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:

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<tr>
<th>Code</th>
<th>Title</th>
<th>Hours</th>
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</thead>
<tbody>
<tr>
<td>MUSC103</td>
<td>Materials and Design</td>
<td>1</td>
</tr>
<tr>
<td>MUSC201</td>
<td>Tonal Harmony</td>
<td>1</td>
</tr>
<tr>
<td>MUSC202</td>
<td>Theory and Analysis</td>
<td>1</td>
</tr>
<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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<thead>
<tr>
<th>Code</th>
<th>Title</th>
<th>Hours</th>
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</thead>
<tbody>
<tr>
<td>MUSC102</td>
<td>World Music</td>
<td>1</td>
</tr>
<tr>
<td>MUSC105</td>
<td>Music History Seen From Keyboard Instruments</td>
<td>1</td>
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<tr>
<td>MUSC106</td>
<td>A Thousand Years of Music History</td>
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<td>MUSC109</td>
<td>Introduction to Experimental Music</td>
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<tr>
<td>MUSC111</td>
<td>Music and Theater of Indonesia</td>
<td>1</td>
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<tr>
<td>MUSC115</td>
<td>Introduction to North Indian Music</td>
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Note: For the Class of 2019, the history/culture capability prerequisite can be met with any course in that category.

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<tr>
<th>Code</th>
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<tr>
<td>MUSC 405 through MUSC 499</td>
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Note: MUSC405 satisfies the prerequisite but will not count toward the requirements for the major.

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:

- 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
PASSED THE AP TEST WITH A 4 OR 5 BUT WILL NOT HAVE THE CREDIT 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 kindness, 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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<tr>
<td>MUSC116</td>
<td>Visual Sounds: Graphic Notation in Theory and Practice</td>
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<tr>
<td>MUSC122</td>
<td>Sample, Remix, Reuse, and Replay: Approaches to Musical Adaptation in Audiovisual Culture</td>
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<td>MUSC125</td>
<td>Music and Downtown New York, 1950-1970</td>
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<tr>
<td>MUSC126F</td>
<td>Poetry and Song (FYS)</td>
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<tr>
<td>MUSC128F</td>
<td>Music and the Moving Image: From Music Video to Film to Digital Media (FYS)</td>
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<tr>
<td>MUSC129</td>
<td>The Art of Listening</td>
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<tr>
<td>MUSC203</td>
<td>Chromatic Harmony</td>
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<td>MUSC204</td>
<td>Undergraduate Seminar in Composition</td>
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<td>MUSC205</td>
<td>Song: Music and Text</td>
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<td>MUSC206</td>
<td>18th-Century Counterpoint</td>
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<td>MUSC207</td>
<td>Orchestration</td>
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<td>MUSC208</td>
<td>Post-Tonal Music Theory</td>
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<td>MUSC212</td>
<td>South Indian Music: Salkattu</td>
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<tr>
<td>MUSC220</td>
<td>Composing, Performing, and Listening to Experimental Music</td>
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<td>MUSC223</td>
<td>Music, Recording, and Sound Listening</td>
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<tr>
<td>MUSC230</td>
<td>Music Theater Workshop (cross list)</td>
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<tr>
<td>MUSC108</td>
<td>History of Rock and r&amp;b</td>
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<tr>
<td>MUSC127</td>
<td>Popular Music in Contemporary China</td>
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MUSC241 Allegory and Devotion in Medieval and Renaissance Music (cross list) 1
MUSC243 Music of the 19th Century 1
MUSC244 Music of the 20th Century 1
MUSC246 The Symphony: Evolution of Genre 1
MUSC249 Calderwood Seminar in Public Writing: Music Journalism and Public Musicology 1
MUSC261 Music and Modernity in China, Japan, and Korea 1
MUSC265 African Presences I: Music in Africa 1
MUSC269 Sacred and Secular African American Musics 1
MUSC274 Hymnody in the United States Before the Civil War 1
MUSC275 Music and Downtown New York 1
MUSC277 Jazz Avant-Gardes 1
MUSC280 Sociology of Music in Social Movements (cross list) 1
MUSC286 Playing with Sound: Ludic Performance, Games, and Music as Play 1
MUSC287 Performing the Posthuman: Music and Auditory Culture in the Age of Animanities 1
MUSC288 Music, Sound, and the Environment in the Anthropocene 1
MUSC290 How Ethnomusicology Works 1
MUSC291 The Gendering of Music in Cross-Cultural Perspective 1
MUSC294 Queer Opera 1
MUSC295 Global Hip-Hop 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
MUSC416 Beginning Taiko--Japanese Drumming Ensemble 1
MUSC418 Advanced Taiko--Japanese Drumming Ensemble 1
MUSC428 Chinese Music Ensemble 1
MUSC430 South Indian Voice--Beginnings 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
MUSC436 Wesleyan Concert Choir 1
MUSC438 Wesleyan University Collegium Musicum (cross list) 1
MUSC439 Wesleyan University Orchestra 1
MUSC440 Instrumental Conducting 1
MUSC441 Pipe Organ in Theory and Practice, from Sanctuary to Stage: A Performance-Based Examination of Music 1
MUSC442 Chamber Music Ensemble 1
MUSC443 Wesleyan Wind Ensemble (WesWinds) 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
MUSC459 Wesleyan Ensemble for 20th and 21st Century Classical and Contemporary Music Part 1 1
MUSC460 Wesleyan Ensemble for 20th and 21st Century Classical and Contemporary Music Part 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 Studies in Contemporary Music 1
MUSC510 Graduate Proseminar in World Music Studies 1
MUSC513 Improvisation in Cross-Cultural Perspective 1
MUSC515 Mapping Music as/in Motion: The Cartographies and Circulation of Aural Culture 1
MUSC519 Current Issues in Ethnomusicology 1
MUSC520 Explorations in Musicology 1
MUSC521 Seminar in Interdisciplinary Studies 1
MUSC522 Seminar in Comparative Music Theory 1
MUSC530 Department of Music Colloquium 0.25

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.