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; PHD, 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 Music; MFA, Princeton University; MMU, New England Conservatory of Music; PHD, Princeton University  
Professor of Music

**Alcei Chrisr**  
BM, Oberlin College; MM, Oberlin College  
Artist-in-Residence, Music; University Organist

**John Wesley Dankwa**  
BA, University of Cape Coast; MA, University of Cape Coast; PHD, Wesleyan University  
Assistant Professor of Music

**Saïda Daukeyeva**  
BMU, Moscow State Tchaikovsky Conservatory; PHD, Moscow State Tchaikovsky Conservatory; School of Oriental and African Studies, University of London  
Assistant Professor of Music

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

**I. Harjito**  
MA, Akademi Seni Karavitan  
University Professor of 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 at Madison; 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**  
DMA, The University of Memphis; MM, University of North Iowa; MM, Ball State University  
Adjunct Assistant Professor of Music; Adjunct Assistant Professor, Russian, East European, and Eurasian Studies

**Tyshawn Sorey**  
BM, William Paterson College of NJ; MA, Wesleyan University; PHD, Columbia University  
Assistant Professor of Music; Assistant Professor, African American Studies

**Prof. Sumarsam**  
BA, Academi 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, Feminist, Gender, and Sexuality Studies; Associate Professor, East Asian Studies

### VISITING FACULTY

**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

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

**Salvatore LaRusso**  
BMU, Eastman School Of Music; MS, Fairfield University  
Director, Wesleyan Wind Ensemble

**Chia-Yu Joy Lu**  
BFA, National Taiwan Normal Univ.; MA, University of Sheffield  
Graduate Student, ETHN-PHD; Director, Chinese Music Ensemble

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

Marichal B Monts
BA, Wesleyan University
Conductor, Ebony Singers

Briele Scott
MM, University of Delaware
Graduate Student, MUSC-MA; Visiting Instructor in 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

Ronald Ebrecht
BM, Southern Methodist University; MM, Yale University
University Organist, 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

PRIVATE MUSIC LESSON INSTRUCTORS

Stan Scott - Banjo
Roy Wiseman - Bass
Garrett Bennett - Bassoon
Julie Ribchinsky - Cello
Pheeroan Aklaff - Drums
Peter Craig Edwards - Traditional Fiddle Styles
Sarah Stockton - Flute
Robert Hoyle - French Horn
Cem Duruoz - Guitar
Tony Lombardozzi - Guitar, Jazz and Blues
Megan Sesma - Harp, Classical and Folk
Stan Scott - Mandolin/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

Jay Hoggard; B. Balasubrahmaniyan
- Undergraduate Music Major (catalog.wesleyan.edu/departments/musc/ugrd-musc)
- Doctor of Philosophy in Music (catalog.wesleyan.edu/departments/musc/grad-musc)
- Master of Arts in Music (catalog.wesleyan.edu/departments/musc/grad-ma)

MUSC102 World Music
This course will map the world musically by introducing a range of sonic expressions from diverse geographic areas, spanning Asia, Africa, Europe, and the Americas. Students will learn about regionally specific concepts of music and sound, types of performance, instruments, and vocal styles, the meanings music carries for its performers and listeners, and the ways in which it is produced and experienced. They will consider the significance of music in forming a sense of place and identity, and trace the journeys and transformations of local musical sounds in contemporary globalized societies. The course will broaden students' understanding of music as a worldwide phenomenon, raise their awareness of cultural processes constructed through music, and provide them with aural and analytical means to recognize and appreciate a wide variety of sonic repertoires and practices among the world's peoples.

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

MUSC103 Materials and Design
Music consists of sounds and silences. Diverse composers, songwriters, performers, and improvisers use these basic materials in accordance with their particular musical idioms and traditions. Sometimes music is passed down aurally; sometimes it is written down as a set of instructions for performers or as a record of an ephemeral sonic event. This course is an introduction to contemporary Western musical design and notation. Throughout the semester, we will improve our musicianship through singing, playing, listening, analyzing, reading, and composing. We will learn common terminology for sounds and
their properties of frequency, duration, volume, and timbre. We will analyze and employ methods of organizing musical materials into songs and compositions. We will learn the notational system widely used for European art music, discussing its strengths, weaknesses, and relevance to popular and non-Western musics. By the end of the semester, students will be able to recognize written symbols and vocabulary for pitch, rhythm, volume, speed, form, articulation, and expression; perform simple notated pieces vocally or at the keyboard; transcribe, perform, and/or transpose simple pieces of music by ear; and compose simple pieces. In the fall semester, those compositions will draw on the means and methods of Renaissance counterpart; in the spring semester, they will examine techniques of composing, notating, and improvising. Students can achieve success in this course without previous musical knowledge.

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

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

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

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

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

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

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

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

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

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

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

MUSC117F Musicking Body (FYS)
"What is this thing called music?" asks Christopher Small in his book "Musicking" (1998) and observes, "Music is not a thing at all but an activity, something that people do." Taking a cue from Small's concept of 'musicking' as an inherently social and physical process, this course will explore the role of the human body in the act of music performance and the creation of musical meaning. We will discuss interdisciplinary approaches to the study of music as embodied experience, drawing insight from fields as diverse as philosophy, feminist and performance studies, anthropology, ethnochoreology, and ethnomusicology. We will examine the modes, aesthetics, and cultural connotations of bodily expression, movement, and gesture in a variety of music and dance traditions worldwide—from Sufi-shamanic rituals in Central Asia to Indian classical vocal music, and from drumming and martial arts in East Asia to African American popular genres. By engaging with a range of theoretical perspectives and case studies of embodied sounds, we will reflect on the corporeal, sensory aspects of music performance and perception, the tacit nature of learning and transmission, the intersections of human musicking with the environment and technology, and the ways in which the musicking body is entangled with the physical, social, spiritual, and political forces that shape our lives.

Credits: 1.00
Gen Ed Area: HA-MUSC
Prereq: None

MUSC118F Bob Dylan and His World: Sources and Legacies (FYS)
Bob Dylan's songwriting, recordings, and performances in the 1960s are widely recognized as causing a seismic shift in American music and in the youth counterculture. He did not exist in a vacuum, though, and drew deep from the wells represented by songwriter Woody Guthrie, mountain ballad singer Jean Ritchie, and blues musician Robert Johnson, among many others. His meeting with the Beatles and subsequent world tour with the Band caused unforeseen reverberations, such as the Beatles moving into increasingly sophisticated lyrical territory and Aretha Franklin covering a song by the Band. Many artists covered Dylan songs early on (Stevie Wonder, Sam Cooke, the Byrds, and Sonny and Cher), and many credited Dylan with opening up new avenues of creative expression, including Joni Mitchell, who has been recognized as one of the most inspiring and accomplished singer-songwriters of any era. In this course we will explore (1) the sources of Dylan’s art; (2) Dylan’s albums, performances, and films throughout his career, with a primary focus on the 1960s; and (3) artists who have been touched by Dylan's legacy, including those outside of North America. We bypass hero worship in favor of understanding cultural and social currents that enable individuals like Dylan to blossom. In addition to collecting, interpreting, analyzing, and presenting evidence as part of written scholarly arguments, which will be stressed throughout the semester, either the midterm or final project may take the form of a creative work other than a paper.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Prereq: None

MUSC122 Sample, Remix, Reuse, and Replay: Approaches to Musical Adaptation in Audiovisual Culture
Many of the music we listen to and encounter are palimpsests, collages, and assemblages. Texts are layered upon and juxtaposed against pre-existing texts, creating polyvocal dialogues and contrasting and complementary systems of meaning. This 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 pre-existing classical music in video games to the remediation and transmission of live operas and musicals, and musicking 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
MUSC124F Mapping Culture (FYS)
What is a culture, how can it be intimately wrapped up in a location, and how can that be mapped out to better understand its inner workings? In the face of globalization and pervasive online communities, what can conventional wisdom—"location, location, location" and "All politics is local!"—tell us about the importance of actual places in cultural formations? We will first orient ourselves with a wide range of music-mapping projects, as well as projects that directly address the significance of a location. From a base in the interdisciplinary field of ethnomusicology, we will then examine how scenes and subcultures can congeal in particular places and times, mapping them in New York City's Lower East Side (punk), Greenwich Village (urban folk revival), and South Bronx (early hip-hop). Deploying a broad conception of culture, we will cover other art forms (e.g., graffiti) and social formations. Haight Ashbury (San Francisco) 1960s counterculture, Laurel Canyon (L.A.) 1970s singer-songwriters, Chicago 1980s post-disco house, and London 1980s post-punk goth will provide complementary case studies. These examples will provide models as students embark on their own to map out a culture of their choice as their midterm and final projects, using Google maps, Story Maps, or some other interactive multimedia format. Readings on theories of place and of subcultures will provide blueprints for issues to be explored, including how group identity and a sense of community can be locally constructed and the significance of physical in-person contact in a world of increasingly virtual relationships.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
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

MUSC126F Poetry and Song (FYS)
Students will read poems by major poets in English (including Yeats, Shelley, Shakespeare, many living poets) and study settings of these poems by composers (Ives, Barber, Britten, etc.). We will also study the lyrics of many recent popular songs that can be read as poetry, including lyrics of Steely Dan, Patti Smith, and of course The Beatles. The final topic of the class will be, pro and con—did Bob Dylan deserve the Nobel Prize for Literature?
Offering: Host

MUSC127 Popular Music in Reform China
Understand the emotional aspect of reform China and the inner feelings of contemporary Chinese people through the country's popular music! How did "red songs" from the cultural revolution become popular songs in the 21st century? How did an "extremely soft and feminine" voice threaten the Chinese Communist Party? Why do songs from the "jazz capital of the Orient" trigger nostalgia? How do underground rock and punk bands negotiate their existence? How is rap in China different from that of the U.S. or anywhere else? How do Chinese artists deal with (trans)gender issues and ethnic minority issues in popular music? What future is there for China's burgeoning "network songs"?
Popular music in reform China presents unique issues of state-sponsored popular culture intersecting with 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 contemporary sound and technology. This course offers students opportunities to explore aesthetic, political, and cultural meanings expressed in China's popular music from the 1980s to the present.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Identical With: CEAS259
Prereq: None

MUSC128F Music and the Moving Image: From Music Video to Film to Digital Media (FYS)
On August 1, 1981—the day that a cable TV channel playing music videos 24/7 made its debut—the inaugural video aired on MTV by the band The Buggles announced to viewers, "Video Killed the Radio Star." Since the launch of MTV, music videos have shaped popular culture, and their production, narrative, multimodal, and editing aesthetics have influenced other musical screen media, including film, commercials, television title sequences and end credits, film trailers, live concert films, video games, YouTube fan remixes and more. The development of digital new media technologies made the production technologies once only accessible to commercial record labels and production companies available to fans and consumers on their computers, cameras, and mobile media devices. This course explores the relationships between music and moving images (e.g., television, film, computer, video games, mobile media, digital media), and how the music video format has influenced modes of music making, performance, reception, and circulation. Music videos have shaped the aesthetic style of a wide range of screen media genres, serving as a form of branding popular music and artists, introducing experimental and avant-garde techniques to a mass audience, and facilitating participatory fan musicking. This course thinks deeply about several key issues concerning music and moving images (e.g. virtuality, identity politics, cross-cultural exchange, participatory musicking, fandom, virtuosity, adaptation, branding, liveness, nostalgia), examining how screen media with their visual and auditory content can be listened to and read as cultural texts.
Case studies in this seminar range from the history, genre expectations, and experimentalism of music videos to ethnographic filmmaking, from the visual album (Beyoncé's LEMONADE) to fan produced video game machinima, from the sound design of documentary film to the movie musical, from Hollywood compilation soundtracks to the pace, camera angles, and dance sequences of post-MTV Bollywood film, from 8-bit video game sound to the music pedagogy of children's television programs (Sesame Street's "Geometry of Circles" scored by Philip Glass), and from the use of pre-existing music in television commercials (United Airlines' use of George Gershwin's Rhapsody in
scores and recordings, composing, listening, singing, and keyboard playing. and activities will include reading texts by composers and scholars, analyzing harmony, rhythm, and form function in other musical traditions. Assignments focus predominantly on European art music repertoire, we will also examine how songs, and large-scale pieces. In addition to these topics on pitch relations and we will learn how composers and songwriters construct motives, melodies, musical works from pop tunes to symphonies. Working from detail to whole, course, are common patterns of repetition and contrast used to structure diverse contexts, and ways of moving between them. We will review the treatment of diatonic harmonies and then expand our palettes through sonorities that configurations, their relative importance and function within a given musical context, and ways of moving between them. We will review the treatment of diatonic harmonies and then expand our palettes through sonorities that borrow from or lead to new key areas. Forms, treated in the latter part of the course, are common patterns of repetition and contrast used to structure diverse musical works from pop tunes to symphonies. Working from detail to whole, we will learn how composers and songwriters construct motives, melodies, songs, and large-scale pieces. In addition to these topics on pitch relations and structure, this course contains a short unit on rhythm and meter. While we’ll focus predominantly on European art music repertoire, we will also examine how harmony, rhythm, and form function in other musical traditions. Assignments and activities will include reading texts by composers and scholars, analyzing scores and recordings, composing, listening, singing, and keyboard playing.

**MUSC201 Tonal Harmony**

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

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

**MUSC202 Theory and Analysis**

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

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

**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:** MUSC203 OR MUSC202

**MUSC204 Undergraduate Seminar in Composition**

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

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

**MUSC205 Song: Music and Text**

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

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

**MUSC206 18th-Century Counterpoint**

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

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

**MUSC207 Orchestration**

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

**Offering:** Host  
**Grading:** A-F  
**Credits:** 1.00  
**Gen Ed Area:** HA-MUSC  
**Prereq:** MUSC201 OR MUSC202
MUSC208 Post-Tonal Music Theory
At the dawn of the 20th century, European composers began to experiment with a radically new and completely decentered tonal language. Leaving the practice of tonality behind them, these composers used unorthodox numerical relationships to create formal links and motivic connections between the sounds of their compositions. Post-tonal theory represents the body of scholarship that attempts systematically to examine the formal procedures and properties associated with this modernist music; it also represents one attempt to understand the relationships between musical pitches that hold outside the framework of tonality. This course will serve as a general introduction to post-tonal music theory and will also serve as an introduction to the music of the Second Viennese School: Arnold Schoenberg, Alban Berg, and Anton Webern. Beyond the music of these composers, we will also contemplate applications of post-tonal theory to more recent music.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Prereq: MUSC201

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

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

MUSC220 Composing, Performing, and Listening to Experimental Music
This is a first course in experimental music composition with a focus on live electronic and electroacoustic music. Using tools such as Logic Pro, 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, simulating the real-world process of writing a piece of musical theater. Students will explore standard works in the musical theater canon as well as less traditional pieces, concentrating on dramaturgical elements specific to the form (opening numbers, "I Want/I Am" songs, extended musical sequences, act one finales, 11 o'clock numbers, etc.). Students will then apply this knowledge to their own work as they generate scenes, songs, and outlines for libretti. Students will leave the class with a grasp of the classic components of this art form, hopefully inspired to follow or bend the "rules" to suit their own creative instincts.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-THEA
Identical With: THEA279
Prereq: THEA199 OR MUSC103 OR MUSC201
MUSC231 Performing Arts Videography
This course provides an introduction to shooting and editing video and sound with a particular focus on the documentation of dance, music, and theater performance. Additional consideration will be given to the integration of videographic elements into such performances. Students will work in teams to document on-campus performances occurring concurrently. Related issues in ethnographic and documentary film will be explored through viewing and discussion of works such as Wim Wenders’s Pina, Elliot Caplan’s Cage/Cunningham, John Cohen’s The High Lonesome Sound, and Peter Greenaway’s Four American Composers.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Identical With: DANC231, THEA213
Prereq: None

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

The course material will be presented through lectures and discussion, listening assignments, singing, and readings. Weekly lab sessions go over technical terminology and address the challenges that arise. The lab also facilitates reviews for quizzes and provides coaching in essay writing, research skills, and the development of analytical listening.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-MUSC
Identical With: 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. In addition to music written in Europe, we will also together investigate music written in the Spanish colonies of South America during the 18th century.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Prereq: None

MUSC243 Music of the 19th Century
In the 19th 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

MUSC244 Music of the 20th Century
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, Shostakovitch, Prokofiev, Stravinsky, Hindemith, Lutoslawski, Ives, Harris, W. Schuman, Copland, Riegger, Sessions, Zwilich.

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

MUSC249 Calderwood Seminar in Public Writing: Music Journalism and Public Musicology
The internet has revolutionized how people consume music, along with the ways people read and write about it. This upper-level course will offer an introduction to music journalism and the relationship of public musicology to contemporary life. It looks at the history and function of music journalism, different kinds of writing about music, changing perceptions of music as a public art-form, and the role of cultural policy in the creation and maintenance of public musical institutions. In addition to reviewing recordings, live events, and books on music, students will have the opportunity to engage with professional music journalists, and produce a short radio feature in collaboration with WESU (BB.1).

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

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

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

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

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

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

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

MUSC269 Sacred and Secular African American Musics
A fluid, multi-conceptual 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

MUSC272 History of Jazz in American Culture
This course will provide students with a broad-based literacy in the history of jazz while examining its significance and impact within American culture. As a musical style, jazz has been a staging ground for working out some of the most defining issues and aspects of American culture, including the dynamics of race relations, the articulation of gender roles and class distinctions, artistic expressions of freedom and democracy, the creative possibilities of the encounter of European- and African-based cultures on American soil, assimilation versus appropriation, and an extraordinarily influential aesthetic of cool. Jazz was the dance and listening music of choice for most Americans from the 1920s through the ’50s, until it was displaced and pushed to the margins by rock and soul in the 1960s. But it has remained an inspiration for diverse artists in rock and rap up to the present day, including Kendrick Lamar’s jazz-drenched “To Pimp A Butterfly” and Janelle Monae’s 21st-century Afrofuturism deeply indebted to Sun Ra.

We will explore the early 20th-century origins of jazz in New Orleans, its rise as America’s popular dance music in the 1920s and ’30s, a shift to a more concert art-oriented form in the 1940s and ’50s (representing the epitome of cool and hipness), avant-garde expressions of the 1960s (representing a new kind of universal spirituality), its move into rock and the growth of artist-based collectives of the 1970s, and its emergence in hip-hop samples in the 1990s. We will learn about major artists and their classic recordings, including Billie Holiday, Thelonious Monk, John Coltrane, and Miles Davis, among many others, as well as new directions from recent generations (bringing in guest music department faculty). We will immerse ourselves in a combination of listening to recordings, viewing videos, reading, discussion, and in-class performances. Throughout the semester we will pursue the parallel goals of using jazz history to understand American history and vice versa. This is a jazz history course with a difference, able to accommodate curious newcomers as well as aficionados and those interested in social and cultural dynamics as well as the musical materials.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Identical With: AMST283, AFAM272
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, Tanser’s ROYAL MELODY COMPLEAT, Lyon’s URANIA, and Walker’s SOUTHERN HARMONY.

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

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

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

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

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

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 orchestrions to practices of sampling and remix in hip hop, from the games African American girls play—handclapping songs, cheers, and double-dutch jump rope—that reflect and inspire the principles of black popular music-making to musical greeting cards, toys and collectables, from the use of recycled pre-existing classical music (Tetris, Bioshock, Eternal Sonata), genres (the famous opera scene in Final Fantasy VI), in-game composition (Mario Paint) and aleatoric operations (Fez and Proteus) in video games to John Cage’s 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
MUSC288 Music, Sound, and the Environment in the Anthropocene

This course will explore how environmental works have proliferated throughout the academy and how scholars across the humanities are re-evaluating the reciprocal relationships among society, culture, and the environment. Over the course of the semester we will explore the diverse and interconnected ways in which contemporary composers, popular musicians, sound artists, world music practices, and collaborative arts practitioners draw on natural and urban environments in order to comment on current environmental and energy issues, trauma, the relationships among the arts, humanities and science and technology studies, representations of the environment and the environmental past, and participate in social activism. Employing socially and environmentally engaged 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 dependent 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: ENV3287
Prereq: None

MUSC289 Research Skills in Ethnomusicology—IRL & Digital

This course provides an introduction to research methods in ethnomusicology, a discipline that studies all types of music (and sound), both in real life and digital, from diverse humanistic and social scientific perspectives. The course is organized around weekly hands-on exploratory and empirical mini projects moving from virtual field to real-world fieldwork to interviewing musicians to digital sound-mapping and music video editing, from learning about Wesleyan’s wide-ranging music ensembles to writing album reviews to “composing” an ethnography, which will offer orientation to a discipline that has been central to Wesleyan’s approach to music and sound for over 50 years.

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

MUSC290 The Gendering of Music in Cross-Cultural Perspective

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

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

MUSC293 Mapping Culture

What is a culture? How can it be intimately wrapped up in a location and how can that be mapped out to better understand its inner workings? In the face of globalization and pervasive online communities, what can conventional wisdom—“location, location, location” and “all politics is local”—tell us about the importance of actual places in cultural formations? We will first orient ourselves with a wide range of music-mapping projects, as well as projects that directly
address the significance of a location (Nile Project, Playing for Change). From a base in the interdisciplinary field of ethnomusicology, we will then examine how scenes and subcultures can congeal in particular places and times, mapping them in New York City’s Lower East Side (punk), Greenwich Village (urban folk revival), and South Bronx (early hip hop). Deploying a broad conception of culture, we will cover other art forms (e.g., graffiti and other street art) and social formations. Haight-Ashbury (SF) 1960s counterculture, Laurel Canyon (L.A.) 1970s singer-songwriters, Chicago 1980s post-disco house, and London 1980s post-punk goth will provide complementary case studies. These examples will provide models before students embark on their own to map out a culture of their choice as their final project, using either Google Maps or Story Maps. Readings on theories of place and of subcultures will provide blueprints for issues to be explored, including how group identity and a sense of community can be locally constructed and the significance of physical in-person contact in a world of increasingly virtual relationships.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
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 effectivley 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.
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. Permission of the instructor is required. 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. This course may be repeated four times for credit towards graduation regardless of section or combination of sections.

Course Fee: $780 for 12 one-hour lessons billed through the Student Account. Financial support may be available for those who qualify. Please see the Music Department web site under Private Lessons for details.

Private music lessons (alphabetical by instrument):

405-35 Stan Scott BANJO
405-01 Roy Wiseman BASS
405-02 Garrett Bennett BASSOON
405-03 Julie Ribchinsky CELLO
405-32 Charlie Suriyakham CLARINET
405-05 Pheeroan Aklaff DRUMS
405-36 Craig Edwards TRADITIONAL FIDDLE
405-06 Sarah Stockton FLUTE
405-07 Robert Hoyle FRENCH HORN
405-33 Cem Duruoz GUITAR
405-10 Tony Lombardozzi GUITAR, JAZZ & BLUES
405-13 Libby Van Cleve OBOE
405-14 Eugene Bozzi PERCUSSION
405-16 Carolyn Halsted PIANO
405-17 Yvonne Troxler PIANO
405-18 Fred Simmons PIANO, JAZZ
405-37 John Bergeron RECORDING STUDIO PRODUCTION
405-19 Garrett Bennett SAXOPHONE
405-27 Rob Earhart TROMBONE
405-22 Nancy Brown TRUMPET, CLASSICAL
405-23 Allison Lazur TUBA
405-24 Marvin Warshaw VIOLA
405-25 Perry Elliot VIOLIN PERFORMANCE
405-26 Priscilla Gale VOICE
405-29 Chai-Lun Yueh VOICE
405-38 Giacomo Gates VOICE, JAZZ

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

Private instrumental and vocal lessons meet for one hour weekly at regularly scheduled times. Permission of the instructor is required. 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. This course may be repeated four times for credit towards graduation regardless of section or combination of sections.

Course Fee: $780 for 12 one-hour lessons billed through the Student Account. Financial support may be available for those who qualify. Please see the Music Department web site under Private Lessons for details. A waiver for a portion of the private lessons fee is available for junior and senior music majors.

Private music lessons (alphabetical by instrument):

405-35 Stan Scott BANJO
405-01 Roy Wiseman BASS
405-02 Garrett Bennett BASSOON
405-03 Julie Ribchinsky CELLO
405-32 Charlie Suriyakham CLARINET
405-05 Pheeroan Aklaff DRUMS
405-36 Craig Edwards TRADITIONAL FIDDLE
405-06 Sarah Stockton FLUTE
405-07 Robert Hoyle FRENCH HORN
405-33 Cem Duruoz GUITAR
405-10 Tony Lombardozzi GUITAR, JAZZ & BLUES
405-04 Scott Kessel HAND PERCUSSION
405-11 Megan Sesma HARP, CLASSICAL & FOLK
405-35 Stan Scott MANDOLIN/NORTH INDIAN VOCAL/GUITAR
405-13 Libby Van Cleve OBOE
405-14 Eugene Bozzi PERCUSSION
405-16 Carolyn Halsted PIANO
405-17 Yvonne Troxler PIANO
405-18 Fred Simmons PIANO, JAZZ
405-19 Garrett Bennett SAXOPHONE
405-27 Rob Earhart TROMBONE
405-22 Nancy Brown TRUMPET, CLASSICAL
405-23 Allison Lazur VIOLIN
405-24 Marvin Warshaw VIOLA
405-25 Perry Elliot VIOLIN PERFORMANCE
405-26 Priscilla Gale VOICE
405-29 Chai-Lun Yueh VOICE
405-38 Giacomo Gates VOICE, JAZZ

**Offering:** Host
**Grading:** Cr/U
**Credits:** 1.00
**Gen Ed Area:** None
**Prereq:** None

**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.

**MUSC413 Korean Drumming and Creative Music**
This course is an experiential, hands-on percussion ensemble with the predominant instrument in Korean music, the two-headed janggo drum. Students will learn to play a range of percussion instruments including janggo, barrel drum (buk), hand gong (kwenggari), and suspended gong (jing).

Through the janggo, drumming students gain first-hand experience with the role music plays in meditation and the benefits it offers to develop a calm, focused group experience. In the end they integrate their focused mind, physical body energy, and breathing through a stream of repetitive rhythmic cycles.

The students will be introduced to traditional folk and court styles of janggu drumming. The ensemble plays pieces derived from tradition and new ideas, and creates new works exploring imaginative sounds on their instruments. If there is an opportunity during the semester, the students will have a creative collaboration with a dancer(s) or musician(s) from other cultures. The ensemble will experience a deep respect for the diverse cultural backgrounds of the students developed from the efforts of teamwork and creating music together through Korean drumming. The semester will end with a live performance for the public.

**Offering:** Host
**Grading:** A-F
**Credits:** 1.00
**Gen Ed Area:** HA-MUSC
**Identical With:** CEAS413
**Prereq:** None

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

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

**MUSC418 Advanced Taiko--Japanese Drumming Ensemble**
This course is for students who have taken Beginning Taiko. Acceptance to this class is at the discretion of the instructor. Students will learn more advanced techniques in taiko drumming by learning pieces from the Matsuri and kumi daiko performance repertoires.

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

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

**Offering:** Host
**Grading:** Cr/U
Students will begin by learning precomposed examples of these forms. As they

alapana and svara kalpana, the most important forms of melodic improvisation. This course will introduce advanced students of karnatak vocal music to raga

Prereq: None

Gen Ed Area: HA-MUSC

Credits: 1.00

Offering: Host

MUSC434 Improvisational Techniques in South Indian Music

This course will introduce advanced students of karnatak vocal music to raga alapana and svara kalpana, the most important forms of melodic improvisation. Students will begin by learning precomposed examples of these forms. As they

become comfortable with idiom, they will progress to designing their own improvisations.

Offering: Host

Grading: A-F

Credits: 1.00

Gen Ed Area: HA-MUSC

Prereq: None

MUSC436 Wesleyan Concert Choir

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

Offering: Host

Grading: A-F

Credits: 1.00

Gen Ed Area: HA-MUSC

Prereq: None

MUSC438 Wesleyan University Collegium Musicum

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

Offering: Host

Grading: A-F

Credits: 1.00

Gen Ed Area: HA-MUSC

Identical With: MDST212

Prereq: None

MUSC439 Wesleyan University Orchestra

The Wesleyan University Orchestra is a student-community ensemble that is open to everyone with a passion for orchestral literature and an intermediate-to-advanced skill level of performance on an orchestral instrument: Wesleyan music majors, nonmajors, faculty and staff, and community musicians. The orchestra performs music from all genres and time periods, ranging from the 18th-century "classics" to the contemporary academic and popular compositions.

The orchestra presents four hour-long concerts each year:

Middle of October: a "masterworks" program, featuring one of the department’s private lessons teachers, or a guest artist, as a soloist

Early December: a program of popular, film, and holiday music

Early March: Children’s Concert

Early May: a "masterworks" program, featuring the winner(s) of the annual Wesleyan Concerto Competition

The orchestra occasionally collaborates with the Wesleyan Concert Choir.

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
MUSC441 Piping Performance: An Exploration of Artistic Expression through the Pipe Organ
With the ability to create the most delicate and jarring of timbres, and to fill the space with “other-worldly” soundscapes, the pipe organ is a vehicle that transports one toward artistic and musical growth. This course will introduce students to the history and development of the instrument, while fostering other musical skills and studies that assist each student to find their voice as an artist-creator.

This multi-track course allows students to select their focus in one or more organ-related disciplines: improvisation, composition, performance practice, repertoire playing, church music, musicological research, etc. Students utilize their growing knowledge of the organ to complete three musical performance or research-related projects that they develop over the course of the semester. Final projects are publicly presented. A lab time in the form of private lessons, consultation, and individual practice is required.

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

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

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

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

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

MUSC444 West African Music and Culture--Beginners
This is a performance-based course that focuses on West African music. The course is designed to provide a practical and theoretical introduction to traditional West African music and culture. Students experience the rhythms, songs, movements, and languages of Ghana and its neighboring countries through oral transmission, assigned readings, film viewing, and guided listening to commercial and/or field recordings. This interdisciplinary approach to learning is in keeping with the integrated nature of drumming, dancing, singing, and hand clapping in West Africa. Students learn to play a range of instruments, including drums, metal bells, and gourd rattles.

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

MUSC445 West African Music and Culture--Beginners
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: MUSC103

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. Complex repertoire is learned and brought to a performing standard. Students experience the intricacies of dance accompaniment while drumming and singing with the advanced West African dance class. The student ensemble will be asked to perform on (and possibly off) campus.

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

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
Identical With: AFAM450
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
MUSC459 Wesleyan New Music Ensemble I
This 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 course 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
Identical With: AFAM388
Prereq: None

MUSC450 Jazz Orchestra I
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: AFAM395
Prereq: None

MUSC455 Jazz Improvisation Performance
In this extension of MUSC457, 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: OPT
Credits: 1.00
Gen Ed Area: HA-MUSC
Identical With: AFAM390
Prereq: None

MUSC457 Jazz Improvisation Performance
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

MUSC461 Sound Systems: The How of Hearing
Since the late 19th century, artists, corporations and composers have all proposed, developed, presented, and occasionally commercialized physical systems that reconfigure how sound can be experienced. The early impact of the entertainment industry ranged from the introduction of stereo to movie theaters in Walt Disney’s Fantasia to the development of close miking for the crooning of Bing Crosby to McCune sound service’s introduction of stage monitors for the benefit of Judy Garland. Artists and composers used related methods to propose entirely new understandings of how music can be. Futurist Luigi Russolo’s Intonarumori of 1913 proposed an Art of Noise, while Pauline Oliveros’ concept of deep listening developed listening as a foundational form of music making. R. Murray Schafer’s concepts of soundscape and acoustic ecology project a music of environmental relations mediated through sound, while Maryanne Amacher’s sound characters create individual sounds understood as capable development and change beyond the expanse of any one performance or composition.
This class will be a performing ensemble focused on “sound systems” as musical instruments and musical practices performing live and fixed media sound pieces through sound systems we will configure for different sites on campus. Together with developing the technical skills required to mount these pieces, we will also investigate and discuss the varied musical, social, acoustical, and psycho-acoustical understandings of music and sound that influenced their shaping.

Offering: Crosslisting  
Grading: OPT  
Credits: 1.00  
Gen Ed Area: HA-MUSC  
Identical With: CHUM347  
Prereq: MUSC109

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

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

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

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

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

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

Offering: Host  
Grading: OPT

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

Offering: Host  
Grading: OPT

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

Offering: Host  
Grading: OPT

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

Offering: Host  
Grading: OPT

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

Offering: Host  
Grading: 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&ESS500, 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 provides a broad introduction to the research methods of ethnomusicology. The theory and practice of musical ethnography are examined, including fieldwork techniques (interviewing, data collection, audiovisual documentation, participant observation), ethnographic writing, research ethics and representation, insider/outsider perspectives, bimusicality, and approaches to the transcription and analysis of musical sound. Students gain an understanding of the historical development of ethnomusicology and its relationship to allied disciplines such as musicology and anthropology, become familiar with the work of prominent scholars in the field, and acquire the practical skills of ethnography-based research.

**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 Graduate Seminar in Composition II

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

### MUSC515 Mapping Music as/in Motion: The Cartographies and Circulation of Aural Culture

Music circulates, moves, and is mapped through places, pathways, materials, bodies, and technologies. Together, we will encounter a series of conceptual frameworks and case studies that map the nodes, pathways, boundaries, and movements of sonic phenomena and musical life. How do the movements of music and musicians, the places they occupy, and the boundaries they negotiate communicate spatial information about music practices? How do they circulate physically and virtually? What are the different methods that ethnomusicologists use to represent and map these circulating sounds? This seminar not only discusses the physical cartography and circulation of music cultures, but also, the virtual spaces music moves through. In the opening decades of the 21st century, new media practices and Web 2.0 modalities (e.g. Spotify, YouTube, Twitter, Facebook) have enabled new cartographies, patterns, and pathways of circulation, and engendered new approaches to participatory musicking. The seminar also raises questions of how technologies and modes of mobility interface with categories of identity, race, and gender.

In-class discussions foreground the role of movement and how musical movement is mapped and represented. The seminar addresses such topics as: musical movements by way of travel, habitation, refuge, trade, ghettoization, migration, or telecommunication; sonic geography; the ways sounds and
music flow and vibrate through, in, and among places (e.g. urban streets and neighborhoods, spaces of protest, music scenes, performance venues); composition as travel writing; why some musics and musical actors are more mobile than others; how travel and migration shape music-making and musical senses of place; how the maps and cartographic representations of places are redrawn as music and musical actors move and aural culture makes claims to space; the place of border theory, cartography, migration studies, transnationalism, and human geography in ethnomusicology; the impact of travel, tourism, festivals, and tours on local music scenes; mobile media and technologies; how subversive and DIY cartographies of music cultures and their movements offer alternative representations to conventional social and political customs; and how the spatiality and materiality of musical mobility is experienced through aural, tactile, visual, and haptic sensations.

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

MUSC519 Current Issues in Ethnomusicology
This course concentrates on current scholarship, intellectual issues, and music ethnographies in ethnomusicology. It challenges the students with contemporary theoretical debates among ethnomusicologists, such as music and identity, music and gender, race and power, music and technology, and music and globalization. The course will closely examine the impact of interdisciplinary approaches on music ethnography through critical analysis of the readings.

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

MUSC520 Explorations in Musicology
What is Musicology? How and why do scholars write about music? This course will address the issues involved in making music a scholarly object of inquiry. It examines the methodologies through which scholarship has been constructed (e.g., archival research, reception history, historiography, practice-led research) and assesses their broader application. The course will be structured around a central point of reference—the musical work, music and the cosmos, notation, ontologies of sound, or performance studies. The chosen topic will serve as a prism through which musicological debate can be understood, and contrasted with ethnomusicological and other approaches.

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

Prereq: None

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

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

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

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

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

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

MUSC561 Graduate Field Research
Research in the field, normally on thesis project.

Offering: Host
Grading: OPT

MUSC563 Field Research or Academic Education (Graduate)
Graduate-level tutorial for field research or academic education.

Offering: Host
Grading: OPT

MUSC564 Field Research or Academic Education (Graduate)
Graduate-level tutorial for field research or academic education.

Offering: Host
Grading: OPT

MUSC565 Academic Education in the Field

Offering: Host
Grading: OPT

MUSC566 Academic Education in the Field

Offering: Host
Grading: OPT

MUSC591 Advanced Research, Graduate
Investigation of special problems leading to a thesis.

Offering: Host
Grading: OPT
MUSCS92 Advanced Research, Graduate
Investigation of special problems leading to a thesis.
Offering: Host
Grading: OPT