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

FACULTY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

AFFILIATED FACULTY

Feiyang Xu
Visiting Scholar in Music

VISITING FACULTY

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

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

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

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

Kate Galloway
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Visiting Assistant Professor of Music

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

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

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

Marichal B Monts
BA, Wesleyan University
Conductor, Ebony Singers

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

Alex Waterman
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EMERITI

Abraham C. Adzenyah
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Adjunct Professor of Music, Emeritus

Anthony Delano Braxton
John Spencer Camp Professor of Music, Emeritus

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Winslow-Kaplan Professor of Music, Emeritus

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

PRIVATE MUSIC LESSON INSTRUCTORS

Roy Wiseman - Bass
Garrett Bennett - Bassoon
Julie Ribchinsky - Cello
Charlie Suriyakham - Clarinet
Pheeroan Aklaff - Drums
Peter Craig Edwards - Fiddle
Peter Standaart - Flute
Robert Hoyle - French Horn
Carver Blanchard - Guitar, Lute
Cem Duruoz - Guitar
Tony Lombardozi - Guitar, Jazz and Blues
Megan Sesma - Harp, Classical and Folk
Stan Scott - Mandolin/Banjo/Guitar/North Indian Vocal

Libby Van Cleve - Oboe
Eugene Bozzi - Percussion and Drums
Carolyn Halsted - Piano
William Braun - Piano
Fred Simmons - Piano, Jazz
John Bergeron - Recording Studio Production
Garrett Bennett - Saxophone
Robert Earhart - Trombone
Nancy Brown - Trumpet, Classical
Allison Lazur - Tuba
Marvin Warshaw - Viola
Perry Elliot - Violin Performance
Priscilla Gale - Voice
Chai-lun Yueh - Voice
Giacomo Gates - Voice, Jazz

UNDERGRADUATE DEPARTMENTAL ADVISING EXPERTS

Paula Matthusen; B. Balasubrahmanian

• Undergraduate Music Major (catalog.wesleyan.edu/departments/musc/ugrd-musc)
• Graduate Music Program (catalog.wesleyan.edu/departments/musc/grad-musc)

MUSC102 World Music
This course will explore the diversity and range of musical expression around the world by immersing ourselves in a combination of extensive reading, listening to recordings, viewing videos, discussion, in-class performances, and attending related cultural events. The world as a whole will be briefly surveyed and regional traits will be identified. Emphasis will be placed on specific pieces, genres, and countries, discovering cross-cultural commonalities and differences along the way.

Course objectives include providing students with significant contact with a diversity of the world’s peoples and their music; acquainting students with major music culture areas of the world; helping students recognize and appreciate the music of diverse peoples and their instruments of music; and introducing students to scholarship and recordings of traditional and modern music from around the world.

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

MUSC103 Materials and Design
Music consists of sounds and silences. Diverse composers, songwriters, performers, and improvisers use these basic materials in accordance with their
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'll learn common terminology for sounds and their properties of frequency, duration, volume, and timbre. We'll analyze and employ methods of organizing musical materials into songs and compositions. We'll learn the notational system widely used for European art music, discussing its strengths, weaknesses, and relevance to popular and non-Western musics. By the end of the semester, students will be able to recognize written symbols and vocabulary for pitch, rhythm, volume, speed, form, articulation, and expression; perform simple notated pieces vocally or at the keyboard; transcribe, perform, and/or transpose simple pieces of music by ear; compose simple pieces in classical and popular musical styles; and reduce simultaneous or successive tones (audible or written) to chords, scales, motives, or forms. Students can achieve success in this course without previous musical knowledge.

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

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

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

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

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

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

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

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

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

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

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

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

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

MUSC111 Music and Theater of Indonesia
Since the early history of Indonesia, the Indonesian people have continually been in contact with a number of foreign cultures. Particularly, Hinduism, Islam, and the West have had significant impact on the development of Indonesian arts and culture. This course is designed as an introduction to the rich performing arts and culture of Indonesia. A principal theme will be the differing experiences of historical development, colonization, decolonization, and modernization in the two neighboring and related traditional cultures of Java and Bali. A portion of the course is devoted to demonstrations and workshops, including instruction on the performance of terbangka (a frame drum ensemble), gamelan (percussion ensembles of Java and Bali), and kechak (a Balinese musical drama, employing complex rhythmic play, chanting, and storytelling).
MUSC115 Introduction to North Indian Music
This course will introduce students to North Indian Hindustani classical music, one of the two classical musical traditions of India. Students will learn about the basic concepts of melody and rhythm—the cornerstones of Indian music. Through listening components, they will also learn to sing the basics and identify important ragas (melodic modes) and tal (rhythm). Lectures will cover a wide range of topics, including Hindustani (classical) music, light classical music genres, folk music traditions, music in Bollywood film, and contemporary pop music. Readings and lectures will also provide the historical and cultural context for this rich and diverse musical world.

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

MUSC116 Visual Sounds: Graphic Notation in Theory and Practice
There are many different kinds of graphic scores, some providing very minimal performance instruction and therefore requiring considerable interpretative strategies, others replete with detailed instructions, differing from conventional scores more in layout than in concept. This course will be a forum to study and perform graphic scores by Mark Applebaum, Anthony Braxton, Earle Brown, John Cage, Cornelius Cardew, Anestis Logothetis, Roman Haubenstock-Ramati, Alvin Lucier, Robert Moran, and new generations of emerging composers. We will study selected readings and writings to put them in a broader scholarly context and discuss strategies for performing these pieces, which will be put into action in weekly performance workshops. There will be a public performance at the end of the semester. The approach will be interdisciplinary, drawing upon semiotic analysis, gestalt psychology, visual art, and phenomenology.

One of the reason composers started to experiment with graphic scores in the 1950s and '60s was to develop a kind of musical notation that could be read, and therefore performed, even by those who did not identify as musically literate. This course is, accordingly, open to all students; no prior knowledge or instrumental expertise is required. We will work primarily with voices and body percussion.

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

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

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

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

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

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

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

MUSC123 Escaping Purgatory: Music and Devotion in Medieval Europe
This course will explore the creative expression of religious belief in the music, poetry, literature, art, and architecture of Medieval Europe. We will begin with the everyday experience of monks, nuns, poets, and street musicians. What role did music play in their lives? Was it limited to religious practice and secular festivals? We may sense that music and the other arts held a variety of possible meanings beyond functional purposes; practitioners used artworks not only as vehicles for devotion, but also to construct monuments of themselves and their beliefs. Comparisons will be drawn between rituals and social practices of this society relative to our own. Although the focus of the course will be located in Christian and Judaic practices, the implications of our inquiry will inform any comparative study of music and religious culture. Accordingly, students will be invited, throughout the seminar, to present materials drawn from other traditions.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC, HA-MUSC
Identical With: MDST123, MDST123
Prereq: None

MUSC124 Sacred Sounds: Music in Religious Context
Music forms an essential component of many religious practices throughout the world. From a tool for social solidarity to a trigger for intensely personal expression and even violence, the ability of music to shape religious life is tangible and often profound. This course employs the literature of ethnomusicology as a starting point for understanding the role of music in contemporary religious life and how associated artistic practices are implicated in dynamic processes of individual and social transformation. Music scholars employ a variety of interpretive lenses to articulate the meaning of such processes and a number of these will be central to our class discourse, including hybridity, transnationalism, gender, and identity formation. Students will critically assess these and other theoretical models through an exploration of largely ethnographic research dealing with a variety of broad religious categories: Christian, Muslim, Jewish, animist etc. Points of interreligious interaction will be of particular interest as a means to understand the central position music often plays in drawing groups with competing or conflicting socio-political views into sustained contact with one another.

Offering: Host
Music

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 stressed throughout the semester.

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

MUSC126 Poetry and Song
Students will read poems by major poets in English (including Yeats, Shelley, Shakespeare, many living poets) and study settings of these poems by composers (Ives, Barber, Britten, etc.). Some work with poetry in German and French. Students will analyze poems and songs and do some creative writing/composing.

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

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

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

MUSC129 The Art of Listening
Over the 20th century, the advent of electronic sound recording and transmission triggered rapid changes in all forms of auditory culture. We will examine this evolution through the different approaches to listening that emerge with the concepts of soundscape, sound object, sound art, and sound design. We will give particular attention to the artists and composers who explicitly shaped these concepts through their work. This includes figures such as writer William S. Burroughs, composer John Cage, singer Bing Crosby, pianist Glenn Gould, theatre director Elizabeth LeCompte, filmmaker Walter Murch, artist Max Neuhaus, composer Pauline Oliveros, guitarist Les Paul, composer R. Murray Schafer, and theorist Pierre Schaeffer. In addition to readings, listenings, and viewings, class members will perform works by composers such as Maryanne Amacher, John Cage, Alvin Lucier, and David Tudor and create sound works of their own. The class should be of interest to anyone who anticipates working with sound in their creative endeavors, whether as a musician, artist, dancer, or filmmaker.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC, HA-MUSC, 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 (circa 1700-1900). There are also forays into jazz theory, theories of world musics, and freer styles of composition. Topics include modes, the use of seventh chords, nonharmonic tones, tonicizations, modulation, and musical form. Work on sight singing and dictation continues. Students also learn to play scales and harmonic progressions and to harmonize melodies at the keyboard.

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

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

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC, HA-MUSC, HA-MUSC
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, HA-MUSC, HA-MUSC
Prereq: MUSC201 OR MUSC202 OR MUSC203

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
and experience? special cases in a limitless field of chordal possibilities? How can we develop known circle of fifths? How can we conceive of triads and seventh chords as "spaces" can be developed to model tonal motion and distance beyond the well-

but also in earlier periods, 20th-century art, music, and jazz? What musical understanding tonality not only in European repertoires from circa 1650-1900, will focus in particular on theories that explore the phenomenon of tonality in framework of tonality. This course will serve as a general introduction to post-

Second Viennese School: Arnold Schoenberg, Alban Berg, and Anton Webern. tonal music theory and will also serve as an introduction to the music of the composers, with emphasis on writing in the style of the period. Offering: Host Grading: A-F Credits: 1.00 Gen Ed Area: HA-MUSC, HA-MUSC, HA-MUSC, HA-MUSC Prereq: MUSC202

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

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

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

The course will approach these questions through a geometric approach (Tymoczko, A GEOMETRY OF MUSIC) and transformational or algebraic approach (Rings, TRANSFORMATION AND TONALITY). Specialized background in mathematics is not required, but students should be prepared to engage with mathematical ideas and methods in the service of musical insight. The course is intended for students with a solid background in tonal harmony, general musicianship, and score reading. Offering: Host Grading: OPT Credits: 1.00 Gen Ed Area: HA-MUSC, HA-MUSC Prereq: MUSC201

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

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

MUSC220 Composing, Performing, and Listening to Experimental Music This is a first course in experimental music composition with a focus on computer music techniques. It is linked to COMP112, Introduction to Programming. Students are required to take both courses. Students taking MUSC220 will enroll in COMP112 on the first day of classes.

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

The larger goal of this initiative is to introduce those aspects of computational thinking that involve passages between aural, visual, temporal, and mathematical structure. The courses will draw on freely from this literature for motivating examples, rudimentary assignments in programming and sound design, and the creative term projects that are our ultimate goal. Offering: Host
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 concrète, serial and spectral composition, interactive computer music systems, circuit bending, as well as entirely new genres such as sound, video, and performance art. Student projects will be focused on the creation of music, installations, and performances that respond to those ideas and issues. Our primary tool for those projects will be MAX/MSP/jitter, a software environment designed to enable the composition of real-time interactive sound, video, and network connections.

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

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

MUSC230 Music Theater Workshop
This writing workshop will be comprised of half composers and half librettists, who will pair up throughout the semester and practice the art of collaboration. It is this collaborative process that makes this artistic process so distinct from nonscoring, therefore necessitating a separate classroom inquiry, rather than including music theater under the auspices of preexisting playwriting classes. Students, in pairs, will write songs based on classic structural models: the "I want song" and "double hook song," for example. In addition to practicing the art of collaboration and peer critique, students will explore the history and various artistic genres of the American musical. We will study the works of Gershwin, Bernstein, and Sondheim, among others, in addition to reading about the collaborative process involved in the making of great American musicals including West Side Story, Fiddler on the Roof, and others. Students will leave the class with a firm grasp on the legacy and components of this art form, as well as an understanding of the particular challenges of collaborative art making.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-THEA, HA-THEA, HA-THEA

MUSC231 Performing Arts Videography
This course provides an introduction to shooting and editing video and sound with a particular focus on the documentation of dance, music, and theater performance. Additional consideration will be given to the integration of videographic elements into such performances. Students will work in teams to document on-campus performances occurring concurrently. Related issues in ethnographic and documentary film will be explored through viewing and discussion of works such as Wim Wenders's Pina, Elliot Caplan's Cage/Cunningham, John Cohen's The High Lonesome Sound, and Peter Greenaway's Four American Composers.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Identical With: DAN231, THEA213
Prereq: None

MUSC241 Medieval and Renaissance Music
The course examines the history of music in Europe from antiquity to the end of the Renaissance (531 BCE to ca.1600 CE). In the process of studying the many changes in musical styles that occurred during these centuries, several broader topics will be addressed. Among these are the social and historical contexts of musicians and musical performance, the relation between words and music in different historical periods, and historically informed approaches to musical analysis. The material will be presented through lectures and discussion, listening assignments, singing, and readings.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-MUSC, HA-MUSC
Identical With: MDST221, MDST221, MDST221, MDST221
Prereq: None

MUSC242 Baroque and Classical Music
This course is a survey of Western art music from the baroque and classical periods, circa 1600-1800. This is a remarkable time in the history of Western music. Composers around 1600 suggested for the first time that the "rules" of musical composition be overthrown to express the meaning of the words. It is a time of transition and experimentation, inspired by Greek writings (musical humanism) and the idea of the power of music. Gradually, the modal system of the Renaissance gave way to modern tonality, and composers began to work with chords, related to each other within the gravitational topography of a key. The culmination of the baroque and beginning of the classical period (1720-1750) marks another period of transition. On the one hand, music connects deeply with both religious and personal expression in the works of J. S. Bach. On the other hand, new Italian composers favored simpler and more "natural" melodies. Battle lines are drawn in the French press, and the "enlightened" Prussian despot Frederick the Great puts Bach through his paces. Out of all this, a new style emerges, one that forms musical structure as drama. Haydn (a Hungarian court composer, then British star) and Mozart (a child prodigy, then one of the early musical freelancers) hit the scene. In the last decade of the 18th century, Beethoven arrives in Vienna, outduels all other pianists with his passionate improvisations, and we arrive at the cusp of musical Romanticism.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC, HA-MUSC, HA-MUSC
Prereq: None
MUSC243 Music of the 19th Century
War and revolution drew the map of Europe in the 19th century, and by its end, nations were solidified according to still-recognizable boundaries. However, it was more the Industrial Revolution and a rising middle class that reshaped music making. Concert halls and opera houses were built to accommodate large paying audiences; the instruments themselves were modified and their production streamlined for manufacturing processes, especially the requisite living-room piano. Composers set free from royal or church patronage thrived or failed by their popularity, and distinct national styles arose. Performance and discourse about music were brought into the public arena by cheaper printing methods that also first allowed a broader appreciation of music from earlier eras. We will approach this art in the context of the revolutions that shaped its development and learn it as those who first heard it did: by as much live listening as can be arranged and by discussion.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC, HA-MUSC
Prereq: None

MUSC244 Music of the 20th Century
This course will investigate the music of major composers (Stravinsky, Schoenberg, Ives, Cage, et al.) and major trends (serialism, neoclassicism, minimalism, etc.) from approximately 1901 to 2000.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC, HA-MUSC, HA-MUSC, HA-MUSC, 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 traces of the evolution of a single genre: the symphony (from 1750s through the 20th century). Preliminary list of composers includes Sammartini, J. Stamitz, Haydn, Mozart, Beethoven, Schubert, R. Schumann, Mendelssohn, Berlioz, Tchaikovsky, Dvorak, Franck, Strauss, Mahler, Sibelius, Tippett, Shostakovich, Prokofiev, Stravinsky, Hindemith, Lutoslawski, Ives, Harris, W. Schuman, Copland, Riegger, Sessions, Zwilich.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC, HA-MUSC

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

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

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

MUSC261 Music and Modernity in China, Japan, and Korea
This course examines the relationships between music and modernity in China, Japan, and Korea and the interactions between the impact of Western music and nationalism and contemporary cultural identities. In particular, it explores the historical significance of the Meiji restoration on Japanese music tradition; the Japanese influence on Chinese school songs; the origins of contemporary music in China, Japan, and Korea; the adaptation and preservation of traditional music genres; and the rise of popular music and the music industry. We will focus on the cultural conflicts encountered by East Asian musicians and composers and their musical explorations and experiments in searching for national and individual identities in the processes of nation-building and modernization. The course aims to provide knowledge on East Asian music genres, insight on the issues of global/local cultural contacts, and a better understanding of music's central role in political and social movements in 20th-century East Asia.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC, HA-MUSC
Identical With: CEAS268, EAST268, CEAS268, EAST268
Prereq: None

MUSC262 Korean Music from Gugak to K-pop
This course will survey various genres of Korean music. We will start by examining traditional genres of gugak (literally, "national music"), and the context of their development as Korea modernized over the last century. The growth of gugak and the crystallization of certain genres occurred in relation to the influx of outside forces, most notably Western music that brought on a need to preserve the Korean. Thus, we will consider music's role as a marker of national and cultural identity. A significant part of this course will look at the rise of popular culture and music in Korea, specifically through the cultural phenomenon now widely known as the Korean Wave (hallyu). The unprecedented popularity of Korean TV dramas and the recent surge of K-pop have begun to gain media attention around the globe, as the nation now brands its image through popular culture. In addition to the musical genres covered, we will look at the use and portrayal of Korean musics in films, documentaries, and TV dramas to examine the intersection of nationalism, cultural identity, and globalization in contemporary Korea.
Offering: Host
MUSC265 African Presences I: Music in Africa
This course will explore the diversity and full range of musical expression throughout the African continent by immersing ourselves in a combination of extensive reading, listening to recordings, viewing videos, discussion, and in-class performances. The continent as a whole will be briefly surveyed, regional traits will be explored, and specific pieces, genres, and countries will be discussed in-depth.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC, HA-MUSC
Identical With: CEAS252, EAST252
Prereq: None

MUSC266 African Presences II: Music in the Americas
This course will explore the diversity and full range of musical expression in the Americas—with a focus on musics with a strong African historical or cultural presence—by immersing ourselves in a combination of extensive reading, listening to recordings, viewing videos, discussion, and in-class performances. The hemisphere as a whole will be briefly surveyed and regional traits will be explored, but emphasis will be placed on specific pieces, genres, and countries.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC, HA-MUSC
Identical With: AFAM251, AMST214, LAST264, AFAM251, AMST214, LAST264
Prereq: None

MUSC267 Musical Mobility in America: Diasporas, Migrations, Borderlands
The United States has always been a nation of people on the move, by choice or through pressure. The three headings of diasporas, migrations, and borderlands summarize a complex, interlocking, and often volatile set of flows. In all cases, music plays a key role in defining, expressing, and encapsulating the individual and collective aspirations, fears, experiences, and sensibilities that mobility induces and engages.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM
Identical With: CHUM332
Prereq: None

MUSC269 Sacred and Secular African American Musics
A fluid, multiconceptual approach to musicology will be introduced to view African American sacred and secular music traditions.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC, HA-MUSC
Identical With: AFAM249, AFAM249, AFAM249, AFAM249, AFAM249, AFAM249
Prereq: None

MUSC270 Music of Coltrane, Mingus, and Coleman
The goal of this course is to introduce students of music to three restructural masters whose creativity and decisions have shaped creative music evolution since the Second World War. Instruction for this course will seek to provide a historical, scientific, and synthesis perspective that gives insight into the work of each musician.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC, HA-MUSC
Identical With: AFAM392, AFAM392
Prereq: None

MUSC271 Music of Lennie Tristano, Miles Davis, and Max Roach
This course is conceived as an examination of restructural musics from the 50s/60s time cycle and the role of three major artists in helping to influence and set the aesthetic agenda (and conceptual focus) of postmodern music evolution after the Second World War. The course will use each artist as both a study in itself as well as a point of definition that relates to the broader subject of improvised music and related artists (and/or musics).
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-MUSC, HA-MUSC
Identical With: AFAM385, AFAM385
Prereq: None

MUSC274 Hymnody in the United States Before the Civil War
This course is a historical introduction to psalmody in the 17th century, lining out, Anglo-American 18th-century sacred music, the cultivated tradition in the early 19th century, and the various styles that contribute to the SACRED HARP and other shaped-note hymnals. Composers studied will include Thomas Ravenscroft, William Billings, Lowell Mason, and B. F. White. Collections examined will include the Bay Psalm Book, Tansur's ROYAL MELODY COMPLEAT, Lyon's URANIA, and Walker's SOUTHERN HARMONY.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-MUSC, HA-MUSC
Identical With: AMST229, AMST229, AMST229, AMST229
Prereq: None

MUSC275 Music and Downtown New York
This course will explore the history, interconnections, and simultaneous flourishing of four distinct music communities that inhabited and shaped downtown New York: Euro-American experimentalists; an African American jazz-based avant-garde; blues and folk revivalists; and Lower East Side rock groups. The primary focus will be on the 1950s and 60s, although we will also cover subsequent developments. Much of the course will be devoted to understanding their points of convergence and divergence, especially in conversation with broader currents of the time (e.g., the Civil Rights Movement and related notions of freedom, shifting youth subcultures, and avant-garde aesthetics). We will read about and listen to recordings of a wide variety of musicians, identify aesthetic and cultural trends, and study the local industry that supported them.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC, HA-MUSC
Identical With: AMST267, AFAM265, AMST267, AFAM265, AMST267
Prereq: None

MUSC276 History of Musical Theater
This course is a survey of American musicals produced in theater and film, roughly from the 1940s to the present. We use early revivals of Oscar Hammerstein II’s SHOW BOAT and George Gershwin’s 1935 production of PORGY AND BESS as the entry points of our analysis and end with Lin-Manuel Miranda’s IN THE HEIGHTS. Using Broadway, Hollywood, the contemporary Chitlin Circuit, and regional theaters across the country as sites of investigation, we trace the development of American musicals as they traverse different racial, social, cultural, and aesthetic boundaries. In each case study, our analysis is supplemented by a review of historical production documents, theater criticism, and theoretical texts.
This course will explore the emergence of avant-garde jazz in the 1950s and 60s, including earlier efforts and later developments in the preceding and succeeding decades. We will take a holistic approach, examining the music and its surrounding community within the broader social and cultural currents of 1950s and 60s America, especially that of European-inherited avant-garde aesthetics, the increasingly urgent Civil Rights Movement and changing notions of freedom, and artist collectives in the U.S. and Europe. Key artists will include Monk, Coleman, Taylor, Sun Ra, Coltrane, Art Ensemble of Chicago, Bailey, and Braxton, among others. We will immerse ourselves in a combination of reading, listening to recordings, discussion, and in-class performances. Throughout the semester, we will pursue the parallel goals of using this era in jazz to expand our understanding of avant-garde movements in general and using historical avant-garde movements to expand our understanding of how the phenomenon has played out in jazz.

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

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

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

MUSC280 Sociology of Music in Social Movements
It has long been noted that social movements typically create movement cultures, but the actual use of music, as one cultural form, is only beginning to receive attention. Is it used for recruiting new members or maintaining the loyalty of those already committed, for internal critique within the movement itself or to educate those who know nothing of a group’s discontent? When, where, and why do each of these, and other functions, develop? We will look at a number of theoretical and activist approaches and then apply these to movements in the United States (including the labor, civil rights, New Left, women’s, and current inner city movements) and elsewhere.

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

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

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

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART

MUSC286 Playing with Sound: Ludic Performance, Games, and Music as Play
Ludomusicology—the study of music as play—challenges those interested in audiovisual media, aesthetics, performance, improvisation, compositional technique, notation, theory, or historiography to take play seriously. In his 1957 lecture, “Experimental Music,” John Cage described music as “a purposeless play” which is “an affirmation of life—not an attempt to bring order out of chaos nor to suggest improvements in creation, but simply a way of waking up to the very life we’re living” (1973: 12). Drawing on theories of media, systems, and cultural techniques, this seminar asks: What makes play musical, and music playful? How do the meanings and stakes of performances, choreographies, bodies, and screens play out via sounds and other sensations? How does the music in video games contribute to gameworld development, gameplay, and virtual performance? How is music used and represented in recreational and competitive sport and athletic competition (e.g., SuperBowl halftime shows, walkthrough 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 (Fze 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
Gen Ed Area: HA-MUSC
Credits: 1.00

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

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Identical With: AMST278, ENV287

MUSC288 Music, Sound, and the Environment in the Anthropocene
In this course we will explore how environmental works have proliferated throughout the academy and how scholars across the humanities are re-evaluating the reciprocal relationships among society, culture, and the environment. Over the course of the semester we will explore the diverse and interconnected ways in which contemporary composers, popular musicians, sound artists, world music practices, and collaborative arts practitioners draw on natural and urban environments in order to comment on current environmental and energy issues, trauma, the relationships among the arts, humanities and science and technology studies, representations of the environment and the environmental past, and participate in social activism. Employing socially and environmentally engaged musico logical analysis, this course will focus on five distinct areas: We will analyze how environmental sites and situations are represented in music; examine why environmentalist ideologies are integrated into the musical narratives and/or sonic choices made by the artist; address how artists conceptualize the environment and express their relationship to it; grapple with what motivates these artists to incorporate environmental commentary into their compositions, illustrating how sociocultural and environmental factors influence creative expression; and question how personal and societal values concerning relationships between society and the environment are disseminated and constructed through music. We will also explore the various ways in which nature, 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 soundscape? 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
Gen Ed Area: HA-MUSC, HA-MUSC
Credits: 1.00
Identical With: ENV288, ENV288, ENV288, ENV288

MUSC289 Earth Ear: Ethnomusicology, Soundscapes, and the Native American Music Archive
Leonard Crow Dog (Lakota), wrote in his autobiography, Crow Dog: Four Generations of Sioux Medicine Men, "We Crow Dogs had always had the ‘earth ear,’ maka nongeya, having the whole earth for an ear. It means you know what’s going to happen before it happens. And you can also listen backward, way back, know the generations gone by.” Relating the "earth ear" to contemporary technology, he says that it is made up of Inyan Tunka, an "ancient rock computer;” waikisuyapi, a “hot line to the spirits” through the interpretation of signs; as well as the history sedimented in the Lakota language: a wonderful cyborgian concept that mixes memory, prediction, and the deep ancestral time of the oldest beings, rocks. This is a powerful manifestation of what ethnomusicologist Rosshanak Kheshti has called aural positonality, “an ethnographic production practice that works through and with the formal capacities of sound so as to make use of the medium’s potential in constructing representations of culture.” GPS for the ear? In Crow Dog's account, a medicine man is describing a spiritual practice in relation to the earth; in Kheshti’s, an ethnomusicologist is accounting for an ethics of representation through her listening and production practices in the context of World Music; but in both, it is a matter of attuning oneself through the ear.

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

**Offering:** Crosslisting
**Grading:** A-F
**Credits:** 1.00
**Gen Ed Area:** HA-AMST, HA-AMST, HA-AMST
**Identical With:** AMST324, AMST324, AMST324, AMST324, AMST324, AMST324
**Prereq:** None

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

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

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

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

**MUSC293 Music of Sun Ra and Karleinz Stockhausen**
This course will seek to introduce a unified perspective on the body of music produced by two of the great music masters of the 20th century. The focus of the course will seek to establish both a historical perspective and structural survey of their work using composers’ scores, recordings, and related material/documents. This course includes lots of in-class listening, at-home listening assignments, and score examination (when possible).

**Offering:** Host
**Grading:** OPT

**Credits:** 1.00
**Gen Ed Area:** HA-MUSC, HA-MUSC
**Identical With:** AMST393, AMST393
**Prereq:** None

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

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

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

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

**Offering:** Host
**Grading:** A-F
**Credits:** 1.00
**Gen Ed Area:** HA-MUSC, HA-MUSC, HA-MUSC, HA-MUSC
**Prereq:** MUSC108

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

**Offering:** Host
**Grading:** A-F
The development of systems for the storage, reproduction, and distribution of sound as well as for its analysis and synthesis have enabled fundamental changes in musical life. As music publishers evolved into recording companies, recording engineers and producers became artists. Ethnomusicology finds some of its origins in the impulse to make permanent records of vanishing musical cultures through recording. In addition, entirely new forms of "auditory culture" have emerged. In film, the interplay of dialogue, music, and sound effects has become the complex, yet readily understood, language of "sound design." In architecture, the Muzak corporation has extended this concept of sound design to public and private space.

Artistic response to these changing conditions has not been one of unequivocal approval. John Cage first conceived of a "silent piece" as a silent recording to be inserted into the constant stream of Muzak. R. Murray Schafer's term "schizophonia" refers to the separation of a physical sound from its electroacoustic manifestations (via amplification, recording, or broadcast) in pathological terms. John Oswald's "Plunderphonics" are meticulously documented appropriations from other recordings that would be illegal to sell. Others have responded with entirely new disciplinary identifications. The composer Nam June Paik became an iconic figure in video art; the percussionist Max Neuhaus, a germinal figure in sound art.

This course will explore the history of these artistic practices in sound through readings, listenings, and discussion while reviewing the techniques of recording and sound design required to create your own.

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

MUSC401 Individual Tutorial, Undergraduate
Topics to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT
Gen Ed Area: HA-MUSC, HA-MUSC
Credits: 1.00
Prereq: None

MUSC403 Department/Program Project or Essay
Project to be arranged in consultation with the tutor.
Offering: Host
Grading: A-F
Gen Ed Area: HA-MUSC, HA-MUSC
Credits: 1.00
Prereq: None

MUSC404 Department/Program Project or Essay
Project to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT
Gen Ed Area: HA-MUSC, HA-MUSC
Credits: 1.00
Prereq: None

MUSC405 Private Music Lessons for Nonmusic Majors
Private instrumental and vocal lessons meet for one hour weekly at regularly scheduled times. Students contract to take 12 lessons. Each instructor sets his or her criteria for accepting students. Returning students register during the Drop/Add period. Students new to the Private Lessons Program must audition during the first week of classes and register during the Drop/Add period. Audition information and schedules will be posted in the Music Studios lobby and on the Music Department web site http://www.wesleyan.edu/music/lessons prior to the start of the semester.

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

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

Permission of the instructor is required.

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

Private music lessons (alphabetical by instrument):

SECTION 44: Bagpipes--Matthew Welch
SECTION 35: Banjo/Mandolin/Guitar/North Indian Vocal--Stan Scott
SECTION 01: Bass--Roy Wiseman
SECTION 02: Bassoon--Garrett Bennett
SECTION 03: Cello--Julie Ribchinsky
SECTION 45: Chinese Instruments--Staff
SECTION 42: Clarinet--Charlie Suriyakham
SECTION 47: Conga Drum/Afro-Cuban Percussion/Taino Log Drumming--Edwin Cedeno
SECTION 04: Drums--William Carbone
SECTION 05: Drums--Pheeroan Aklaff
SECTION 20: Erhu--staff
SECTION 36: Fiddle--Peter Craig Edwards
SECTION 06: Flute--Peter Standaart
SECTION 07: French Horn--Robert Hoyle
SECTION 08: Guitar, Lute--Carver Blanchard
SECTION 09: Guitar--Susan Burkhart
SECTION 33: Guitar--Cem Duruoz
SECTION 10: Guitar, Jazz and Blues--Tony Lombardozzi
SECTION 11: Harp, Classical and Folk--Megan Sesma
SECTION 46: Harpsichord--Brian Parks
SECTION 13: Oboe--Libby VanCleve
SECTION 14: Percussion and Drums--Eugene Bozzi
SECTION 15: Piano--Staff
SECTION 16: Piano--Carolyn Halsted
SECTION 17: Piano--Erika Schroth
SECTION 43: Piano--Lisa Moore
SECTION 18: Piano, Jazz--Fred Simmons
SECTION 37: Recording Studio Production Lessons--John Bergeron
SECTION 19: Saxophone--Garrett Bennett
SECTION 41: Trombone--Staff
SECTION 22: Trumpet, Classical--Nancy Brown
SECTION 21: Trumpet, Jazz--Taylor Bynum
SECTION 23: Tuba--Staff
SECTION 24: Viola--Marvin Warshaw
SECTION 39: Violin Pedagogy--Jessica Meyer
SECTION 25: Violin Performance--Perry Elliot
SECTION 28: Voice--Priscilla Gale
SECTION 29: Voice--Chai-lun Yueh
SECTION 38: Voice, Jazz--Giacomo Gates

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

MUSC406 Private Music Lessons for Declared Music Majors

This course is open only to declared junior and senior music majors. Each instructor sets his or her criteria for accepting students. Private instrumental and vocal lessons meet for one hour weekly at regularly scheduled times. Students contract to take 12 lessons. Students new to the Private Lessons Program must audition during the first week of classes and register during the Drop/Add period. Returning students also register during the Drop/Add period. Audition information will be posted in the Music Studios lobby and on the Music Department web site (http://www.wesleyan.edu/music/lessons/) prior to the start of the semester.

The current private lesson fee is $795 per semester. If the course is not dropped 24 hours prior to the third lesson, students will be charged the full course fee. A waiver for a portion of the private lessons fee is available for junior and senior music majors. Details regarding the music major waiver can be found on the Music Department web site or in Music Studios room 109.

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

Private music lessons (alphabetical by instrument):

SECTION 44: Bagpipes--Matthew Welch
SECTION 35: Banjo/Mandolin/Guitar/North Indian Vocal--Stanley Scott
SECTION 01: Bass--Roy Wiseman
SECTION 02: Bassoon--Garrett Bennett
SECTION 03: Cello--Julie Ribchinsky
SECTION 45: Chinese Instruments--Staff
SECTION 42: Clarinet--Charlie Suriyakham
SECTION 47: Conga Drum/Afro-Cuban Percussion/Taino Log Drumming--Edwin Cedeno
SECTION 04: Drums--William Carbone
SECTION 05: Drums--Pheeroan Aklaff
SECTION 20: Erhu--Staff
SECTION 36: Fiddle--Peter Craig Edwards
SECTION 06: Flute--Peter Standaart
SECTION 07: French Horn--Robert Hoyle
SECTION 08: Guitar, Lute--Carver Blanchard
SECTION 09: Guitar--Susan Burkhart
SECTION 33: Guitar--Cem Duruoz
SECTION 10: Guitar, Jazz and Blues--Tony Lombardozzi
SECTION 11: Harp, Classical and Folk--Megan Sesma
SECTION 46: Harpsichord--Brian Parks
SECTION 13: Oboe--Libby Van Cleve
SECTION 14: Percussion and Drums--Eugene Bozzi
SECTION 15: Piano--Staff
SECTION 16: Piano--Carolyn Halsted
SECTION 17: Piano--Erika Schroth
SECTION 43: Piano--Lisa Moore
SECTION 18: Piano, Jazz--Fred Simmons
SECTION 37: Recording Studio Production Lessons--John Bergeron
SECTION 19: Saxophone--Garrett Bennett
SECTION 41: Trombone--Staff
SECTION 22: Trumpet, Classical--Nancy Brown
SECTION 21: Trumpet, Jazz--Taylor Bynum
SECTION 23: Tuba--Staff
SECTION 24: Viola--Marvin Warshaw
SECTION 39: Violin Pedagogy--Jessica Meyer
SECTION 25: Violin Performance--Perry Elliot
SECTION 26: Voice--Priscilla Gale
SECTION 28: Voice--Wayne Rivera
SECTION 29: Voice--Chai-lun Yueh
SECTION 38: Voice, Jazz--Giacomo Gates

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

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

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

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

**MUSC411 Group Tutorial, Undergraduate**
Offering: Host
Grading: OPT

**MUSC412 Group Tutorial, Undergraduate**
Offering: Host
Grading: OPT

**MUSC413 Korean Drumming Ensemble--Beginning**
Students will learn p'ungmulnori-Korean traditional drum music and dance movement. Attendance for the class is mandatory.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC, HA-MUSC, HA-MUSC, HA-MUSC
Identical With: CEAS413, CEAS413, CEAS413, EAST413, CEAS413, CEAS413, CEAS413, CEAS413, CEAS413, CEAS413, EAST413, CEAS413, EAST413
Prereq: None

**MUSC414 Korean Drumming Ensemble--Advanced I**
This class offers more advanced techniques for those students who have had some basic experience of Korean drumming. Attendance is mandatory.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC, HA-MUSC, HA-MUSC, HA-MUSC
Identical With: CEAS414, CEAS414, EAST414, EAST414, CEAS414, CEAS414, CEAS414, EAST414, EAST414, CEAS414, CEAS414, CEAS414, EAST414
Prereq: None

**MUSC415 Korean Drumming Ensemble--Advanced II**
This class offers advanced techniques on Korean traditional percussion music. Attendance for the class is mandatory.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC, HA-MUSC, HA-MUSC, HA-MUSC
Identical With: CEAS415, CEAS415, CEAS415, CEAS415, EAST415, EAST415, CEAS415, CEAS415, CEAS415, CEAS415, CEAS415, CEAS415, EAST415, CEAS415, EAST415, EAST415, CEAS415, EAST415
Prereq: None
MUSC416 Beginning Taiko--Japanese Drumming
This course introduces students to Japanese taiko drumming. The overarching goal of this class is to gain a broad understanding of Japanese culture by studying the theory, performance practices, and history of various genres of classical, folk, and contemporary music traditions. Students will gain a better understanding of the spirit behind the matsuri (festival) and other Japanese performance arts through learning two to three pieces on the Japanese taiko drum and basic techniques of playing the shinobue (bamboo flute). Students should wear clothes appropriate for demanding physical activity, i.e., stretching, squatting, various large arm movements.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC, HA-MUSC, HA-MUSC
Identical With: CEAS416, CEAS416, EAST416, CEAS416, CEAS416, EAST416,
CEAS416, CEAS416, EAST416
Prereq: None

MUSC417 Intermediate Taiko--Japanese Drumming
This course is primarily for students who have taken Beginning Taiko--Japanese Drumming, but exceptions will be made at the discretion of the instructor. The two major goals of this class are (1) to gain a broad understanding of Japanese culture by studying the theory and performance practices of various genres of classical, folk, and contemporary music traditions, and (2) to gain a better understanding of the spirit behind the matsuri (festival) and other Japanese performance arts through learning two to three pieces on the Japanese taiko drum and basic techniques of playing the shinobue (bamboo flute). Students should wear clothes appropriate for demanding physical activity, i.e., stretching, squatting, and various large arm movements.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC, HA-MUSC
Identical With: CEAS417, EAST417
Prereq: None

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

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC, HA-MUSC, HA-MUSC, HA-MUSC, HA-MUSC
Identical With: CEAS418, CEAS418, CEAS418, EAST418, CEAS418, CEAS418,
CEAS418, CEAS418, EAST418, CEAS418, CEAS418, CEAS418, CEAS418,
CEAS418, CEAS418, CEAS418, EAST418, CEAS418, CEAS418, CEAS418,
CEAS418, CEAS418, EAST418
Prereq: None

MUSC419 Student Forum
Offering: Host
Grading: Cr/U

MUSC420 Student Forum
Offering: Host
Grading: Cr/U

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

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

MUSC429 Chinese Music Ensemble--Advanced
Students will learn both traditional and contemporary instrumental pieces of Chinese music, with a special focus on repertories composed/arranged for small groups. The ensemble will present a concert, together with the beginners class, at the end of each semester. Attendance for the class is mandatory, and after-class practice is highly recommended. For taking the course, students need to have experience of either one semester in the beginners class or on any kind of Chinese instrument.

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

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

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

MUSC431 South Indian Voice--Intermediate
A continued exploration of the song forms begun in MUSC430, with emphasis on the forms VARNAM and KRITI, the cornerstones of the South Indian concert repertoire. Specific exercises will also be given to prepare students for the improvisational forms they will encounter in the advanced class to follow.

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

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

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

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

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

Credits: 1.00
Gen Ed Area: HA-MUSC, HA-MUSC
Identical With: CEAS428, EAST428, CEAS428, EAST428
Prereq: None

MUSC429 Chinese Music Ensemble--Advanced
Students will learn both traditional and contemporary instrumental pieces of Chinese music, with a special focus on repertories composed/arranged for small groups. The ensemble will present a concert, together with the beginners class, at the end of each semester. Attendance for the class is mandatory, and after-class practice is highly recommended. For taking the course, students need to have experience of either one semester in the beginners class or on any kind of Chinese instrument.

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

Identical With: CEAS431, EAST431
Prereq: [MUSC428 or EAST428]

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

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

MUSC431 South Indian Voice--Intermediate
A continued exploration of the song forms begun in MUSC430, with emphasis on the forms VARNAM and KRITI, the cornerstones of the South Indian concert repertoire. Specific exercises will also be given to prepare students for the improvisational forms they will encounter in the advanced class to follow.

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

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

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

Prereq: MUSC212
MUSC434 Improvisational Techniques in South Indian Music
This course will introduce advanced students of karnatak vocal music to raga alapana and svara kalpana, the most important forms of melodic improvisation. Students will begin by learning precomposed examples of these forms. As they become comfortable with idiom, they will progress to designing their own improvisations.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC, HA-MUSC
Prereq: None

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

MUSC436 Wesleyan Wind Ensemble (WesWinds)
Section 02--Brass Ensemble
Section 01 and 03--Chamber Music Ensemble
Rehearsals will combine intensive concert preparation with occasional readings of works not scheduled for performance. Open to all members of the Wesleyan community, this course may be taken for credit or noncredit. It may be repeated two times for a grade and up to four times for credit. Additional semesters will be recorded as Audit.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-MUSC, HA-MUSC, HA-MUSC, HA-MUSC
Prereq: None

MUSC437 Singing to Your Instruments
Students will learn South Indian classical music by learning to sing and then applying this knowledge to non-Indian instruments they already play. They can then use their own instruments in recitals of South Indian music and dance. Beginners will be introduced to basic exercises and simple compositions. Advanced students will be introduced to improvisation in addition to different types of compositions in various ragas and talas. Students will form an ensemble that will be encouraged to participate in on- and off-campus performances.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC, HA-MUSC, HA-MUSC, HA-MUSC
Prereq: None

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

MUSC439 Wesleyan University Orchestra
The Wesleyan University Orchestra performs music from all periods of music history, featuring classical repertoire alongside film score arrangements, contemporary works, and student compositions.
Rehearsals will combine intensive concert preparation with occasional readings of works not scheduled for performance. Open to all members of the Wesleyan community, this course may be taken for credit or noncredit. It may be repeated two times for a grade and up to four times for credit. Additional semesters will be recorded as Audit.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC, HA-MUSC, HA-MUSC, HA-MUSC
Prereq: None

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

MUSC441 Pipe Organ in Theory and Practice, from Sanctuary to Stage: A Performance-Based Examination of Music
Weekly group and individual meetings to prepare for public performances at least once per semester. Those employed at area institutions are encouraged to bring and discuss their music.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-MUSC, HA-MUSC
Prereq: None

MUSC442 Chamber Music Ensemble
A variety of small chamber music ensembles will be coached by instrumental teachers.
Section 01 and 03--Chamber Music Ensemble
Section 02--Brass Ensemble
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-MUSC, HA-MUSC
Prereq: None

MUSC443 Wesleyan Wind Ensemble (WesWinds)
Rehearsals will combine intensive concert preparation with occasional readings of works not scheduled for performance. Open to all members of the Wesleyan/Connecticut community.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-MUSC
Prereq: None

MUSC444 Opera and Oratorio Ensembles
This course will concentrate on small operatic chorus, duets, trios, quartets, oratorio ensembles, and art songs.
Offering: Host
Grading: OPT
Credits: 1.00
MUSC445 West African Music and Culture--Beginners
This course is designed to provide a practical and theoretical introduction to traditional West African music and culture. Students experience the rhythms, songs, movements, and languages of Ghana and its neighboring countries through oral transmission, assigned readings, film viewing, and guided listening to commercial and/or field recordings. This interdisciplinary approach to learning is in keeping with the integrated nature of drumming, dancing, singing, and hand clapping in West Africa. Students learn to play a range of instruments including drums, metal bells, and gourd rattles.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-MUSC, HA-MUSC
Prereq: None

MUSC446 West African Music and Culture--Intermediate
This course is designed to build on the skills developed in MUSC445. The beginner repertoire is reviewed, more demanding call-and-response patterns are learned, along with new, more challenging repertoire. Students may be asked to perform on and off campus.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-MUSC, HA-MUSC, HA-MUSC, HA-MUSC
Prereq: MUSC445

MUSC447 West African Music and Culture--Advanced
This course is designed to build on the skills developed in MUSC445 and MUSC446. The repertoire is brought to a performing standard, and more complex repertoire is learned. Students experience the intricacies of dance accompaniment while drumming and singing with the advanced West African dance class. The student ensemble will be asked to perform on (and possibly off) campus.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-MUSC, HA-MUSC, HA-MUSC, HA-MUSC
Prereq: MUSC445

MUSC448 Ebony Singers: Gospel Music
The Ebony Singers will be a study of African American religious music through the medium of performance. The areas of study will consist of traditional gospel, contemporary gospel, spirituals, and hymns in the African American tradition. The members of the group will be chosen through a rigorous audition (with certain voice qualities and characteristics.)
Offering: Host
Grading: A-F
Credits: 0.50
Gen Ed Area: HA-MUSC, HA-MUSC, HA-MUSC
Prereq: None

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

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

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

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

MUSC452 Javanese Gamelan--Advanced
Advanced-level performance of central Javanese gamelan. Emphasis on the music of wayang (shadow puppet performance) and dance. Students may arrange to take private instruction in several instruments, such as rebab, kendhang, gender, and, also, Javanese singing.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-MUSC, HA-MUSC
Prereq: MUSC451

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

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

MUSC455 Jazz Ensemble
Small-group performance skills including improvisation, accompaniment, pacing, interaction, repertoire, and arrangements.
Offering: Host
Grading: OPT
MUSC456 Jazz Improvisation Performance
In this extension of MUSC210, all materials previously explored will be applied to instruments in a workshop setting. Intensive practice and listening are required.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC, HA-MUSC
Identical With: AFAM390, AFAM390, AFAM390, AFAM390, AFAM390, 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. 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: AFAM397, AFAM397, AFAM397, AFAM397
Prereq: None

MUSC459 Materials and Principles of Jazz Improvisation I
This course offers an introduction to improvisation/articulation/composition in the jazz idiom and an opportunity for musical self-inventory within the context of a 20th-century world music environment. The course develops the cognitive, sensorimotor, and creative skills by stressing structure articulation, kinetic efficiency, and sensitive imagining. The aesthetic balance of performance and musical literacy is vital to the task. All instruments (including, of course, the human voice) are invited.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Identical With: AFAM388, AFAM388, AFAM388, AFAM388
Prereq: None

MUSC460 Materials and Principles of Jazz Improvisation II
This course extends the materials used in MUSC459 involving vocabulary as well as notated material to be used in improvising and composition. The class will seek to emphasize the interrelations between improvisational and structural devices from the post-Ayler continuum of African American music.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Prereq: None

MUSC461 Balinese Gamelan Angklung
This course introduces students to Balinese performing arts. Balinese music is rich, dynamic, and diverse. Students will gain experience on multiple gamelan instruments including metallophones, gongs, and drums. Previous experience with other forms of gamelan is helpful, but not required.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Identical With: AFAM389, AFAM389, AFAM389, AFAM389, AFAM389, AFAM389
Prereq: None

MUSC462 Studio Musicianship
Studio recording enables an attention to sonic detail that is not generally possible in concert performance, but it often requires an iterative process of recording that places demands on musicianship quite different from concert situations. The course introduces the underlying concepts and techniques needed to shape sonic detail while developing the skills and disciplines required to perform well in the studio context.
Offering: Host
Grading: Cr/U
Credits: 0.50
Gen Ed Area: HA-MUSC
Identical With: AFAM389, AFAM389, AFAM389, AFAM389, AFAM389, AFAM389, AFAM389, AFAM389
Prereq: None

MUSC463 Teaching Music Lessons to Children in Local Schools
This is a Service-Learning Course. Students will teach private and small group music lessons to students at Green Street Arts Center and Macdonough School in Middletown. These sessions will be augmented by a weekly classroom session in which readings and the student teachers’ journals will be discussed. Some of the Wesleyan Music Department’s Private Lessons instructors will visit to answer questions and guide the student teachers through the issues, musical and extra-musical, that the lessons will raise.

Written assignments will include responses to weekly readings, regular journal entries, and an end-of-semester paper. There will also be a recital by the school children at the end of the semester.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-MUSC
Identical With: HA-MUSC, HA-MUSC, HA-MUSC
Prereq: None

MUSC464 Laptop Ensemble
The Laptop Ensemble promotes knowledge and skills in live electronics performance, cultivates new musical repertoire for the group, and increases public awareness of new forms of working music technology while developing overall technological and troubleshooting proficiency. The course accomplishes this through regular rehearsals as well as a combination of required group and "satellite" performances. A range of repertoire is curated over the course of the semester, involving new pieces created for the ensemble, as well as the reinterpretation of historical works using live electronics.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Identical With: AFAM389, AFAM389, AFAM389, AFAM389, AFAM389
Prereq: None

MUSC465 Education in the Field, Undergraduate
Offering: Host
music performances, tweets, podcasts, pre-concert and public lectures, forensic activities and formats, including: blog posts, magazine articles, public community 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: HA-MUSC
Prereq: None

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

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

MUSC508 Graduate Seminar in Composition
This course is designed for first-year composition students in the Graduate Program. We will discuss and analyze works covering a broad range of compositional styles, focusing on recent European, Asian, and American composers. In addition, student works will be discussed and, when possible, performed.

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

MUSC510 Graduate Proseminar in World Music Studies
This course is offered every fall as a required course for all first-year music MA students. It stresses broader integration and interaction between the students and music faculty members through the participation of a number of faculty guest speakers, coordinated by the instructor of the course. The course exposes the students to our extraordinarily diversified music faculty's specialties at the outset of their graduate study at Wesleyan, providing opportunities for students to learn about the faculty's performance, composition, or research projects and ideas, as well as problems/issues they encounter. It also includes sessions on writing and advanced library and online research skills. Hence, this proseminar prepares music graduate students with both knowledge of the rich intellectual resources in the department and the necessary research skills for initiating their MA thesis projects. When it is possible, the course will be organized in conjunction with the departmental colloquium sessions.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC, HA-MUSC, HA-MUSC
Prereq: None

MUSC511 Group Tutorial, Graduate
Offering: Host
Grading: OPT

MUSC512 Group Tutorial, Graduate
Offering: Host
Grading: OPT

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

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

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

MUSC520 Explorations in Musicology
What is musicology? How and why do scholars write about music? This course will address the issues involved in making music a scholarly object of enquiry and will examine the methods by which its history has been constructed. Our approach to these issues will take as a central point of reference one main topic—the idea of the musical work. This topic will serve as a prism through which musicological debate can be understood. Students will be introduced to various contemporary and historical issues in musicology and the theoretical background behind research methodologies. Topics covered will include musical analysis, contrasting approaches to the history of music and musicians, archival research, manuscript study, editing, canonicity, reception history, historiography, and performance studies.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: None
Prereq: None

MUSC521 Seminar in Interdisciplinary Studies
The course, one of the four core PhD seminars in ethnomusicology, examines a number of disciplines as they relate to general current theoretical issues and the interests of ethnomusicology. Visitors from other departments will present their disciplinary perspectives.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: None
Prereq: None

MUSC522 Seminar in Comparative Music Theory
This course is an introduction to the field of music theory for graduate students in ethnomusicology. The course will focus on four areas of inquiry within the field of music theory: music analysis and interpretation, history of music theory, theory pedagogy, and perception and cognition. Readings will include scholarship that interrogates and crosses the disciplinary boundaries between music theory, music history, and ethnomusicology.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: None
Prereq: None

MUSC525 Academic Writing for Graduate Students
This graduate-level course is designed to help students' master basic expository writing skills in order to successfully communicate their research in the published literature, to complete their theses, and to write grant proposals. The course will use an example-driven approach emphasizing an iterative-revision process. Students will be encouraged to focus on their own independent research work as subject matter of writing exercises.
Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: NSM-CIS, NSM-CIS
Identical With: CISS20, CISS20, CISS20, CISS20, CISS20, CISS20
Prereq: None
**MUSC530 Music Department Colloquium**
Nationally and internationally acclaimed artists and scholars are invited to the Music Department to speak about their work. The class meets biweekly. Typically, a one-hour talk is followed by 30 minutes of questions and discussions.
Offering: Host
Grading: Cr/U
Credits: 0.25
Gen Ed Area: None
Prereq: None

**MUSC561 Summer Field Research for Graduate Students**
Offering: Host
Grading: OPT

**MUSC563 Field Research or Academic Education (Graduate)**
Offering: Host
Grading: OPT

**MUSC564 Field Research or Academic Education (Graduate)**
Offering: Host
Grading: OPT

**MUSC565 Academic Education in the Field**
Offering: Host
Grading: OPT

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

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

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