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

Alcee Chassis
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

Saida Daukeyeva
BMU, Moscow State Tchaikovsky Conservatory; PHD, Moscow State Tchaikovsky Conservatory; PHD, 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

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 Lombardozi - 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/grad-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 counterpoint; in the spring semester, they will examine techniques of composing, notating, and improvising with digital audio tools. Students can achieve success in this course without previous musical knowledge.

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

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

Invented by the ancient Greeks the pipe organ is the oldest keyboard instrument. Various plucked-string instruments, such as the harpsichord, were perfected in Europe in the 17th and 18th centuries. At first keyboard music spread slowly around the globe with these hand-crafted instruments. Because they are relatively easily transported harpsichords were shipped home by travelers and sent abroad as gifts. Piano 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, germinal 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, 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
MUSC115 Introduction to North Indian Music
This course will introduce students to North Indian Hindustani classical music, one of the two classical musical traditions of India. Students will learn about the basic concepts of melody and rhythm—the cornerstones of Indian music. Through listening components, they will also learn to sing the basics and identify important ragas (melodic modes) and tal (rhythm). Lectures will cover a wide range of topics, including Hindustani (classical) music, light classical music genres, folk music traditions, music in Bollywood film, and contemporary pop music. Readings and lectures will also provide the historical and cultural context for this rich and diverse musical world.
Offering: Host  
Grading: A-F  
Credits: 1.00  
Gen Ed Area: HA-MUSC  
Prereq: None

MUSC116 Visual Sounds: Graphic Notation in Theory and Practice
There are many different kinds of graphic scores, some providing very minimal performance instruction and, therefore, requiring considerable interpretative strategies, others replete with detailed instructions, differing from conventional scores more in layout than in concept. Are these scores art or music, or some kind of fusion? How does indeterminacy relate to performance in comparisons with traditional notation?

This course will be a forum to study and analyse graphic scores by Mark Applebaum, Anthony Braxton, Earle Brown, Herbert Brün, John Cage, Cornelius Cardew, Anestis Logothetis, Roman Haubenstock-Ramati, Alvin Lucier, Robert Moran, Boguslaw Schäffer, and new generations of emerging composers. One of the reason composers started to experiment with graphic scores in the 1950s and ’60s was to develop a kind of musical notation that could be read, and therefore performed, even by those who did not identify as musically literate. This course is, accordingly, open to all students; no prior knowledge or instrumental expertise is required.
Offering: Host  
Grading: A-F  
Credits: 1.00  
Gen Ed Area: HA-MUSC  
Prereq: None

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

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

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 setting 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?
television commercials (United Airlines’ use of George Gershwin’s RHAPSODY IN BLUE, Michael Jackson’s “Billie Jean/New Generation” for Pepsi), video games (ETERNAL SONATA, TETRIS), and mobile media apps (the Clapping Music app, the John Cage Prepared Piano app) to expressions of Indigenous musical modernity (Tanya Tagaq’s multimedia collaboration NANOOK, the Anishinaabe singing mobile game app HONOUR WATER, the soundscapes of the Iñupiat Alaskan Native video game NEVER ALONE).

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

MUSC129 The Art of Listening

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

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

MUSC201 Tonal Harmony

This course begins a more focused investigation of the materials and expressive possibilities of Western music from the common practice era (ca. 1700–1900). There are also forays into jazz theory, theories of world musics, and freer styles of composition. Topics include modes, the use of seventh chords, nonharmonic tones, tonizations, modulation, and musical form. Work on sight singing and dictation continues. Students also learn to play scales and harmonic progressions with sound in their creative endeavors, whether as a musician, artist, dancer, or filmmaker.

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

MUSC103 OR MUSC201 OR MUSC202

MUSC202 Theory and Analysis

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

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

MUSC203 Chromatic Harmony

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

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

MUSC204 Undergraduate Seminar in Composition

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

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

MUSC205 Song: Music and Text

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

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

MUSC206 18th-Century Counterpoint

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

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

MUSC207 Orchestration

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

Offering: Host
Grading: A-F
Credits: 1.00
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
Beyond the music of these composers, we will also contemplate applications of
post-tonal theory to more recent music.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Prereq: MUSC201

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

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

MUSC220 Composing, Performing, and Listening to Experimental Music
This is a first course in experimental music composition with a focus on
live electronic and electroacoustic music. Using tools such as Logic Pro,
Spear, and SuperCollider 3, the course introduces those aspects of acoustics,
psychoacoustics, and audio engineering relevant to composing music and
creating interactive electronic instruments and sound environments. The
course also addresses landmark pieces in electronic and experimental music by
composers such as Robert Ashley, David Behrman, Luciano Berio, John Cage,
Alvin Lucier, Max Neuhaus, Pauline Oliveros, John Oswald, Henri Pousseur, Carl
Stone, and Iannis Xenakis, together with new work currently under development.
Course work consists of weekly creative assignments taking the form of both
short, original compositions and realizations of works by others and two larger
compositional projects. Class sessions are extended to allow time for audition
and discussion of those assignments.
Offering: Host
Grading: 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
This course will provide students with the tools necessary to decipher transformations in aesthetic thought it helped to effect and, therefore, to better understand the logic with which this music operated can help us to better understand the inside jokes, and carefully planned dramas reveals itself to us. Understanding look closer at this music that otherwise might seem familiar, an entire world of But this music's place of privilege in the canon of Western musical artworks some of the most widely celebrated and revered in our contemporary moment. to create that transformation—the music of 17th- and 18th-century Europe—is gave birth to what we now call modernity. The music that led up to and helped MUSC242 Baroque and Classical Music
At the end of the 18th century, an aesthetic revolution with music at its center gave birth to what we now call modernity. The music that led up to and helped to create that transformation—the music of 17th- and 18th-century Europe—is some of the most widely celebrated and revered in our contemporary moment. But this music’s place of privilege in the canon of Western musical artworks has, however, given us a false sense of familiarity with it. When we begin to look closer at this music that otherwise might seem familiar, an entire world of affective shocks, social commentaries, elaborate dances, finely crafted images, inside jokes, and carefully planned dramas reveals itself to us. Understanding the logic with which this music operated can help us to better understand the transformations in aesthetic thought it helped to effect and, therefore, to better understand our world’s current configuration of aesthetics, politics, and feeling. This course will provide students with the tools necessary to decipher 17th- and 18th-century music and aesthetics and will invite students to speculate on the relevance of these bodies of creativity and thought to the present day. Repertoire considered will include the music of Monteverdi, Lully, Handel, Bach, Haydn, Mozart, and Beethoven. Offering: Host Grading: A-F Credits: 1.00 Gen Ed Area: HA-MUSC Prereq: None
MUSC243 Music of the 19th Century
In the 20th century, European and American art music (classical music in common parlance) became increasingly fragmented. Composition splintered into diverse idioms and methods: the minimalism of Steve Reich, impressionism of Claude Debussy, and indeterminacy of John Cage, to name only a few. Often, the proponents of one school vehemently rejected the techniques of the others. Perhaps as a result of such schisms, the audience for classical music—particularly contemporary composition—diminished in size, to the point that critics were hailing the "postclassical era" by the 1990s. The concert hall ceased to be a showcase for contemporary compositions and became a kind of museum devoted to preserving (and occasionally reinventing) canonic works of the past. Commercial popular musics such as jazz and rock eclipsed classical music in audience appeal and relevance. While some composers attracted listeners through their interface with folk and popular musics or with film (e.g., Aaron Copland, Leonard Bernstein), others preferred to cultivate small but devoted audiences of initiates for their challenging works (e.g., Milton Babbitt, Arnold Schoenberg). Meanwhile, the advent of mass-produced sound recordings enabled music from distant times and places to be preserved, transported, and heard on demand, with profound consequences for the creation, performance, and consumption of music. In this course, we will explore the many trends that have marked classical musicking in the 20th century. Through extensive listening assignments and primary source readings, we will meet many of the century's influential composers, performers, critics, record producers, pedagogues, patrons, and listeners. In discussions and writing, we will explore what the past century's legacy means for us as musicians and listeners today. While previous experience with music is useful, it is not a requirement for success in this course. Offering: Host Grading: A-F Credits: 1.00 Gen Ed Area: HA-MUSC Prereq: None
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.
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, mulitconceputal 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
Prereq: None
MUSC274 Hymnody in the United States Before the Civil War
This course is a historical introduction to psalmody in the 17th century, lining out, Anglo-American 18th-century sacred music, the cultivated tradition in the early 19th century, and the various styles that contributed to the SACRED HARP and other shaped-note hymnals. Composers studied will include Thomas Ravenscroft, William Billings, Lowell Mason, and B. F. White. Collections examined will include The Bay Psalm Book, Tansur’s ROYAL MELODY COMPLEAT, Lyon’s URANIA, and Walker’s SOUTHERN HARMONY.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-MUSC
Identical With: AMST229
Prereq: None

MUSC275 Music and Downtown New York
This course will explore the history and simultaneous flourishing of four distinct music communities that inhabited and shaped downtown New York City during two especially rich decades (the 1950s and 60s): urban blues and folk revivals; 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—and 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
Prereq: None
MUSC287 Performing the Posthuman: Music and Auditory Culture in the Age of Animanities

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

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Identical With: ENVS288
Prereq: None

MUSC290 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

MUSC291 The Gendering of Music in Cross-Cultural Perspective

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

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
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
1980s post-punk goth will provide complementary case studies. These examples
will provide models before students embark on their own to map out a culture
of their choice as their final project, using either Google Maps or Story Maps.
Readings on theories of place and of subcultures will provide blueprints for issues
to be explored, including how group identity and a sense of community can be
locally constructed and the significance of physical in-person contact in a world
of increasingly virtual relationships.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Identical With: AMST294
Prereq: None

MUSC294 Queer Opera
Opera is a total art: It wed[s] elaborate fashions with scene design and lighting
to create incredible dramas set to music. For this reason, opera forces us to think
interdisciplinarily about the narratives it portrays. Every action, every emotion,
every decision and recognition in the drama is conveyed to the audience in
multiple and sometimes contradictory ways. Operas are also fantastic living
experiments in the performative representation of human sexuality. In addition
to all of the love and sex that occurs explicitly on the opera stage—and there is
plenty of that—operatic narratives also bear witness to changing structures of
normativity; regimes of social control are thematized, sometimes lampooned,
and often transgressed within the drama, and operas allow us to see how this
unfolds within an interconnected ensemble of media. This course serves to
introduce students to the world of the opera stage and, through that world, the
foundational texts of queer theory. Together we will explore operas from the
17th century to the present day, opera theory of the past century, and queer
theory of the past three decades to ask what these bodies of knowledge have to
teach each other.

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

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

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

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

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

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

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

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

Students will be billed $780 for 12 one-hour lessons through their Student Account. When students are accepted into the private lessons program, they become liable for the additional cost of lessons.

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

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

Permission of the instructor is required.

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

Private music lessons (alphabetical by instrument):

SECTION 01: Bass--Roy Wiseman
SECTION 02: Bassoon--Garrett Bennett
SECTION 03: Cello--Julie Ribchinsky
SECTION 04: Hand Percussion--Scott Kessel
SECTION 05: Drums--Pheeroan Aklaff
SECTION 06: Flute--Sarah Stockton
SECTION 07: French Horn--Robert Hoyle
SECTION 32: Clarinet--Charlie Suriyakham
SECTION 33: Guitar--Cem Duruoz
SECTION 10: Guitar, Jazz and Blues--Tony Lombardozzi
SECTION 11: Harp, Classical and Folk--Megan Sesma
SECTION 13: Oboe--Libby Van Cleve
SECTION 14: Percussion--Eugene Bozzi
SECTION 16: Piano--Carolyn Halsted
SECTION 17: Piano--Yvonne Troxler
SECTION 18: Piano, Jazz--Fred Simmons
SECTION 19: Saxophone--Garrett Bennett
SECTION 27: Trombone--Rob Earhart
SECTION 22: Trumpet, Classical--Nancy Brown
SECTION 23: Tuba--Allison Lazur
SECTION 24: Viola--Marvin Warshaw
SECTION 26: Voice--Priscilla Gale
SECTION 29: Voice--Chai-Iun Yueh
SECTION 38: Voice, Jazz--Giacomo Gates

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

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

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

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

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

Music majors may count two semesters of MUSC406 towards their performance credits of the music major.
Private music lessons (alphabetical by instrument):

SECTION 35: Banjo--Stan Scott
SECTION 01: Bass--Roy Wiseman
SECTION 02: Bassoon--Garrett Bennett
SECTION 03: Cello--Julie Ribchinsky
SECTION 32: Clarinet--Charlie Suriyakham
SECTION 05: Drums--Pheeroan Aklaff
SECTION 36: Traditional Fiddle Styles--Peter Craig Edwards
SECTION 06: Flute--Sarah Stockton
SECTION 07: French Horn--Robert Hoyle
SECTION 33: Guitar--Cem Duruoz
SECTION 10: Guitar, Jazz and Blues--Tony Lombardozzi
SECTION 04: Hand Percussion--Scott Kessel
SECTION 11: Harp, Classical and Folk--Megan Sesma
SECTION 35: Mandolin/North Indian Vocal/Guitar--Stan Scott
SECTION 13: Oboe--Libby Van Cleve
SECTION 14: Percussion--Eugene Bozzi
SECTION 16: Piano--Carolyn Halsted
SECTION 17: Piano--Yvonne Troxler
SECTION 18: Piano, Jazz--Fred Simmons
SECTION 37: Recording Studio Production--John Bergeron
SECTION 19: Saxophone--Garrett Bennett
SECTION 27: Trombone--Rob Earhart
SECTION 22: Trumpet, Classical--Nancy Brown
SECTION 23: Tuba--Allison Lazur
SECTION 24: Viola--Marvin Warshaw
SECTION 25: Violin Performance--Perry Elliot
SECTION 26: Voice--Priscilla Gale
SECTION 29: Voice--Chai-lun Yueh
SECTION 38: Voice, Jazz--Giacomo Gates

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

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

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

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

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

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

Through the janggo, drumming students gain first-hand experience with the role music plays in meditation and the benefit 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
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

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

MUSC428 Chinese Music Ensemble
Students will learn both traditional and contemporary instrumental pieces of Chinese music, as well as different regional styles. The ensemble will present a concert at the end of each semester. Attendance for the class is mandatory.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Identical With: CEAS428
Prereq: None

MUSC430 South Indian Voice--Beginning
Students will be taught songs, beginning with simple forms and increasing in complexity. There will also be exercises to develop the necessary skills for progress into the more complex forms.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Prereq: None

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

MUSC432 South Indian Voice--Advanced
Development of a repertoire of compositions appropriate for performance, along with an introduction to raga alapana, and svara kalpana, the principal types of improvisation.
Offering: Host
Grading: A-F
Credits: 1.00

MUSC433 South Indian Music--Percussion
Students may learn mridangam, the barrel-shaped drum; kanjira, the frame drum; or konakkol, spoken rhythm. All are used in the performance of classical South Indian music and dance. Beginning students will learn the fundamentals of technique and will study the formation of phrases with stroke combinations. Advanced classes will be a continuation of lessons in a variety of talas. Individual classes are supplemented by a weekly group section.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Prereq: MUSC212

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

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

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

MUSC439 Wesleyan University Orchestra
The Wesleyan University Orchestra 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 techniques, interpretation, style, and performance practice, all on examples from standard orchestral literature.

Offering: Host

Grading: A-F

Credits: 1.00

Gen Ed Area: HA-MUSC

Prereq: MUSC103

MUSC441 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, musico logical 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: A-F

Credits: 1.00

Gen Ed Area: HA-MUSC

Prereq: None

MUSC446 West African Music and Culture--Intermediate

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

Offering: Host

Grading: OPT

Credits: 1.00

Gen Ed Area: HA-MUSC

Prereq: MUSC445

MUSC447 West African Music and Culture--Advanced

This course is designed to build on the skills developed in MUSC445 and MUSC446. 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
MUSC451 Javanese Gamelan--Beginners
Instruction in the performance of orchestral music of central Java. Various levels of difficulty are represented in the playing techniques of different instruments, mainly tuned gongs and metallophones. Previous formal music instruction is not necessary.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-MUSC
Prereq: None

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

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

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

MUSC456 Jazz Improvisation Performance
In this extension of MUSC210, Theory of Jazz Improvisation, all materials previously explored will be applied to instruments in a workshop setting. Intensive practice and listening are required.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Prereq: MUSC459

MUSC457 Jazz Orchestra I
This course is an intensive study of large-ensemble repertoire composed by Duke Ellington, Charles Mingus, Thad Jones, Fletcher Henderson, and others. A yearlong commitment to rehearsal of the compositions as well as listening and reading assignments will culminate in a second-semester public concert.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
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
Prereq: MUSC457

MUSC459 Wesleyan New Music Ensemble I
This ensemble class offers a unique opportunity for graduate and undergraduate performers and composers to explore and perform various acoustic and electroacoustic works composed by composers of avant-garde and experimental music in America after 1950. Additionally, composers who are enrolled in the course may be asked to create pieces that are specifically designed for any number of the ensemble participants. Through extensive large ensemble rehearsals and small group rehearsal labs that will culminate in a performance (or a series of performances), students will develop a deep understanding and appreciation of contemporary music performance techniques and collaborative processes. Students will gain skills that pertain to the reading of scores, the execution of complex rhythmic and melodic passages, music composed using graphic and/or textual notation, event scores, and extended instrumental performance techniques. Advanced Western musical literacy is required in order to succeed in this course. All instrumentalists (including those specializing in the human voice) are encouraged to participate.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Prereq: None

MUSC460 Wesleyan New Music Ensemble II
This ensemble class offers a unique opportunity for graduate and undergraduate performers and composers to explore and perform various acoustic and electroacoustic works composed by various composers of avant-garde and experimental music in America after 1950. Additionally, composers who are enrolled in the course may be asked to compose pieces that are specifically designed for any number of the ensemble participants. Through extensive large ensemble rehearsals and small group rehearsal labs that will culminate in a performance (or a series of performances), students will develop a deep understanding and appreciation of contemporary music performance techniques and collaborative processes. It is expected that students will gain skills that pertain to the reading of scores, the execution of complex rhythmic and melodic passages, music composed using graphic and/or textual notation, event scores, and extended instrumental performance techniques. Advanced Western musical literacy is required in order to succeed in this course. All instrumentalists (including the human voice) are encouraged to participate.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
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
This course provides a broad introduction to the research methods of ethnography-based research. Students will become familiar with the work of prominent scholars in the field, and acquire the practical skills of ethnography-based research.

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 music 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/outside 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

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

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

MUSC563 Field Research or Academic Education (Graduate)

Graduate-level tutorial for field research or academic education.

Offering: Host

MUSC564 Field Research or Academic Education (Graduate)

Graduate-level tutorial for field research or academic education.

Offering: Host

MUSC565 Academic Education in the Field

Offering: Host

MUSC566 Academic Education in the Field

Offering: Host

MUSC591 Advanced Research, Graduate

Investigation of special problems leading to a thesis.

Offering: Host

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