MUSIC

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

FACULTY

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

B. Balasubrahmaniyan
BA, University of Madras; MA, University of Madras; MPhil, University of Madras; 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

Alicce Chriss
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, School of Oriental and African Studies, University of London
Assistant Professor of Music; Assistant Professor, Russian, East European, and Eurasian Studies

Roger Mathew Grant
BM, Ithaca College; PHD, University of Pennsylvania
Dean of the Arts and Humanities; Associate Professor of Music

I. Harjito
MA, Akademi Seni Karavitan

University Professor of Music

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

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

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

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

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

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

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

VISITING FACULTY

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

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

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

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

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

Marichal B Monts
BA, Wesleyan University
Conductor, Ebony Singers

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

Fumi Tanakadate
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 Duruoğlu - Guitar
Tony Lombardozzi - Guitar, Jazz and Blues
Megan Sesma - Harp, Classical and Folk
Stan Scott - Mandolin/Guitar/North Indian Vocal
Libby Van Cleve - Oboe
Eugene Bozzi - Percussion and Drums
Carolyn Halsted - Piano
Yvonne Troxler - Piano
Fred Simmons - Piano, Jazz
John Bergeron - Recording Studio Production

Garrett Bennett - Saxophone
Nancy Brown - Trumpet, Classical
Allison Lazor - Tuba
Marvin Warshaw - Viola
Perry Elliot - Violin Performance
Priscilla Gale - Voice
Chai-lun Yueh - Voice
Giacomo Gates - Voice, Jazz

UNDERGRADUATE DEPARTMENTAL ADVISING EXPERTS

Su Zheng

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

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

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

MUSC103 Materials and Design
Music consists of sounds and silences. Diverse composers, songwriters, performers, and improvisers use these basic materials in accordance with their particular musical idioms and traditions. Sometimes music is passed down aurally; sometimes it is written down as a set of instructions for performers or as a record of an ephemeral sonic event. This course is an introduction to contemporary Western musical design and notation. Throughout the semester, we will improve our musicianship through singing, playing, listening, analyzing, reading, and composing. We will learn common terminology for sounds and their properties of frequency, duration, volume, and timbre. We will analyze and employ methods of organizing musical materials into songs and compositions. We will learn the notational system widely used for European art music, discussing its strengths, weaknesses, and relevance to popular and non-Western
MUSC105 Music History Seen From Keyboard Instruments
Most composers, from the earliest to the present, write keyboard music.

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

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

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

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

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

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

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

MUSC110 Introduction to South Indian Music
This course will introduce students to one of the world’s great musical traditions, one that has been part of Wesleyan’s renowned World Music Program for more than 40 years. Students will learn beginning performance techniques in melody (raga) and rhythm (tala), the cornerstones of South Indian music. Through a listening component, they will also learn to identify important ragas (melodic modes). Lectures will cover a wide range of topics, including karnatak (classical) music, temple and folk traditions, music in South Indian film, and pop music.

Readings and lectures will also provide the historical and cultural context for this rich and diverse musical world and will prepare students for the fullest possible enjoyment of the annual Navaratri Festival in October.

Offering: Host
Grading: OPT
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 portion of the course is devoted to demonstrations and workshops, including instruction of an Islamic frame drum ensemble, singing, and Gamelan (percussion ensemble of Java and Bali).

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

MUSC115 Introduction to North Indian Music
This course will introduce students to North Indian Hindustani classical music, one of the two classical musical traditions of India. Students will learn about the basic concepts of melody and rhythm—the cornerstones of Indian music. Through listening components, they will also learn to sing the basic 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

MUSC116F Visual Sounds: Exploring the Landscape and Architecture of Musical Notation (FYS)
This course examines a diverse range of musical works, seeing their notation as a process of translation, transformation, provocation, and imagination. Tracing a thread from medieval notations through to contemporary scores, we investigate the shifting tensions between the sonic and the visual over the long arc of music history. Why were sounds inscribed in the 9th century? How do 1960s scores reflect the radicalism of their era? Connections across centuries help shed light on musicians for whom the creative potential of notation surpasses its descriptive and prescriptive functions. Featured composers will include Hildegard of Bingen, Guillaume de Machaut, La Monte Young, George Brecht, Earle Brown, John Cage, Cornelius Cardew, Cathy Berberian, Yoko Ono, Pauline Oliveros, Mark Applebaum, and Claudia Molitor. Complementary materials comprise visual art, concrete poetry, and live theater.

One of the reason composers started to experiment with open 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 of musical notation or instrumental expertise is required.

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

MUSC117 Musicking Body
“What is this thing called music?” asks Christopher Small in his book ‘Musicking’ (1998) and observes, ‘Music is not a thing at all but an activity, something that people do.’ Taking a cue from Small’s concept of ‘musicking’ as an inherently social and physical process, this course will explore the role of the human body in the act of music performance and the creation of musical meaning. We will discuss interdisciplinary approaches to the study of music as embodied experience, drawing insight from fields as diverse as philosophy, feminist and performance studies, anthropology, ethnochoreology, and ethnomusicology. We will examine the modes, aesthetics, and cultural connotations of bodily expression, movement, and gesture in a variety of music and dance traditions worldwide—from Sufi-shamanic rituals in Central Asia to Indian classical vocal music, and from drumming and martial arts in East Asia to African American popular genres. By engaging with a range of theoretical perspectives and case studies of embodied sounds, we will reflect on the corporeal, sensory aspects of music performance and perception, the tacit nature of learning and transmission, the intersections of human musicking with the environment and technology, and the ways in which the musicking body is entangled with the physical, social, spiritual, and political forces that shape our lives.

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

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

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 works 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 Symphonies 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
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

MUSC125F Music and Downtown New York, 1950-1970 (FYS)

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

MUSC126 Poetry and Song (FYS)

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

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-MUSC
Prereq: None
MUSC127 Popular Music in Reform China
This course offers students opportunities to explore aesthetic, political, and cultural meanings expressed in China’s popular music from the 1980s to the present. Understand the emotional aspect of reform China and the inner feelings of contemporary Chinese people through popular music, from Mandopop, Cantopop, and C-pop to Chinese rock, China Wind, and Chinese rap. Popular music in reform China presents complex issues of state-sponsored popular culture intersecting with bottom-up popular taste and desire; the repressive collective ‘we’ intersecting with the resilient individual ‘I’ in artistic expressions; and the imagined ‘ancient China’ intersecting with contemporary sound and technology. We will consider: Why do songs from the ‘jazz capital of the Orient’ trigger nostalgia? Why did an ‘extremely soft and feminine’ voice from Taiwan threaten the Chinese Communist Party? Why did ‘red songs’ from the Cultural Revolution era become popular songs in the 21st century? How do underground rock and punk bands negotiate their existence? How is rap in China different from that of the US or anywhere else? How do Chinese artists deal with political censorship, social justice, (trans)gender, ethnic minority identity, and environmental issues in popular music? What future is there for China’s burgeoning ‘network songs’?

Knowledge of Chinese language is not necessary. Music materials in the course are drawn from the Sinophone world (mainland China, Hong Kong, Taiwan, and the Chinese diaspora).

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

MUSC128F Music and the Moving Image: From Music Video to Film to Digital Media (FYS)
On August 1, 1981—the day that a cable TV channel playing music videos 24/7 made its debut—the inaugural video aired on MTV by the band The Buggles announced to viewers, ‘Video Killed the Radio Star.’ Since the launch of MTV, music videos have shaped popular culture, and their production, narrative, multimodal, and editing aesthetics have influenced other musical screen media, including film, commercials, television title sequences and end credits, film trailers, live concert films, music videos, YouTube fan remixes and more.

The development of digital new media technologies made the production technologies once only accessible to commercial record labels and production companies available to fans and consumers on their computers, cameras, and mobile media devices. This course explores the relationships between music and moving images (e.g. television, film, computer, video games, mobile media, digital media), and how the music video format has influenced modes of music making, performance, reception, and circulation. Music videos have shaped the aesthetic style of a wide range of screen media genres, serving as a form of branding popular music and artists, introducing experimental and avant-garde techniques to a mass audience, and facilitating participatory fan musicking. This course thinks deeply about several key issues concerning music and moving images (e.g. virtuality, identity politics, cross-cultural exchange, participatory musicking, fandom, virtuosity, adaptation, branding, liveness, nostalgia), examining how screen media with their visual and auditory content can be listened to and read as cultural texts.

Case studies in this seminar range from the history, genre expectations, and experimentalism of music videos to ethnographic filmmaking, from the visual album (Beyoncé’s LEMONADE) to fan produced video game music machinima, from the sound design of documentary film to the movie musical, from Hollywood compilation soundtracks to the pace, camera angles, and dance sequences of post-MTV Bollywood film, from 8-bit video game sound to the music pedagogy of children’s television programs (Sesame Street’s ‘Geometry of Circles’ scored by Philip Glass), and from the use of pre-existing music in television commercials (United Airlines’ use of George Gershwin’s RHAPSODY IN BLUE, Michael Jackson’s ‘Billie Jean/New Generation’ for Pepsi), video games (ETERNAL SONATA, TETRIS), and mobile media apps (the Clapping Music app, the John Cage Prepared Piano app) to expressions of Indigenous musical modernity (Tanya Tagaq’s multimedia collaboration 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 Schaefver. 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) with forays into theories of world musics, experimental notation, and freer styles of composition. Topics include modes, the use of seventh chords, nonharmonic tones, tonizations, modulation, and musical form. Work on sight singing and dictation continues. Students also learn to play scales and harmonic progressions and to harmonize melodies at the keyboard.

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

MUSC202 Theory and Analysis
This course focuses primarily on two aspects of Western tonal music: harmony and form. Harmony is the study of chords: their individual qualities and combinations, and to harmonize melodies at the keyboard. 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 Schaefver. 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: MUSC103
and activities will include reading texts by composers and scholars, analyzing scores and recordings, composing, listening, singing, and keyboard playing.

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

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

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

MUSC204 20th Century Compositional Techniques
Students will write short pieces in various 20th-century styles, using atonal, polytonal, modal, serial, minimal, repetitive, and chance techniques.

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

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

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

MUSC210 Theory of Jazz Improvisation
This course concentrates on the vocabulary of improvisation in the African American classical tradition. Rhythmic, melodic, and harmonic knowledge will be approached through the study of scales, chords, modes, ear training, and transcription. Theoretical information will be applied to instruments in a workshop setting. Audition and permission of instructor are required at the first class. Intensive practice and listening are required. This course may not be repeated for credit.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Identical With: AFAM386
Prereq: MUSC103

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

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Prereq: MUSC110

MUSC220 Composing, Performing, and Listening to Experimental Music
This is a first course in experimental music composition with a focus on live electronic and electroacoustic music. Using tools such as Logic Pro, 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 librettos. 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: OPT
Credits: 1.00
Gen Ed Area: HA-THEA
Identical With: THEA279
Prereq: THEA199 OR MUSC103 OR MUSC201

MUSC231 Performing Arts Videography
This course provides an introduction to shooting and editing video and sound with a particular focus on the documentation of dance, music, and theater performance. Additional consideration will be given to the integration of videographic elements into such performances. Students will work in teams to document on-campus performances occurring concurrently. Related issues in ethnographic and documentary film will be explored through viewing and discussion of works such as Wim Wenders’s Pina, Elliot Caplan’s Cage/Cunningham, John Cohen’s The High Lonesome Sound, and Peter Greenaway’s Four American Composers.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Identical With: DANC231, THEA213
Prereq: None

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

The course material will be presented through lectures and discussion, listening assignments, singing, and readings. Weekly lab sessions go over technical terminology and address the challenges that arise. The lab also facilitates reviews for quizzes and provides coaching in essay writing, research skills, and the development of analytical listening.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-MUSC
Identical With: MDST221
Prereq: None

MUSC242 Baroque and Classical Music
At the end of the 18th century, an aesthetic revolution with music at its center gave birth to what we now call modernity. The music that led up to and helped to create that transformation—the music of 17th- and 18th-century Europe—is some of the most widely celebrated and revered in our contemporary moment. But this music’s place of privilege in the canon of Western musical artworks has, however, given us a false sense of familiarity with it. When we begin to look closer at this music that otherwise might seem familiar, an entire world of affective shocks, social commentaries, elaborate dances, finely crafted images, inside jokes, and carefully planned dramas reveals itself to us. Understanding the logic with which this music operated can help us to better understand the transformations in aesthetic thought it helped to effect and, therefore, to better understand our world’s current configuration of aesthetics, politics, and feeling. This course will provide students with the tools necessary to decipher 17th- and 18th-century music and aesthetics, and will invite students to speculate on the relevance of these bodies of creativity and thought to the present day. Repertoire considered will include the music of Monteverdi, Lully, Handel, Bach, Haydn, Mozart, and Beethoven. In addition to music written in Europe, we will also investigate music written in the Spanish colonies of South America during the 18th century.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Prereq: None
MUSC243 Music of the 19th Century
The nineteenth century is a time of great change—politically, socially and artistically. We will study many of the major composers, and major trends, through their relationship to Richard Wagner. Wagner's life intersects with almost every major figure in nineteenth century music, in one way or another, and his legacy defines much of the twentieth century, extending all the way to today. In addition to European composers, we will study selected composers in the United States as well. Europeans include Beethoven, Chopin, Berlioz, Schubert, Liszt, Louise Ferenc, Brahms, Arthur Sullivan, and Hugo Wolf. Americans include Frank Johnson (the first published African American composer), Louis Moreau Gottschalk, and 'the Beethoven of America,' Anthony Philip Heinrich.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Prereq: None

MUSC244 Music of the 20th Century
In the 20th century, European and American art music (classical music in common parlance) became increasingly fragmented. Composition splintered into diverse idioms and methods: the minimalism of Steve Reich, impressionism of Claude Debussy, and indeterminacy of John Cage, to name only a few. Often, the proponents of one school vehemently rejected the techniques of the others. Perhaps as a result of such schisms, the audience for classical music—particularly contemporary composition—diminished in size, to the point that critics were hailing the 'postclassical era' by the 1990s. The concert hall ceased to be a showcase for contemporary compositions and became a kind of museum devoted to preserving (and occasionally reinventing) canonic works of the past. Commercial popular musics such as jazz and rock eclipsed classical music in audience appeal and relevance. While some composers attracted listeners through their interface with folk and popular musics or with film (e.g., Aaron Copland, Leonard Bernstein), others preferred to cultivate small but devoted audiences of initiates for their challenging works (e.g., Milton Babbitt, Arnold Schoenberg). Meanwhile, the advent of mass-produced sound recordings enabled music from distant times and places to be preserved, transported, and heard on demand, with profound consequences for the creation, performance, and consumption of music. In this course, we will explore the many trends that have marked classical musicking in the 20th century. Throughout the course, 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 the past century's legacy means for us as musicians and listeners today. While previous experience with music is useful, it is not a requirement for success in this course.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Prereq: None

MUSC246 The Symphony: Evolution of Genre
This course will explore cultural settings and key elements in development of the orchestra as a performing force, conducting as an art form, organology, music history, and theory, by means of tracing the evolution of a single genre: the symphony (from 1750s through the 20th century). Preliminary list of composers includes Sammartini, J. Stamitz, Haydn, Mozart, Beethoven, Schubert, R. Schumann, Mendelssohn, Berlioz, Tchaikovsky, Dvorzak, Franck, Strauss, Mahler, Sibelius, Tippett, Shostakovich, Prokofiev, Stravinsky, Hindemith, Lutoslawski, Ives, Harris, W. Schuman, Copland, Riegger, Sessions, Zwilich.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC

MUSC248 Music in Outer Space
Very few people have traveled out of the Earth's atmosphere, but many composers have voyaged extensively in the conceptual realms of outer space. Throughout human history, musicians have been inspired by the 'harmony of the spheres,' the knowledge of the universe, celestial bodies, and planetary motion. From Pythagoras, Boethius, Philippe de Vitry, John Dunstaple, Johannes Kepler, Gustav Holst, Györgi Ligeti, John Cage, Judith Weir, Alvin Lucier, Brian Eno, Karlheinz Stockhausen, Sun Ra, and Jeff Mills to the 1977 Voyager Golden Record, Hawkwind, David Bowie, the Grateful Dead, Pink Floyd, John Williams, Kraftwerk, and the Beastie Boys, we explore the importance of constellations to musical creativity, and the ways in which cosmic sounds have influenced artists. The course will approach the topic through various interpretative lenses. Readings are drawn from a wide range of sources— theoretical, scientific, poetic, and experiential. Discussion topics will include theories relating to the music of the spheres, the study of geometry and proportion, astro-acoustics, sonification, the use of metaphor (in naming the planets in our solar system, lunar and solar imagery), and the influence of imagined and documented sounds of space composers past and present. Students will each construct their own soundscape of space in the near future. Musicians, astronomers, theorists, and composers: All are welcome.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Prereq: None

MUSC249 Calderwood Seminar in Public Writing: Music Journalism and Public Musicology
The internet has revolutionized how people consume music, along with the ways people read and write about it. This upper-level course will offer an introduction to music journalism and the relationship of public musicology to contemporary life. It looks at the history and function of music criticism, different kinds of writing about music, changing perceptions of music as a public art-form, and the role of cultural policy in the creation and maintenance of public musical institutions. In addition to reviewing recordings, live events, and books on music, students will have the opportunity to engage with professional music journalists, and produce a short radio feature in collaboration with WESU (88.1).
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Prereq: None

MUSC250 Film and Folk Music of India
What is film music culture in India? What is folk music in India today? How do these genres interact and influence one another? Most research on the music of India has focused on the classical systems. However, for many people, the most important musical expressions found in their personal and social lives are film and folk musics. Even though film music is considered to be entertainment, it reflects almost all aspects of Indian music and culture. Students will be introduced to the culture and heritage of India. Film and folk music will be analyzed with reference to ancient and modern musical treatises. Topics covered will include the diverse cultures within India and its global diaspora. Students will be encouraged to sing or play the pop and folk songs of India.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Prereq: None
MUSC261 Music and Modernity in China, Japan, and Korea
This course examines the relationships between music and modernity in China, Japan, and Korea and the interactions between the impact of Western music and nationalism and contemporary cultural identities. In particular, it explores the historical significance of the Meiji restoration on Japanese music tradition; the Japanese influence on Chinese school songs; the origins of contemporary music in China, Japan, and Korea; the adaptation and preservation of traditional music genres; and the rise of popular music and the music industry. We will focus on the cultural conflicts encountered by East Asian musicians and composers and their musical explorations and experiments in searching for national and individual identities in the processes of nation-building and modernization. The course aims to provide knowledge on East Asian music genres, insight on the issues of global/local cultural contacts, and a better understanding of music's central role in political and social movements in 20th-century East Asia.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Identical With: CEAS268
Prereq: None

MUSC262 Korean Music from Shamanism to Television (CLAC.50)
This course is open to intermediate learners, advanced learners, and native speakers. The discussion topics will be broadly approached, utilizing various music video examples as vehicles to deeper social, religious, and cultural understanding. These various music examples are from ancient to current Korean music practices. Historically, Korean music was integrated with dance, literature, art, song, and ceremony. Therefore, music (not separate) was not separated from other elements but was essential to daily life, community activities, religious practice, artistic collaboration, costumes, food, and the very soul of the Korean people. Traditional Korean music is imbued with the history of court ritual, folk village stories, and myths, in addition to religious rituals of Confucianism, shamanism, and Buddhism. The music is central to a broad range of cultural, social, and humanitarian aspects of Korean life.

Korean traditional music has been evolving for over 2,000 years, and it is now rapidly moving in many directions with contemporary life and influence from Western culture.

Historically, music was created as a group activity by village people oftentimes working with a spiritual leader shaman. Currently, the most acceptable music is created and performed by individual performers as a repertoire for TV programs. In the 21st century, as society changes, Korean music is changing also, with differing values of popular culture brought in through recordings, film, and of course the internet. Young musicians go beyond traditional music and are developing a new repertoire that mixes Western instruments or electronics with various traditional instruments. This is a new Korean identity. Newly created Korean ensembles and bands such as K-pop are successfully beginning to dominate the international music scene. In contrast to the formerly inner-looking ‘Hermit Kingdom,’ Korea has now entered into instant global communications with the production of more individual music in various styles.
Offering: Host
Grading: Cr/U
Credits: 0.50
Gen Ed Area: HA-MUSC
Identical With: CGST262, KREA262
Prereq: None

MUSC264 Singing in a Strange Land: An Examination of the History of Black Sacred Songs
This new course (developed as alternative to Ebony Singers during COVID-19) is a brief survey of the history of African American sacred music from slavery to the present. Much attention will be paid to the direct experience of listening to music and the inspiration derived therefrom. Class consists of lectures, listening labs, and impression papers.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-MUSC
Prereq: MUSC448

MUSC265 African Presences I: Music in Africa
This is a team-taught course, with instructors Charry 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

MUSC266 Sacred and Secular African American Musics
A fluid, multiconceptual approach to musicology will be introduced to view African American sacred and secular music traditions.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Identical With: AFAM249
Prereq: None

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

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

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Identical With: AMST283, AFAM272
Prereq: None

MUSC274 Hymnody in the United States Before the Civil War
This course will examine the singing of hymns and psalms in the United States, concentrating on the first half of the 19th century. Three parallel traditions will be examined: Anglo-American psalmody, as exemplified in The Sacred Harp; the African-American spiritual, as documented in 'Slave Songs of the United States'; and Native American hymn tunes as exemplified in the music of the Brothertown Indian Nation.

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

MUSC275 Music and Downtown New York
This course will explore the history and simultaneous flourishing of four distinct music communities that inhabited and shaped downtown New York City during two especially rich decades (the 1950s and 60s): urban blues and folk revivalists; an African American jazz-based avant-garde; Euro-American experimentalists; and Lower East Side rock groups. These four vanguard musical movements—at the heart of dramatic cultural shifts at the time, with reverberations and legacies that remain relevant up to the present day—are an essential part of American history.

Much of the course will be devoted to discovering their points of convergence and divergence, especially in conversation with broader contemporaneous currents, including the Civil Rights Movement and related notions of freedom, shifting youth cultures, music and politics, and avant-garde aesthetics.

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

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

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

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

MUSC278 Survey of Jazz Styles
This course is a study of how jazz works, developing the awareness and tools that allow us to understand and evaluate what we are hearing when we listen to live or recorded jazz—how and why the musicians do what they do and the larger context into which a performance fits. We explore historical developments and chronology, the structures that govern jazz improvisation and other performance practices and the instrument roles and sub-styles that typically make up the music. Though there will be ample relevant information for musicians, a background in music theory or performance is not at all necessary for this course.

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

MUSC278Z Survey of Jazz Styles
This course is a study of how jazz works, developing the awareness and tools that allow us to understand and evaluate what we are hearing when we listen to live or recorded jazz—how and why the musicians do what they do and the larger context into which a performance fits. We explore historical developments and chronology, the structures that govern jazz improvisation and other performance practices and the instrument roles and sub-styles that typically make up the music. Though there will be ample relevant information for musicians, a background in music theory or performance is not at all necessary for this course.

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

MUSC279 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: ENVS287
Prereq: None

MUSC288 Music, Sound, and the Environment in the Anthropocene

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

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

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

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

MUSC293 Mapping Culture

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

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

MUSC294 Queer Opera

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

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

MUSC295 Global Hip-Hop

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

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

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

MUSC296 Soundscapes of Islam

From the melodious recitation of the Qur’an and Sufi-inspired sung poetry to popular soundtracks of religious revival and resistance, the world of Islam has generated myriad sonic expressions across its diverse historical and geocultural milieus. While recognized for its affective and transformative powers, music has also been the subject of a longstanding polemic in Islamic societies, its moral and ethical status being debated and contested. This course will survey the soundscapes and ideoscapes of Islam, exploring the manifold roles and meanings assigned to music among Muslim communities. It will examine a range of sound practices and related discourses to discover the ways in which locally distinct religious and social customs have shaped concepts of music and sonic articulations of Muslim identity. We will locate the varied and shifting attitudes toward music and musicians within the context of political censorship, colonialism, nationalism, and cosmopolitan modernity, and consider the impact of current conflicts and migratory processes on the local-global circulation of religious ideologies and sounds. Drawing from selected case studies of sacred and secular performance, we will explore the musical construction of gender, place, and architecture; the role of media in the formation of Muslim ‘counterpublics’; and the mediation of aesthetic sensibilities through style. Topics covered will include: views on music within the Islamic tradition (the Qur’an and Sunna, shari’a law, theology, and Sufism); philosophies and cosmologies of music in Islam; music at the courts of Islamic rulers; religious chant and art singing in the Middle East; sound, healing, and exorcism in North Africa; ritual, devotional, and mystical practices in Central Asia; Islamic performing arts in Indonesia; Sufi world music and Muslim pop and hip-hop across Asia and Africa, and among immigrants and refugees in Europe and North America. Throughout the course, Islam will be encountered as a widely diverse spiritual and sociocultural system that has been a source and stimulus for creativity among Muslim peoples worldwide.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Prereq: None
MUSC297 Music of Central Asia
This course offers an introduction to the musical traditions of Central Asia, including the former Soviet republics of Kazakhstan, Kyrgyzstan, Uzbekistan, Tajikistan, Turkmenistan, and Azerbaijan, Mongolia, and the Xinjiang province of China. The musical landscape of the region will be mapped through major performance repertoires, genres, styles, and instruments in the two sociocultural realms: the nomadic world and the world of sedentary-dwellers. The roles and status of musicians, and the aesthetics and meanings of sound will be explored in relation to wider aspects of culture and social life, and the relationship between Islam and local spiritual beliefs. The dynamics of musical change and the interplay of tradition and innovation in contemporary creativity will be considered in light of the region’s political history and connections with contiguous geographical areas (East, South, and West Asia, Eastern Europe), the impact of socialist policies and nation-building in post-Soviet states, and the effects of globalization, migratory processes, and cultural revitalization initiatives.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Identical With: REES297, RUSS297
Prereq: None

MUSC300 Seminar for Music Majors
This course may be repeated for credit.
This seminar will provide music majors an opportunity to understand one or more of the world’s musical traditions by studying them in-depth. The topic of the seminar will vary from one semester to the next.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Prereq: None

MUSC304 Arranging and Composing for Jazz Orchestra
This course is an examination of techniques of arranging, composing, and orchestration for the jazz orchestra. The language of the jazz orchestra will be analyzed from all relevant perspectives.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Prereq: None

MUSC308 Composition in the Arts
Composition, the manner in which elements are combined or related to form a whole in space and time, is a basic practice in all the arts. This course brings together practitioners from diverse art forms and traditions to address the basic issue of composition.

In this seminar, we will explore the compositional process through assignments that address the interacting concepts of site and information. By ‘site,’ we mean a semantic field extending through corporeal, environmental, and social dimensions. By ‘information,’ we mean representations abstracted from sites, ‘meaningless’ when independent of any specific semantic interpretation. Participants will compose individual and collaborative interventions in a wide range of sites—public, private, physical, and electronic—in response to the problems posed.

This course is permission-of-instructor, and is intended for upper-level majors in Art, Dance, Film, Music, and Theatre, and others with sustained compositional practices suitable to the course.
Offering: Host

Grading: OPT
Credits: 1.00
Gen Ed Area: HA-MUSC
Identical With: ARST308, THEA308
Prereq: None

MUSC401 Individual Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

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

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

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

MUSC405 Private Music Lessons for Nonmusic Majors
Private instrumental and vocal lessons meet for one hour weekly at regularly scheduled times. Permission of the instructor is required. Students contract to take 12 lessons. Each instructor sets his or her criteria for accepting students. Returning students may register during pre-registration. Students new to the Private Lessons Program must contact the instructor to determine whether an interview during the first week of classes is required. This course may be repeated four times for credit towards graduation regardless of section or combination of sections.
Course Fee: $780 for 12 one-hour lessons billed through the Student Account. Financial support may be available for those who qualify. Please see the Music Department web site under Private Lessons for details.

Private music lessons (alphabetical by instrument):
405-35 Stan Scott BANJO
405-01 Roy Wiseman BASS
405-02 Garrett Bennett BASSOON
405-03 Julie Ribchinsky CELLO
405-32 Charlie Suryakash CLARINET
405-05 Pheeroan Aklaff DRUMS
405-36 Craig Edwards TRADITIONAL FIDDLE
405-06 Sarah Stockton FLUTE
405-07 Robert Hoyle FRENCH HORN
405-08 Cem Duruoz GUITAR
405-10 Tony Lombardozi GUITAR, JAZZ & BLUES
405-04 Scott Kessel HAND PERCUSSION
405-11 Megan Sesma HARP, CLASSICAL & FOLK
405-30 Garrett Groesbeck KOTO

Grading: OPT
Credits: 1.00
Gen Ed Area: HA-MUSC
Identical With: ARST308, THEA308
Prereq: None
405-35 Stan Scott MANDOLIN/NORTH INDIAN VOCAL/GUITAR
405-13 Libby Van Cleve OBOE
405-14 Eugene Bozzi PERCUSSION
405-16 Carolyn Halsted PIANO
405-17 Yvonne Troxler PIANO
405-18 Fred Simmons PIANO, JAZZ
405-19 Garrett Bennett SAXOPHONE
405-27 Matthew Russo TROMBONE
405-22 Nancy Brown TRUMPET, CLASSICAL
405-23 Allison Lazur TUBA
405-24 Marvin Warshaw VIOLA
405-25 Perry Elliot VIOLIN PERFORMANCE
405-26 Priscilla Gale VOICE
405-29 Chai-Lun Yueh VOICE
405-38 Giacomo Gates VOICE, JAZZ

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

MUSC406 Private Music Lessons for Declared Music Majors
This course is open only to declared junior and senior music majors. Music majors may count two semesters of MUSC406 towards their performance credits of the music major.

Private instrumental and vocal lessons meet for one hour weekly at regularly scheduled times. Permission of the instructor is required. Students contract to take 12 lessons. Each instructor sets his or her criteria for accepting students. Returning students may register during pre-registration. Students new to the Private Lessons Program must contact the instructor to determine whether an interview during the first week of classes is required. This course may be repeated four times for credit towards graduation regardless of section or combination of sections.

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

Private music lessons (alphabetical by instrument):
406-35 Stan Scott BANJO
406-01 Roy Wiseman BASS
406-02 Garrett Bennett BASSOON
406-03 Julie Ribchinsky CELLO
406-32 Charlie Suriyakham CLARINET
406-05 Pheeroan Aklaff DRUMS
406-36 Craig Edwards TRADITIONAL FIDDLE
406-06 Sarah Stockton FLUTE
406-07 Robert Hoyle FRENCH HORN
406-08 Cem Duruoz GUITAR
406-10 Tony Lombardozzi GUITAR, JAZZ & BLUES
406-04 Scott Kessel HAND PERCUSSION
406-11 Megan Sesma HARP, CLASSICAL & FOLK
406-30 Garrett Groesbeck KOTO
406-35 Stan Scott MANDOLIN/NORTH INDIAN VOCAL/GUITAR
406-13 Libby Van Cleve OBOE
406-14 Eugene Bozzi PERCUSSION
406-16 Carolyn Halsted PIANO
406-17 Yvonne Troxler PIANO
406-18 Fred Simmons PIANO, JAZZ
406-19 Garrett Bennett SAXOPHONE
406-27 Matthew Russo TROMBONE
406-22 Nancy Brown TRUMPET, CLASSICAL
406-23 Allison Lazur TUBA
406-24 Marvin Warshaw VIOLA
406-25 Perry Elliot VIOLIN PERFORMANCE
406-26 Priscilla Gale VOICE
406-29 Chai-Lun Yueh VOICE
406-38 Giacomo Gates VOICE, JAZZ

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

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

Offering: Host
Grading: A-F

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

Offering: Host
Grading: A-F

MUSC409 Senior Thesis Tutorial
Topic to be arranged in consultation with the tutor.

Offering: Host
Grading: OPT

MUSC410 Senior Thesis Tutorial
Topic to be arranged in consultation with the tutor.

Offering: Host
the theory, performance practices, and history of various genres of classical, folk,
and contemporary music traditions. Students will gain a better understanding of
the spirit behind the matsuri (festival) and Japanese performance arts through
learning basic taiko technique and one or two pieces on the Japanese taiko drum.
Students should wear clothes appropriate for demanding physical activity (i.e.,
stretching, squatting, various large arm movements).
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Identical With: CEAS416
Prereq: None

MUSC418 Advanced Taiko—Japanese Drumming Ensemble
This course is for students who have taken Beginning Taiko. Acceptance to
this class is at the discretion of the instructor. Students will learn more advanced
techniques in taiko drumming by learning pieces from the Matsuri and kumi
daiko performance repertoires.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Identical With: CEAS418
Prereq: None

MUSC419 Student Forum
Student-run group tutorial, sponsored by a faculty member and approved by the
chair of a department or program.
Offering: Host
Grading: Cr/U

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
Wesleyan Chinese Music Ensemble is a performance group dedicated to
exploring the modern Chinese ensemble and a variety of Chinese music styles.
It is made up of a number of traditional Chinese instruments, including plucked
lutes and zithers, hammered dulcimer, bowed fiddles, bamboo and reed
flutes, and percussions. The course is designed to be hands-on and experiential,
encouraging students to explore the basic ideas of Chinese music and culture
through weekly rehearsals, practices, and performances. 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: OPT
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 kritt, the cornerstones of the South Indian
concert repertoire. Specific exercises will also be given to prepare students for the improvisational forms they will encounter in the advanced class to follow.

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

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

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

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

Offering: Host
Grading: OPT
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 repertoire from the 18th century to the present day, 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 healthy singing, musical style, performance practice, musical independence, and performance techniques. 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. Students also attend a weekly sectional rehearsal, scheduled according to availability by voice part.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Identical With: MUSC431
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, musicological research, etc. Students utilize their growing knowledge of the organ to complete three musical performance or research-related projects that they develop over the course of the semester. Final projects are publicly presented. A lab time in the form of private lessons, consultation, and individual practice is required.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-MUSC
**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 African Popular Music Performance**

This course aims at bringing together students with diverse musical skills to explore the riches of African popular music (broadly defined to include a range of styles such as highlife, hiplife, hip-hop, dancehall, reggae, azonto, and gospel highlife) through performance. Popular music, first and foremost, is an urban genre. Its origins go back to the early 1900s when, as a result of European presence in the coastal areas of West Africa, and later spreading to other parts of the continent, new musical instruments, ideas, and imaginings became available. Today, popular music is the driving force of the music industry in Africa. Through intensive studio practice, reading, listening, viewing, and individual and group rehearsals, the goal of the course is twofold: to develop proficiency in African pop music performance; and to become familiar with the intellectual discourse on African popular music, its interactions with traditional African music, and its role in the formation of generational identities. The course is fundamentally performance-based; hence, enrollment is limited to skilled musicians with some proficiency in sound engineering/production, composition, singing, raps, guitar-playing, keyboard, drum sets, bass guitars, trumpets, trombones, and other melodic/harmonic, and percussion instruments. Midterm and end-of-semester projects will include group productions and public concerts, resulting in an album release featuring works by faculty and students.

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

**MUSC445 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:** A-F
**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 higher 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:** A-F
**Credits:** 1.00
**Gen Ed Area:** HA-MUSC
**Prereq:** MUSC446 OR MUSC445

**MUSC448 Ebony Singers: Gospel Music**

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

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

**MUSC450 Steelband**

This is an ensemble course in the musical arts of the Trinidadian steelband. Students learn to perform on steelband instruments and study the social, historical, and cultural context of the ensemble. We also address issues of theory, acoustics, arranging, and composing. Readings, recordings, and video viewings supplement in-class instruction. The ensemble will present public performances.

**Offering:** Host
**Grading:** A-F
**Credits:** 1.00
**Gen Ed Area:** HA-MUSC
**Identical With:** AFAM450
**Prereq:** None

**MUSC451 Javanese Gamelan--Beginners**

Dominated by colorful bronze percussion instruments, the Gamelan ensemble features gongs, bronze and wooden xylophones, drums, and vocalists. Other instruments include bowed- and plucked-string instrument and flute. Some of the instruments date back to the 12th century in Java, Indonesia. The main content of the course is the instruction of various levels of difficulty in the playing techniques of different instruments and singing. 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

Dominated by colorful bronze percussion instruments, the Gamelan ensemble features gongs, bronze and wooden xylophones, drums, and vocalists. Other instruments include bowed- and plucked-string instrument and flute. Some of the instruments date back to the 12th century in Java, Indonesia. This course is advanced-level performance of central Javanese gamelan. Emphasis on the classical repertoire.

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

MUSC454 World Guitar Ensemble

This performance course is designed for students who can already play the guitar and read music to some extent. The lectures will involve finger-style playing with the classical guitar as the main instrument; however, the repertoire will include music from South America and various world cultures as well as American popular styles. Singers and students playing other instruments such as flute or violin are welcome to take the class to form ensembles with the guitar. In a final concert, the students will perform works matching their technical level.

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

MUSC455 Jazz Ensemble

This course builds small-group performance skills including improvisation, accompaniment, pacing, interaction, repertoire, and arrangements.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-MUSC
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
Identical With: AFAM390
Prereq: None

MUSC457 Jazz Orchestra I

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

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Identical With: AFAM396
Prereq: None

MUSC458 Jazz Orchestra II

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

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Identical With: AFAM397
Prereq: None

MUSC459 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
Identical With: AFAM388
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 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. 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
Identical With: AFAM389
Prereq: None

MUSC461 Sound Systems: The How of Hearing

Since the late 19th century artists, corporations and composers have all proposed, developed, presented, and occasionally commercialized physical systems that reconfigure how sound can be experienced. The early impact of the entertainment industry ranged from the introduction of stereo to movie theaters in Walt Disney’s Fantasia to the development of close miking for the crooning of Bing Crosby to McCune sound service’s introduction of stage monitors for the benefit of Judy Garland. Artists and composers used related methods to propose entirely new understandings of how music can be. Futurist Luigi Russolo’s Intonarumori of 1913 proposed an Art of Noise, while Pauline Oliveros’ concept of deep listening developed listening as a foundational form of music making.
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

**MUSC464 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

**MUSC465 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

**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

**MUSC467 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&E5500, CHEM500, BIOL500, ASTR500, MB&B500, PHYS500, PSYC500, MATH500  
Prereq: None

**MUSC501 Individual Tutorial for Graduate Students**  
Topic to be arranged in consultation with the tutor.  
Offering: Host  
Grading: OPT

**MUSC502 Individual Tutorial for Graduate Students**  
Topic to be arranged in consultation with the tutor.  
Offering: Host  
Grading: OPT

**MUSC503 Selected Topics, Graduate Sciences**  
Topic to be arranged in consultation with the tutor. A seminar primarily concerned with papers taken from current research publications designed for, and required of, graduate students.  
Offering: Host  
Grading: OPT

**MUSC504 Selected Topics, Graduate Sciences**  
Topic to be arranged in consultation with the tutor. A seminar primarily concerned with papers taken from current research publications designed for, and required of, graduate students.  
Offering: Host  
Grading: OPT

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

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

MUSC506 Reading Ethnomusicology
As one of the two core introductory courses to ethnomusicology, this course lays a general intellectual groundwork for MA students with a concentration in ethnomusicology through in-depth reading of some of the most important writings in ethnomusicology. Focusing on both historical 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/outsider perspectives, bimusicality, and approaches to the transcription and analysis of music 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 music 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

MUSC517 Sex/Gender/Queerness in Music and Music Scholarship
This seminar is designed to involve all music graduate students, namely students in composition, ethnomusicology, and performance concentrations, from both MA or PhD programs. This course will examine the major ideas in the recent feminist, gender, and queer studies in the fields of composition, ethnomusicology, musicology, and popular music studies. The class will explore varied approaches in critical re/presentation of femininity/masculinity/ transgender/queerness in composing, listening, performing, and analyzing music and sound. We will consider the significance of engaging feminism, gender studies, and queer studies in our varied relations with music. In so doing, each member of the class will have the opportunity to design their own final creative project and to develop a dialogue with the ideas presented in the readings.

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

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

MUSC520 Explorations in Musicology
What is Musicology? How and why do scholars write about music? This course will address the issues involved in making music a scholarly object of inquiry. It examines the methodologies through which scholarship has been constructed (e.g., archival research, reception history, historiography, practice-led research) and assesses their broader application. The course will be structured around a central point of reference—the musical work, music and the cosmos, notation, ontologies of sound, or performance studies. The chosen topic will serve as a prism through which musicological debate can be understood, and contrasted with ethnomusicological and other approaches.
MUSC565 Academic Education in the Field
Offering: Host
Grading: OPT

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

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

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