate small but devoted audiences of initiates for their challenging works (e.g., Milton Babbitt, Arnold Schoenberg). Meanwhile, the advent of mass-produced sound recordings enabled music from distant times and places to be preserved, transported, and heard on demand, with profound consequences for the creation, performance, and consumption of music. In this course, we will explore the many trends that have marked classical musicking in the 20th century. Through extensive listening assignments and primary source readings, we will meet many of the century’s influential composers, performers, critics, record producers, pedagogues, patrons, and listeners. In discussions and writing, we will explore what the past century’s legacy means for us as musicians and listeners today. While previous experience with music is useful, it is not a requirement for success in this course.

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

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

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

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

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

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

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

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

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

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

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

MUSC270 Hymnody in the United States Before the Civil War
This course is a historical introduction to psalmody in the 17th century, lining out, Anglo-American 18th-century sacred music, the cultivated tradition in the early 19th century, and the various styles that contribute to the SACRED HARP and other shaped-note hymnals. Composers studied will include Thomas Ravenscroft, William Billings, Lowell Mason, and B. F. White. Collections examined will include The Bay Psalm Book, Tansur’s ROYAL MELODY COMPLEAT, Lyon’s URANIA, and Walker’s SOUTHERN HARMONY.

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

MUSC274 Jazz Avant-Gardes
This course will explore the emergence of an avant-garde in jazz in the 1950s and 60s, including earlier efforts and later developments in the preceding and succeeding decades. We will take a holistic approach, examining the music and its surrounding community within the broader social and cultural currents of 1950s and ‘60s America, especially that of European-inherited avant-garde aesthetics, the increasingly urgent Civil Rights Movement and changing notions of freedom, and artist collectives in the U.S. and Europe. Key artists will include Monk, Coleman, Taylor, Sun Ra, Coltrane, Art Ensemble of Chicago, Bailey, and Braxton, among others. We will immerse ourselves in a combination of reading, listening to recordings, discussion, and in-class performances. Throughout the semester, we will pursue the parallel goals of using this era in jazz to expand our understanding of avant-garde movements in general and using historical avant-garde movements to expand our understanding of how the phenomenon has played out in jazz. The first two weeks will function as a Jazz 101 boot camp, and so no prior experience in jazz is required.

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

MUSC275 Music and Downtown New York
This course will explore the history and simultaneous flourishing of four distinct music communities that inhabited and shaped downtown New York City during two especially rich decades (the 1950s and 60s): urban blues and folk revivalists; an African American jazz-based avant-garde; Euro-American experimentalists; and Lower East Side rock groups. These four vanguard musical movements—at the heart of dramatic cultural shifts at the time, with reverberations and legacies that remain relevant up to the present day—are an essential part of American history. Much of the course will be devoted to discovering their points of convergence and divergence, especially in conversation with broader contemporary currents, including the Civil Rights Movement and related notions of freedom, shifting youth cultures, music and politics, and avant-garde aesthetics.

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

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

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

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

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

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

MUSC278 Survey of Jazz Styles
This course is a study of how jazz works, developing the awareness and tools that allow us to understand and evaluate what we are hearing when we listen to 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
It has long been noted that social movements typically create movement cultures, but the actual use of music, as one cultural form, is only beginning to receive attention. Is it used for recruiting new members or maintaining the loyalty of those already committed, for internal critique within the movement itself or to educate those who know nothing of a group’s discontent? When, where, and why do each of these, and other functions, develop? We will look at a number of theoretical and activist approaches and then apply these to movements in the U.S. (including the labor, civil rights, New Left, women’s, and current inner city movements) and elsewhere.

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

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

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

MUSC286 Playing with Sound: Ludic Performance, Games, and Music as Play
Ludomusicology—the study of music as play—challenges those interested in audiovisual media, aesthetics, performance, improvisation, compositional technique, notation, theory, or historiography to take play seriously. In his 1957 lecture, “Experimental Music,” John Cage described music as "a purposeless play" which is “an affirmation of life—not an attempt to bring order out of chaos nor to suggest improvements in creation, but simply a way of waking up to the very life we’re living” (1973: 12). Drawing on theories of media, systems, and cultural techniques, this seminar asks: What makes play musical, and music playful? How do the meanings and stakes of performances, choreographies, bodies, and screens play out via sounds and other sensations? How does the music in video games contribute to gameworld development, gameplay, and virtual performance? How is music used and represented in recreational and competitive sport and athletic competition (e.g., SuperBowl halftime shows, walkup music, and the stadium soundscape)? How can we value humor, puzzles, and fun in music and examine how these elements function? How is the composition and performance of music profoundly playful?

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

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

MUSC287 Performing the Posthuman: Music and Auditory Culture in the Age of Animalanities
Animalanities" 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
projects, a short midterm paper, and a substantial final project will offer an overview of its development and concentrating on methods, from critical geography of sound, we will address the global networks, musical mobilities, circulation of sounds, traditions and musicians, and the ways in which environmental factors influence creative expression; and question how we determine the health of our 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 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, urbanity, and environment are constructed in the production, performance, consumption, and reception of music. Through our reading discussions, writing, and applied projects, some of the questions we will address include: How do the intersections of landscapes and cityscapes produce multifarious artistic responses? How are communities whose economy depend on, or historically depended on, energy and/or natural resource industries signified or evoked through music? How are past and present histories of place expressed, recorded, and remembered through detailed and affective sensory experience? How do we determine the health of our soundscapes? How is music and sound mobilized in social activism? How are notions of identity, as shaped by a physical environment and the ideologies connected to place, constructed and communicated? As we engage with the critical geography of sound, we will address the global networks, musical mobilities, circulation of sounds, traditions and musicians, and the ways in which landscape, mapping, urban planning, and landscapes are expressed in music.

By composers, the way nonhuman animal behavior influenced experimental music communities, and descriptions of the musicking of nonhuman animals by the National Audubon Society and other wildlife guides and field recording initiatives. This seminar draws on the classroom community’s interdisciplinary backgrounds and interests as well as readings and case studies that cross and challenge disciplinary boundaries. Students can succeed in this course without previous musical knowledge.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Identical With: AMST278, ENV5287
Prereq: None

MUSC288 Music, Sound, and the Environment in the Anthropocene
In this course we will explore how environmental works have proliferated throughout the academy and how scholars across the humanities are re-evaluating the reciprocal relationships among society, culture, and the environment. Over the course of the semester we will explore the diverse and interconnected ways in which contemporary composers, popular musicians, sound artists, world music practices, and collaborative arts practitioners draw on natural and urban environments in order to comment on current environmental 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 musical 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, urbanity, and environment are constructed in the production, performance, consumption, and reception of music. Through our reading discussions, writing, and applied projects, some of the questions we will address include: How do the intersections of landscapes and cityscapes produce multifarious artistic responses? How are communities whose economy depend on, or historically depended on, energy and/or natural resource industries signified or evoked through music? How are past and present histories of place expressed, recorded, and remembered through detailed and affective sensory experience? How do we determine the health of our soundscapes? How is music and sound mobilized in social activism? How are notions of identity, as shaped by a physical environment and the ideologies connected to place, constructed and communicated? As we engage with the critical geography of sound, we will address the global networks, musical mobilities, circulation of sounds, traditions and musicians, and the ways in which landscape, mapping, urban planning, and landscapes are expressed in music.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Identical With: AMST278, ENV5287
Prereq: None

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

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

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

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Identical With: FGSS240
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
Identical With: FGSS295
Prereq: None

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

In this seminar we will study the global spread of hip-hop from an interdisciplinary approach, examining its varieties of expression from aesthetic,
cultural, social, musical, linguistic, kinetic, economic, and technological perspectives. We will first come to an understanding of the rise and dispersion of hip-hop culture in the United States. Then, beginning with France, where it first took hold, we will move around the world examining local case studies and their more global implications.

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

MUSC300 Seminar for Music Majors
This seminar will provide music majors an opportunity to understand one or more of the world's musical traditions by studying them in-depth. The topic of the seminar will vary from one semester to the next.

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

MUSC304 Arranging and Composing for Jazz Orchestra
This course is an examination of techniques of arranging, composing, and orchestration for the jazz orchestra. The language of the jazz orchestra will be analyzed from all relevant perspectives.

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

MUSC401 Individual Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor.

Offering: Host
Grading: OPT

MUSC402 Individual Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor.

Offering: Host
Grading: OPT

MUSC403 Department/Program Project or Essay
Project to be arranged in consultation with the tutor.

Offering: Host
Grading: A-F

MUSC404 Department/Program Project or Essay
Project to be arranged in consultation with the tutor.

Offering: Host
Grading: OPT

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

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

Students will be billed $795 for 12 one-hour lessons through their Student Account. When students are accepted into the private lessons program, they become liable for the additional cost of lessons.

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

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

Permission of the instructor is required.

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

Private music lessons (alphabetical by instrument):

SECTION 01: Bass--Roy Wiseman
SECTION 02: Bassoon--Garrett Bennett
SECTION 03: Cello--Julie Ribchinsky
SECTION 42: Clarinet--Charlie Suriyakham
SECTION 05: Drums--Pheeroan Aklaff
SECTION 36: Traditional Fiddle Styles--Peter Craig Edwards
SECTION 06: Flute--Peter Standaart
SECTION 07: French Horn--Robert Hoyle
SECTION 08: Guitar, Lute--Carver Blanchard
SECTION 33: Guitar--Cem Duruoz
SECTION 10: Guitar, Jazz and Blues--Tony Lombardozzi
SECTION 11: Harp, Classical and Folk--Megan Sesma
SECTION 37: Recording Studio Production Lessons--John Bergeron
SECTION 19: Saxophone--Garrett Bennett
SECTION 27: Trombone--Rob Earhart
SECTION 22: Trumpet, Classical--Nancy Brown
SECTION 23: Tuba--Allison Lazur
SECTION 24: Viola--Marvin Warshaw
SECTION 25: Violin Performance--Perry Elliot
SECTION 26: Voice--Priscilla Gale
SECTION 29: Voice--Chai-Iun Yueh
SECTION 38: Voice, Jazz--Giacomo Gates
Offering: Host
Grading: Cr/U
Credits: 1.00
Gen Ed Area: None
Prereq: None

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

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

The current private lesson fee is $795 per semester. If a student intends to drop lessons, the student must notify the instructor 24 hours prior to the lesson taking place the week following the end of drop add. Failure to drop prior to this lesson will result in the student being billed the full course fee. When a student drops lessons during the Drop/Add period, the student will be billed only for the lessons already taken.

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

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

Private music lessons (alphabetical by instrument):

SECTION 01: Bass--Roy Wiseman
SECTION 02: Bassoon--Garrett Bennett
SECTION 03: Cello--Julie Ribchinsky
SECTION 04: Clarinet--Charlie Suriyakham
SECTION 05: Drums--Pheeroan Aklaff
SECTION 06: Flute--Peter Standaart
SECTION 07: French Horn--Robert Hoyle
SECTION 08: Guitar, Lute--Carver Blanchard
SECTION 09: Guitar--Cem Duruoz
SECTION 10: Guitar, Jazz and Blues--Tony Lombardozzi
SECTION 11: Harp, Classical and Folk--Megan Sesma
SECTION 12: Harp, Celtic--Alexa Siciliano
SECTION 13: Oboe--Libby Van Cleve
SECTION 14: Percussion and Drums--Eugene Bozzi
SECTION 15: Piano--Carolsyn Loeb
SECTION 16: Piano--Carolyn Halsted
SECTION 17: Piano--William Braun
SECTION 18: Piano, Jazz--Fred Simmons
SECTION 19: Saxophone--Garrett Bennett
SECTION 20: Saxophone--Rob Earhart
SECTION 21: Trumpet, Classical--Nancy Brown
SECTION 22: Trumpet, Classical--Allison Lazur
SECTION 23: Trombone--Rob Earhart
SECTION 24: Viola--Marvin Warshaw
SECTION 25: Violin Performance--Perry Elliot
SECTION 26: Voice--Priscilla Gale
SECTION 27: Voice--Chai-lun Yueh
SECTION 28: Voice, Jazz--Giacomo Gates
 SECTION 37: Recording Studio Production Lessons--John Bergeron
SECTION 39: String Percussion--Shirley Taylor
SECTION 40: String Percussion--Karin Esch
SECTION 41: String Percussion--Mellisa Christiansen

MUSC407 Senior Tutorial (downgraded thesis)
Downgraded Senior Thesis Tutorial - Project to be arranged in consultation with the tutor. Only enrolled in through the Honors Coordinator.
Offering: Host
Grading: A-F

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

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

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

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

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

MUSC413 Korean Drumming and Creative Music
This course is an experiential, hands-on percussion ensemble with the two-headed janggo drum the predominant instrument in Korean music. Students will be introduced to traditional folk and court styles of janggo drumming. They will learn to play a range of percussion instruments including janggo, barrel drum, and hand gong.

The ensemble plays arranged pieces based on both traditional and new materials and creates new work exploring imaginative sounds on those instruments. The
ensemble will experience a deep respect for the diverse cultural backgrounds of the students developed from the efforts of teamwork and creating music together through Korean drumming. The semester will end with a live performance.

**Offering:** Host  
**Grading:** A-F  
**Credits:** 1.00  
**Gen Ed Area:** HA-MUSC  
**Identical With:** CEAS416  
**Prereq:** None  

**MUSC416 Beginning Taiko—Japanese Drumming Ensemble**  
This course introduces students to Japanese taiko drumming. The overarching goal of this class is to gain a broad understanding of Japanese culture by studying the theory, performance practices, and history of various genres of classical, folk, and contemporary music traditions. Students will gain a better understanding of the spirit behind the matsuri (festival) and other Japanese performance arts through learning two to three pieces on the Japanese taiko drum and basic techniques of playing the shinobue (bamboo flute). Students should wear clothes appropriate for demanding physical activity (i.e., stretching, squatting, various large arm movements).

**Offering:** Host  
**Grading:** A-F  
**Credits:** 1.00  
**Gen Ed Area:** HA-MUSC  
**Identical With:** CEAS416  
**Prereq:** None  

**MUSC418 Advanced Taiko—Japanese Drumming Ensemble**  
This is course is for students who have taken Beginning Taiko. Acceptance to this class is at the discretion of the instructor. Students will learn advanced techniques in taiko drumming, singing, and flute, Japanese flute.

**Offering:** Host  
**Grading:** A-F  
**Credits:** 1.00  
**Gen Ed Area:** HA-MUSC  
**Identical With:** CEAS418  
**Prereq:** None  

**MUSC419 Student Forum**  
Student-run group tutorial, sponsored by a faculty member and approved by the chair of a department or program.

**Offering:** Host  
**Grading:** Cr/U  

**MUSC420 Student Forum**  
Student-run group tutorial, sponsored by a faculty member and approved by the chair of a department or program.

**Offering:** Host  
**Grading:** Cr/U  

**MUSC428 Chinese Music Ensemble**  
Students will learn both traditional and contemporary instrumental pieces of Chinese music, as well as different regional styles. The ensemble will present a concert at the end of each semester. Attendance for the class is mandatory.

**Offering:** Host  
**Grading:** A-F  
**Credits:** 1.00  
**Gen Ed Area:** HA-MUSC  
**Identical With:** CEAS428  
**Prereq:** None  

**MUSC430 South Indian Voice—Beginning**  
Students will be taught songs, beginning with simple forms and increasing in complexity. There will also be exercises to develop the necessary skills for progress into the more complex forms.

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

**MUSC431 South Indian Voice—Intermediate**  
This course is a continued exploration of the song forms begun in MUSC430, with emphasis on the forms varnam and kriti, the cornerstones of the South Indian concert repertoire. Specific exercises will also be given to prepare students for the improvisational forms they will encounter in the advanced class to follow.

**Offering:** Host  
**Grading:** A-F  
**Credits:** 1.00  
**Gen Ed Area:** HA-MUSC  
**Prereq:** MUSC430  

**MUSC432 South Indian Voice—Advanced**  
Development of a repertoire of compositions appropriate for performance, along with an introduction to raga alapana, and svara kalpana, the principal types of improvisation.

**Offering:** Host  
**Grading:** A-F  
**Credits:** 1.00  
**Gen Ed Area:** HA-MUSC  
**Prereq:** (MUSC430 AND MUSC431)  

**MUSC433 South Indian Music—Percussion**  
Students may learn mridangam, the barrel-shaped drum; kanjira, the frame drum; or konakkol, spoken rhythm. All are used in the performance of classical South Indian music and dance. Beginning students will learn the fundamentals of technique and will study the formation of phrases with stroke combinations. Advanced classes will be a continuation of lessons in a variety of talas. Individual classes are supplemented by a weekly group section.

**Offering:** Host  
**Grading:** A-F  
**Credits:** 1.00  
**Gen Ed Area:** HA-MUSC  
**Prereq:** MUSC212  

**MUSC434 Improvisational Techniques in South Indian Music**  
This course will introduce advanced students of karnatak vocal music to raga alapana and svara kalpana, the most important forms of melodic improvisation. Students will begin by learning precomposed examples of these forms. As they become comfortable with idiom, they will progress to designing their own improvisations.

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

**MUSC436 Wesleyan Concert Choir**  
This choral ensemble welcomes members of both Wesleyan and Middletown communities and is devoted to performance of standard choral literature from all eras, both accompanied and a cappella. Solo and leadership opportunities will be available for advanced singers.

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

**MUSC438 Wesleyan University Collegium Musicum**  
The Collegium Musicum is a performance ensemble dedicated to exploring and performing the diverse vocal and instrumental repertories of the medieval,
Renaissance, and baroque periods of European music history. Emphasis is given to the study of musical style, performance practice, singing one-on-a-part, and excellence in performance. Various cultural aspects of the societies that produced the music under study are simultaneously explored; participants will work with primary source materials, such as facsimiles of musical manuscripts, as well as literary and historical writings.

**Offering:** Host  
**Grading:** A-F  
**Credits:** 1.00  
**Gen Ed Area:** HA-MUSC  
**Identical With:** MUSC103  
**Prereq:** None  

**MUSC439 Wesleyan University Orchestra**  
The Wesleyan University Orchestra performs music from all periods of music history, featuring classical repertoire alongside popular and contemporary works. Rehearsals will combine intensive concert preparation with occasional readings of works not scheduled for performance. Open to all members of the Wesleyan and Middletown community.

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

**MUSC440 Instrumental Conducting**  
The theoretical portion of the course will highlight key events in historical development of orchestra and conducting. The practical portion will focus on aspects of basic baton technique, score study strategies, score analysis, rehearsal techniques, interpretation, style, and performance practice, all on examples from standard orchestral literature.

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

**MUSC441 Pipe Organ in Theory and Practice, from Sanctuary to Stage: A Performance-Based Examination of Music**  
This course involves weekly group and individual meetings to prepare for public performances at least once per semester. Those employed at area institutions are encouraged to bring and discuss their music.

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

**MUSC442 Chamber Music Ensemble**  
This course may be repeated for credit. A variety of small chamber music ensembles will be coached by instrumental teachers.

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

**MUSC443 Wesleyan Wind Ensemble (WesWinds)**  
Rehearsals will combine intensive concert preparation with occasional readings of works not scheduled for performance. Open to all members of the Wesleyan/Connecticut community.

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

**MUSC444 Ebony Singers: Gospel Music**  
This course will be a study of African American religious music through the medium of performance. The areas of study will consist of traditional gospel, contemporary gospel, spirituals, and hymns in the African American tradition. 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 off campus.

**Offering:** Host  
**Grading:** OPT  
**Credits:** 1.00  
**Gen Ed Area:** HA-MUSC  
**Prereq:** MUSC446 OR MUSC445  

**MUSC445 West African Music and Culture--Beginners**  
This course is designed to provide a practical and theoretical introduction to traditional West African music and culture. Students experience the rhythms, songs, movements, and languages of Ghana and its neighboring countries through oral transmission, assigned readings, film viewing, and guided listening to commercial and/or field recordings. This interdisciplinary approach to learning is in keeping with the integrated nature of drumming, dancing, singing, and hand clapping in West Africa. Students learn to play a range of instruments, including drums, metal bells, and gourd rattles.

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

**MUSC446 West African Music and Culture--Intermediate**  
This course is designed to build on the skills developed in MUSC445. The beginner repertoire is reviewed, and more demanding call-and-response patterns are learned, along with new, more challenging repertoire. Students may be asked to perform on and off campus.

**Offering:** Host  
**Grading:** OPT  
**Credits:** 1.00  
**Gen Ed Area:** HA-MUSC  
**Prereq:** 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  
**Prereq:** MUSC446 OR MUSC445  

**MUSC448 Ebony Singers: Gospel Music**  
This course will be a study of African American religious music through the medium of performance. The areas of study will consist of traditional gospel, contemporary gospel, spirituals, and hymns in the African American tradition. The members of the group will be chosen through a rigorous audition (with certain voice qualities and characteristics).

**Offering:** Host  
**Grading:** A-F  
**Credits:** 0.50  
**Gen Ed Area:** HA-MUSC  
**Identical With:** AFAM241  
**Prereq:** None  

**MUSC449 Mande Music Ensemble**  
This one-semester course in the musical traditions of Mande (Maninka and Mandinka) peoples of western Africa will focus on guitar and ngoni (lute) playing. Students will also learn about the culture in which the music lives through readings, recordings, and video viewings. Audition and permission of instructor are required at the first class. The ensemble will present public performances.

**Offering:** Host  
**Grading:** A-F  
**Credits:** 1.00  
**Gen Ed Area:** HA-MUSC
MUSC450 Steelband
This is an ensemble course in the musical arts of the Trinidadian steelband. Students learn to perform on steelband instruments and study the social, historical, and cultural context of the ensemble. We also address issues of theory, acoustics, arranging, and composing. Readings, recordings, and video viewings supplement in-class instruction. The ensemble will present public performances.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Prereq: None

MUSC451 Javanese Gamelan--Beginners
Instruction in the performance of orchestral music of central Java. Various levels of difficulty are represented in the playing techniques of different instruments, mainly tuned gongs and metallophones. Previous formal music instruction is not necessary.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-MUSC
Prereq: None

MUSC452 Javanese Gamelan--Advanced
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Prereq: MUSC451

MUSC454 World Guitar Ensemble
This performance course is designed for students who can already play the guitar and read music to some extent. The lectures will involve finger-style playing with the classical guitar as the main instrument; however, the repertoire will include music from South America and various world cultures as well as American popular styles. Singers and students playing other instruments such as flute or violin are welcome to take the class to form ensembles with the guitar. In a final concert, the students will perform works matching their technical level.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Prereq: None

MUSC455 Jazz Ensemble
This course builds small-group performance skills including improvisation, accompaniment, pacing, interaction, repertoire, and arrangements.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-MUSC
Prereq: None

MUSC456 Jazz Improvisation Performance
In this extension of MUSC210, Theory of Jazz Improvisation, all materials previously explored will be applied to instruments in a workshop setting. Intensive practice and listening are required.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC

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
Identical With: AFAM396
Prereq: None

MUSC458 Jazz Orchestra II
This course continues the work begun in MUSC457 with intensive study of large-ensemble repertoire composed by Duke Ellington, Charles Mingus, Thad Jones, Fletcher Henderson, and others. A yearlong commitment to rehearsal of the compositions as well as listening and reading assignments will culminate in a second-semester public concert.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Identical With: AFAM397
Prereq: None

MUSC459 Real-Time Autoschediasms for Electroacoustic Creative Orchestra
Part I
This course offers an opportunity to consider real-time composition in a trans/non-idiomatic environment within the context of contemporary musical modeling. Through weekly intensive rehearsals culminating in a performance (or multiple performances), the creative orchestra participant will develop their listening, performance, and imaginative skills in this setting. All instruments (including the human voice) are welcome to participate. We very highly encourage participation in the course for those who perform on non-Western traditional instruments, laptops, or electronic homemade instruments.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Identical With: AFAM388
Prereq: None

MUSC460 Real-Time Autoschediasms for Electroacoustic Creative Orchestra
Part II
This course offers an opportunity to consider real-time composition in a trans/non-idiomatic environment within the context of contemporary musical modeling. Through weekly intensive rehearsals culminating in a performance (or multiple performances), the creative orchestra participant will develop their listening, performance, and imaginative skills in this setting. All instruments (including the human voice) are welcome to participate. We very highly encourage participation in the course for those who perform on non-Western traditional instruments, laptops, or electronic homemade instruments.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Identical With: AFAM389
Prereq: None

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

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MUSC499 Teaching Music Lessons to Children in Local Schools
This is a service-learning course. Students will teach private and small-group music lessons to students at Green Street Arts Center and Macdonough School in
Middletown. These sessions will be augmented by a weekly classroom session in which readings and the student teachers' journals will be discussed. Some of the Wesleyan Department of Music's private lesson instructors will visit to answer questions and guide the student teachers through the issues, musical and extra-musical, that the lessons will raise.

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

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

**MUSC464 Laptop Ensemble**

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

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

**MUSC465 Education in the Field, Undergraduate**

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

Offering: Host
Grading: OPT

**MUSC466 Education in the Field, Undergraduate**

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

Offering: Host
Grading: OPT

**MUSC470 Independent Study, Undergraduate**

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

Offering: Host
Grading: OPT

**MUSC491 Teaching Apprentice Tutorial**

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

Offering: Host
Grading: OPT

**MUSC492 Teaching Apprentice Tutorial**

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

Offering: Host
Grading: OPT

**MUSC500 Graduate Pedagogy**

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

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

Offering: Crosslisting
Grading: Cr/U
Credits: 0.50
Gen Ed Area: None
Identical With: E&E500, CHEM500, BIOL500, ASTR500, MB&B500, PHYS500, PSYC500, MATH500
Prereq: None

**MUSC501 Individual Tutorial for Graduate Students**

Topic to be arranged in consultation with the tutor.

Offering: Host
Grading: OPT

**MUSC502 Individual Tutorial for Graduate Students**

Topic to be arranged in consultation with the tutor.

Offering: Host
Grading: OPT

**MUSC503 Selected Topics, Graduate Sciences**

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

Offering: Host
Grading: OPT

**MUSC504 Selected Topics, Graduate Sciences**

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

Offering: Host
Grading: OPT

**MUSC505 Topics in Applied Ethnomusicology/Public Musicology**

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

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: None
Prereq: None
MUSC506 Reading Ethnomusicology
As one of the two core introductory courses to ethnomusicology, this course lays a general intellectual groundwork for MA students with a concentration in ethnomusicology through in-depth reading of some of the most important writings in ethnomusicology. Focusing on both intellectual history and current issues, the course evolves around the key concepts and themes that have defined, expanded, or challenged the field. Students will critically and comparatively discuss the approaches and contributions of each work they study. At another level, this course also aims at broadening students’ knowledge of world musics through studying a wide range of music ethnographies.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Prereq: None

MUSC507 Practicing Ethnomusicology
This course is an overview of the nature of the skills and approaches associated with the field known as ethnomusicology. Limitations of traditional methodology and sources are emphasized. Students will build skills in observation, field methods (e.g., interviewing, taping); preliminary introduction to hardware, transcription, analysis, and writing research findings in the form of reviews; and a final research paper delivered as an oral convention paper.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: None
Prereq: None

MUSC508 Graduate Seminar in Composition
This course is designed for first-year composition students in the Graduate Program. We will discuss and analyze works covering a broad range of compositional styles, focusing on recent European, Asian, and American composers. In addition, student works will be discussed and, when possible, performed.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: None
Prereq: None

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

MUSC510 Graduate Proseminar in World Music Studies
This introductory seminar is offered every fall as a required course for all first-year music MA students. The primary focus is developing research, writing, and critical interpretive and analytical skills necessary for initiating and completing the MA thesis projects. Students will be exposed to the breadth of the music department’s specialties, and we will identify and discuss current issues that cut across concentrations within the department.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Prereq: None

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

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

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

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

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

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

**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.

**MUSC522 Seminar in Comparative Music Theory**

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

**MUSC530 Department of Music Colloquium**

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

**MUSC561 Graduate Field Research**

Research in the field, normally on thesis project.

**MUSC563 Field Research or Academic Education (Graduate)**

Graduate-level tutorial for field research or academic education.

**MUSC564 Field Research or Academic Education (Graduate)**

Graduate-level tutorial for field research or academic education.