MUSIC MAJOR

MAJOR DESCRIPTION

Major programs are put together by the students in consultation with their advisors. The programs reflect the individual interests and needs of the students. The department requires that a program proposal, including all music courses previously taken and those planned for the future, be submitted at the time of application to be a major. A major program should have a healthy balance between courses in music history and culture; courses in music analysis, theory and composition; and courses in performance. It is a fundamental principle of the Wesleyan music program that the study of music and the experience of music should reinforce and inspire each other. A major program must show evidence of work in at least one musical tradition outside the area of the student’s prime concentration. The understanding that comes with new experiences is an essential part of the music opportunity at Wesleyan.

A music major’s possible foci of study include Western classical music; new and experimental music; African American, Indonesian, Indian, and African musics; and European and American music outside the art tradition. These and other possibilities are not mutually exclusive but can be studied in combinations that reflect the interests of individual students. The music profession is international. In many areas of music study, at least one foreign language is essential.

ADMISSION TO THE MAJOR

PREREQUISITES TO THE MUSIC MAJOR:

<table>
<thead>
<tr>
<th>Code</th>
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<th>Hours</th>
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<tr>
<td></td>
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<tr>
<td>MUSC103</td>
<td>Materials and Design</td>
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<tr>
<td>MUSC201</td>
<td>Tonal Harmony</td>
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<tr>
<td>MUSC202</td>
<td>Theory and Analysis</td>
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<tr>
<td>MUSC210</td>
<td>Theory of Jazz Improvisation</td>
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Note: MUSC103, a prerequisite for all other theory classes, may be waived on the basis of a placement test. For AP Music Theory credit questions, see “Additional Information.”

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<td>MUSC106</td>
<td>A Thousand Years of Music History</td>
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<td>MUSC115</td>
<td>Introduction to North Indian Music</td>
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<tr>
<td>MUSC117</td>
<td>Musicking Body</td>
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<td>MUSC 413 through MUSC 464</td>
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MAJOR REQUIREMENTS

Music majors take four courses in each of three capabilities: theory/composition, history/culture, and performance. Two additional courses from the MUSC300-level Seminars for Music Majors bring the number of music credits to 14. The required senior project or senior honors thesis brings the total number of music credits to 15 or 16, respectively. Diversity of musical experience is a core value of the Music Department and is expected of all music majors. To move toward this goal, at least two of the 14 music credits must be outside the student’s main area of interest.

The Music Department expects its majors to continue to refine and extend their performance skills throughout their undergraduate careers, which may mean accumulating more than 15 or 16 credits in music. No more than 16 credits in music may be counted toward the 32 credits required for graduation, however, and students must therefore complete 16 or 17 credits outside of music.

COURSES FOR NON-MAJORS

With the exception of MUSC300, all classes offered by the Music Department are open to non-majors.

GENERAL EDUCATION

Music majors are advised to complete their General Education Expectations (three each of HA, NSM, and SBS courses). Prospective majors who have not taken enough courses outside of the Music Department may be refused entry into the major. Students who fail to fulfill the General Education Expectations are generally not considered for department prizes and honors.

STUDENT LEARNING GOALS

AT GRADUATION, MUSIC MAJORS WILL BE ABLE TO:

- Think analytically and critically about musical languages, histories, and cultures
- Write effectively about music
- Perform and/or create music with proficiency and creativity
- Engage unfamiliar traditions and paradigms of humanly organized sound with sensitivity and insight
- Apply their musical knowledge and skills within broader investigations of the human experience

ADVANCED PLACEMENT

AP THEORY CREDIT IS CONSIDERED AS FOLLOWS:

AP THEORY CREDIT ON THE STUDENT’S WESLEYAN TRANSCRIPT

- Counts as one of the 4 theory/composition requirements for the music major
- Student needs to complete 3 additional theory/composition credits for the major
Music Major

PASSED THE AP TEST WITH 4 OR 5 BUT THE AP CREDIT WILL NOT APPEAR ON THE STUDENT’S WESLEYAN TRANSCRIPT
- Student may begin theory coursework at a higher level
- Student will still be required to take 4 theory/composition courses for the major

STUDENTS WITH QUESTIONS REGARDING AP THEORY
- Should meet with the theory faculty of the Music Department teaching MUSC103 to discuss options

PRIZES

MERIT-BASED AWARDS THAT MAY BE AWARDED ANNUALLY
ELIZABETH VERVEER TISHLER PRIZE

GWEN LIVINGSTON POKORA PRIZE
Established in 1993, awarded annually to the outstanding undergraduate student in music composition.

LEAVELL MEMORIAL PRIZE
Awarded annually to a senior who has done outstanding work in music and whose work manifests the ideals of the World Music Program in the Music Department.

LIPSKY PRIZE
The gift of the Reverend and Mrs. Bailey G. Lipsky in memory of their son, Francis Jules Lipsky, Class of 1931, to the member of the choir possessing in the highest degree unfailing kindliness, quiet dignity, and brilliant scholarship.

SAMUEL C. SILIPO PRIZE
Awarded annually for the most valuable player(s) of the Wesleyan orchestra.

ADDITIONAL INFORMATION

SPECIAL ACTIVITIES
The department supports a number of unusual activities, many of which are available to the student body in general as well as to music majors. Among them are ensembles in various Asian, African, American, and European traditions, as well as a variety of chamber ensembles.

PRIVATE LESSONS PROGRAM
Private lessons are available for many instruments and voice in Western art music, African American music, and a variety of other musics from around the world. Lessons are considered one-credit-per-semester courses. An additional fee, $780 per semester, is charged for these private lessons (financial aid may be available to students eligible for university financial aid). Approved music majors in their junior and senior years are eligible for partial subsidy when taking one (1) private lesson, per semester, for academic credit with a private lessons teacher.

DEPARTMENTAL COLLOQUIUM
An ongoing departmental colloquium is intended for the entire music community. It includes presentations by Wesleyan faculty, students, and outside speakers and encourages general discussion of broad issues in the world of music.

FACILITIES
The study facilities include a working collection of musical instruments from many different cultures; a music-instrument manufacturing workshop; a 45-piece Javanese Gamelan Orchestra; a large formal concert hall and a small multipurpose concert hall; an electronic music studio coupled to a professional recording studio; a computer-arts studio capable of producing electronic music, video art, and environmental simulations; a music and record library; an electronic keyboard lab; and an archive of world music.

COURSES
The following is a listing according to capabilities of courses offered by the department:

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<td>MUSC117</td>
<td>Musicking Body</td>
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<tr>
<td>MUSC116F</td>
<td>Visual Sounds: Exploring the Landscape and Architecture of Musical Notation (FYS)</td>
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<td>MUSC117F</td>
<td>Musicking Body (FYS)</td>
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<td>MUSC118F</td>
<td>Bob Dylan and His World: Sources and Legacies (FYS)</td>
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<td>Jazz in the 1960s (FYS)</td>
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<td>MUSC120F</td>
<td>Music, Place, and Culture: An Exploration of African American Soundspecs and Traditions (FYS)</td>
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<td>MUSC124F</td>
<td>Mapping Culture (FYS)</td>
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<td>MUSC125F</td>
<td>Music and Downtown New York, 1950-1970 (FYS)</td>
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<td>MUSC126F</td>
<td>Poetry and Song(FYS)</td>
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<td>MUSC128F</td>
<td>Music and the Moving Image: From Music Video to Film to Digital Media (FYS)</td>
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<td>MUSC130F</td>
<td>Wagner and Wagnerism: Richard Wagner’s Music and Influence from the 1840s to the Present (FYS)</td>
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<td>MUSC131F</td>
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<td>20th Century Compositional Techniques</td>
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<td>MUSC205</td>
<td>Song: Music and Text</td>
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<td>Post-Tonal Music Theory</td>
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MUSC212  South Indian Music: Solkattu 1
MUSC219  I am the Loudest Sound in This Room // I am the Softest Sound in This Room 1
MUSC220  Composing, Performing, and Listening to Experimental Music 1
MUSC221  Live-Electronics for Composition, Improvisation, and Sound Art 1
MUSC223  Music, Recording, and Sound Design 1
MUSC230  Music Theater Workshop (cross list) 1
MUSC308  Composition in the Arts 1

History/Culture
MUSC108  History of Rock and R&B 1
MUSC121  Queering Russian Music 1
MUSC125  Music and Downtown New York, 1950-1970 1
MUSC127  Popular Music in Reform China 1
MUSC129  The Art of Listening 1
MUSC241  Allegory and Devotion in Medieval and Renaissance Music (cross list) 1
MUSC242  Baroque and Classical Music 1
MUSC243  Music of the 19th Century 1
MUSC244  Music of the 20th Century 1
MUSC246  The Symphony: Evolution of Genre 1
MUSC248  Music in Outer Space 1
MUSC250  Film and Folk Music of India 1
MUSC261  Music and Modernity in China, Japan, and Korea 1
MUSC264  Singing in a Strange Land: An Examination of the History of Black Sacred Songs 1
MUSC265  African Presences I: Music in Africa 1
MUSC268  The People’s News: The Convergence of Gospel and Hip Hop in Modern Thought .5
MUSC269  Sacred and Secular African American Musics 1
MUSC272  History of Jazz in American Culture 1
MUSC273  BlaQueer Sounds: Queer Negotiations in African American Music 1
MUSC274  Hymnody in the United States Before the Civil War 1
MUSC275  Music and Downtown New York 1
MUSC277  Jazz Avant-Gardes 1
MUSC278  Survey of Jazz Styles 1
MUSC285  Global Hip Hop of the Non-Anglophone World (CLAC .50) 0.5
MUSC290  Research Skills in Ethnomusicology--IRL & Digital 1
MUSC291  The Gendering of Music in Cross-Cultural Perspective 1
MUSC293  Mapping Culture 1
MUSC294  Queer Opera 1
MUSC295  Global Hip-Hop 1
MUSC296  Soundscapes of Islam 1
MUSC297  Music of Central Asia 1

Major Seminars
MUSC300  Seminar for Music Majors 1
MUSC304  Arranging and Composing for Jazz Orchestra 1

Performance/Study Groups
MUSC405  Private Music Lessons for Nonmusic Majors 1
MUSC406  Private Music Lessons for Declared Music Majors 1
MUSC413  Korean Drumming and Creative Music 1
MUSC414  Korean Drumming and Creative Music Advanced 1
MUSC416  Beginning Taiko--Japanese Drumming Ensemble 1
MUSC418  Taiko II: Japanese Drumming Ensemble 1
MUSC428  Chinese Music Ensemble 1
MUSC430  South Indian Voice--Beginning 1
MUSC431  South Indian Voice--Intermediate 1
MUSC432  South Indian Voice--Advanced 1
MUSC433  South Indian Music--Percussion 1
MUSC434  Improvisational Techniques in South Indian Music 1

MUSC435  Keyboard Techniques for Composers and Conductors 1
MUSC436  Wesleyan Concert Choir 1
MUSC437  Singing to Your Instruments 1
MUSC438  Wesleyan University Collegium Musicum (cross list) 1
MUSC439  Wesleyan University Orchestra 1
MUSC440  Instrumental Conducting 1
MUSC441  Piping Performance: An Exploration of Artistic Expression through the Pipe Organ 1
MUSC442  Chamber Music Ensemble 1
MUSC443  Wesleyan Wind Ensemble (WesWinds) 1
MUSC444  African Popular Music Performance 1
MUSC445  West African Music and Culture--Beginners 1
MUSC446  West African Music and Culture--Intermediate 1
MUSC447  West African Music and Culture--Advanced 1
MUSC448  Ebony Singers: Gospel Music 0.5
MUSC450  Steelband 1
MUSC451  Javanese Gamelan--Beginners 1
MUSC452  Javanese Gamelan--Advanced 1
MUSC455  Jazz Ensemble 1
MUSC456  Jazz Improvisation Performance 1
MUSC457  Jazz Orchestra I 1
MUSC458  Jazz Orchestra II 1
MUSC461  Sound Systems: The How of Hearing 1
MUSC463  Teaching Music Lessons to Children in Local Schools 1
MUSC464  Laptop Ensemble 1

Graduate Courses
MUSC500  Graduate Pedagogy 0.5
MUSC505  Topics in Applied Ethnomusicology/Public Musicology 1
MUSC506  Reading Ethnomusicology 1
MUSC507  Practicing Ethnomusicology 1
MUSC508  Graduate Seminar in Composition 1
MUSC509  Special Topics in Contemporary Music 1
MUSC510  Graduate Proseminar in World Music Studies 1
MUSC513  Improvisation in Cross-Cultural Perspective 1
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<td>MUSC517</td>
<td>Sex/Gender/Queerness in Music and Music Scholarship</td>
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**HONORS**

The senior project requirement may be satisfied by the completion of an honors project, a project that may encompass a composition, a concert, etc., but the honors project always contains a substantial written component; for this reason it is called the honors thesis. An honors thesis satisfies the departmental requirement for a senior project, even if it is not awarded honors. The honors thesis tutorial is always a two-semester undertaking.

**CAPSTONE EXPERIENCE**

All music majors are required to complete a senior project by the end of their final year. The purpose of the project is to give focus to the major by means of independent, creative work and to encourage independent study with the close advice and support of a faculty member. Students who choose to undertake an honors thesis may count this as their senior project.