Composition (COMP)
Jazz & Improvisation Studies (JAZZ)
Performing Arts & Technology (PAT)
Music Education (MUSED)
Musicology (MUSICOL)
Music Theory (THEORY)

Fall 2010 Registration Edition

Here are opportunities for cross-election from one's area of concentration: students throughout the School may select among these courses outside of their respective fields to gain new approaches to musical thought for their own professional development.

Classes are subject to change or cancellation.
For meeting times and place, please see The Um Schedule of Classes at (www.umich.edu/~regoff)
**Introduction to Elementary Composition (COMP 221), 3 cr. hrs.**  
Prof. Daugherty

For non-music majors. No prerequisites.
For students with limited musical background who wish to gain understanding of the creative process and contemporary art music by composing. The course investigates traditional compositional crafts, as well as more current or experimental tendencies, including pop, ethnic, and jazz idioms. Student creative projects receive individual attention. No prerequisites, but the ability to read music is strongly recommended.

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**Introduction to Electronic Music (COMP 415/515), 2 cr. hrs.**  
Prof. Santos

Graduate students elect COMP 515.

Composition 415 is a course in the creative applications of technology. Composition projects are the focus of the course; students will do hands-on work with audio equipment. Weekly lab sessions, lectures, listening, readings, and in-class discussions will cover the techniques and aesthetics of electronic music.

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**Creative Composition (COMP 421), 3 cr. hrs.**  
Prof. Kuster

Prerequisites: THEORY 238.

A course offered through class instruction, supported by private instruction with a GSI. For music majors other than composition majors, of lower- or upper-division status.

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**JAZZ & IMPROVISATION STUDIES**

**Contemporary Improvisation (JAZZ 566), 4 cr. hrs**  
Profs. Sarath & Allen

Permission of instructor. Eclectic approach to improvisation in modern styles. The course will include multi-media and music technology collaboration.

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**PERFORMING ARTS & TECHNOLOGY**

**Digital Music Ensemble (PAT 412/512), 1-2 cr. hrs.**  
Prof. Rush

Graduate students elect PAT 512.

The Digital Music Ensemble (DME) is a technology-based interdisciplinary performance troupe that collaborates in the creation and performance of new works of art or performs historically innovative works. DME uses methods of open-ended critical inquiry to challenge meaning in the creation, realization, and performance of art. The fall semester is usually focused on readings concerning the Labyrinth tradition in many cultures, culminating in the recurring work "Gypsy Pond Music," a sonic, site-specific installation involving sculpture and algorithmic computer music.

**Contemporary Practices in Studio Production I (PAT 431/531), 3 cr. hrs.**  
Prof. Corey

Graduate students elect PAT 531.

The advanced study of theory and practice of recording techniques, mixing, and production for multi-channel audio systems through guided projects.

**Advanced Computer Composition (PAT 451/551), 3 cr. hrs.**  
Prof. Moorefield
Graduate Students elect PAT 551.
Prerequisite: Permission of instructor.
Students study various algorithms for computer-enhanced performance and composition with an emphasis on real-time and interactive systems. The course includes the study of several historical and current algorithmic compositions.

Performance Systems (PAT 461/561), 3 cr. hrs.             Prof. Essl
Graduate students elect PAT 561.
Prerequisite: MATH 105 and permission of instructor.
An introduction to digital sound synthesis, signal processing theory, and psychoacoustics with an emphasis on sound design and composition. Students demonstrate theoretical mastery and aural recognition of additive synthesis, amplitude modulation, frequency modulation, waveshaping synthesis, and subtractive synthesis.

Media Arts (PAT 510), 3 cr. hrs.             Prof. Moorefield
The course details the theory and practice of music technology, interactive art forms that use technology, models of human computer interaction, and digital video and animation. Students will perform analyses of contemporary works in the media arts from aesthetic, production, technological, and artistic points of view. Students will examine the roles in the collaborative process.

Engineering Applications Media Technology (PAT 511), 3 cr. hrs.             Prof. Essl
Algorithm design and analysis with applications in the sonic and visual arts; fundamental knowledge representation, formal reasoning, and search algorithms. Emphasis will be placed on fundamental computational problems in the media arts, with discussion of the introductory issues in encoding and processing style.

Image, Sound & Story (PAT441/541), 3 cr. hrs.             Prof. Kirshner
Graduate Students elect PAT 541.
This course investigates the relationships between music, sound design, moving image, and narrative. Students create original audio-visual compositions using digital video, animation techniques, and digital audio tools. A range of aesthetic and technical approaches to combining music, sound, and the moving image are considered. Readings, screenings, and critiques accompany studio work.

MUSIC EDUCATION

History and Philosophy of Music Education (MUSED 502), 3 cr. hrs.             Prof. McCarthy
Critical analysis of the history and philosophy of music education in North America.

Teaching Music in Higher Education (MUSED 595), 2 cr. hrs.             Prof. Younker
The course examines theories of music teaching and learning, adult learning styles, developmental stages experienced by undergraduate students, and issues in the teaching of music in higher education. This course is designed to satisfy the training/orientation requirement for graduate student teaching instructors.

MUSICOCYLOGY
Note: The Faculty Council on Graduate Studies has ruled that all Musicology courses at the 500 level or above, except MUSICOL 503 and 509, will count towards the coursework alternative to the Music History Preliminary Examination. Your department may have particular requirements for Musicology courses. Check with your advisor.

Special Course: Music and National Identity (MUSICOL 405)  Prof. Geary
Undergraduates only—Undergraduate seminar.
With the rise of nationalism in the nineteenth century, individuals increasingly defined themselves by membership in a more or less ethnically and culturally homogenous nation-state. Musicians and other artists naturally were influenced by this development, creating works that aimed to reflect a distinctively national character and that, in turn, often helped to shape the collective consciousness of the nation. This course explores the role of music in the creation of such a national identity, placing an emphasis on the art-music tradition of Europe and the United States in the nineteenth and twentieth centuries, but also considering some popular music as well. Grappling with fundamental questions surrounding such concepts as nationhood and nation building, the course will highlight the degree to which musical works often assumed a nationalist guise beyond the apparent intentions of the composer. Among the many case studies will be considerations of Nazi Germany, Stalinist Russia, post-9/11 America, and contemporary China, along with discussions of the music by several major composers of the time period from Beethoven to Tan Dun. Students will be expected to give one or two response papers based on assigned readings and to devise a topic in consultation with the instructor that will serve as the basis of a research paper and a more substantive in-class presentation. This course is open to LSA music students and to undergraduates in the School of Music, Theatre & Dance, though non-music students with an extensive musical background may enroll with permission of the instructor.

Special Course: Music and the Body (MUSICOL 406/506), 3 cr. hrs.  Prof. Castro
Graduate students elect MUSICOL 506.
This course will survey different theoretical frameworks for understanding the relationship between music and the body. It will be divided into broad segments, including music perception, music and movement, music and health, and music and the racialized/gendered/sexualized body. Students enrolling for this course should anticipate a substantial amount of reading, journal writing, and a high level of class participation through discussion and other activities. Graduate students elect MUSICOL 506.

History of the Symphony Music (MUSICOL 411/511), 3 cr. hrs.  Prof. Geary
Graduate students elect MUSICOL 511.
This course traces the history of the symphony from its origins in the first half of the eighteenth century up to the present. Highlighting significant developments in the symphony over time, we will consider works by, among others, Sammartini, Beethoven, Berlioz, Mahler, and several twentieth-century composers. We will also explore the many social and cultural forces that helped to shape this most familiar of instrumental genres. Topics to be addressed include the changing nature of conventional symphonic forms, the rise of a canon in Western music, the emergence of a musical infrastructure capable of supporting civic and municipal orchestras, and shifting aesthetic values during the time period in question. Assignments will involve listening and score analysis, supplemented by readings on reserve or in a course packet. Grading will be based on class participation, a research paper to be completed in consultation with the instructor,
and both a midterm and final exam. While the course is designed primarily for upper-level undergraduates and graduate students in music, non-music majors who can follow scores and are acquainted with the rudiments of music theory are also welcome.

**History of Opera: Topics in the Early History of Opera (MUSICOL 413/513), 3 cr. hrs.**

Graduate students elect MUSICOL 513.  
Prof. Stein

This course is devoted to the study of opera in the first two centuries of its existence, from its beginnings just before 1600 to nearly the end of the 18th century. Opera is to be studied critically as music, theater, spectacle, performance medium, and cultural expression. Special aspects of this course include a focus on singers of baroque opera, opera's arrival in the Americas, and the financing and staging of early opera. While some of the lectures and listening assignments will be organized around excerpts, others will be designed to focus on whole operas, their music and musical dramaturgy, historical significance, economics, modes of production, and reception in performance. Composers to be studied include Peri, Caccini, Da Gagliano, Monteverdi, Cavalli, Lully, Purcell, Hidalgo, A. Scarlatti, Handel, Vivaldi, Hasse, Rameau, Gluck, Salieri, Sarti, Piccinni, Mozart, and Haydn. The assignments in this course will be primarily listening assignments, supplemented by score study, readings from materials on reserve and on C-Tools, and some in-class performances. Grades will be based on written work and class participation.

**19th-Century Music, 1800-1850 (MUSICOL 422/522), 3 cr. hrs.**

Graduate students elect MUSICOL 522.  
Prof. Wiley

The period is viewed through major developments of musical style in works by major European composers. The emphasis will be on music. After a brief review of classical sonata-allegro form, Beethoven’s music will be studied, followed by a review of cultural changes after the Napoleonic wars that opened the way to new directions in German music initiated by Franz Schubert and carrying forward into the so-called Romantic generation. Opera will be considered separately, in terms of old repertoire making transitions (Italy and France) or new repertoires taking root (Germany and Russia). Among the works studied are Beethoven’s first ‘Razumovsky’ Quartet, Schubert’s String Quartet in A minor, Liszt’s First Piano Concerto, Donizetti’s *Lucia di Lammermoor* and Wagner’s *The Flying Dutchman*. Grading factors will be two midterm and final examinations, and, for those electing MH 522, an analytical paper on a composition not considered in lecture. Prequisites: undergraduate music history and music theory sequences.

**20th-Century Music (MUSICOL 423/523), 3 cr. hrs.**

Graduate students elect MUSICOL 523.  
Prof. Fulcher

This course will trace the evolution of what is generally termed "modern music" from the late 19th through the 20th century. It will begin with a consideration of the concept of "modernism" as applied to music, and thus where to see its beginnings in the different national contexts. It then will trace the development of styles and techniques in both Europe and the United States as influenced by the major artistic and aesthetic currents as well as by the political, social, and cultural currents that impacted them. The course will consist of lectures as well as weekly assigned reading, listening, and class reports, and includes both a midterm and a final exam.

**Renaissance Music (MUSICOL 478/578), 3 cr. hrs.**

Prof. Mengozzi
Graduate students elect MUSICOL 578.
The goal of this course is to help students develop a critical and historical understanding of the musical life of 16th-century Europe, the so-called High Renaissance. To achieve this purpose we will not only take a close look at musical works, genres, styles, forms, composers, etc., but we will also study the political, religious, and social institutions that contributed to creating the flourishing musical culture of the "Renaissance." Readings will be drawn from the textbook and other scholarly sources. The assignments will aim at developing music analytic skills and at exploring issues of performance practice.

Music in Culture (MUSICOL 458/558), 3 cr. hrs. 
Graduate students elect MUSICOL 558.
In this course, musical culture is broadly conceived. We will be interested in the life of music in diverse situations. Musical expression may manifest itself as sheer creative outpouring, religious experience, or gendered identity. It may evolve as an agent of change in social history, or it may exercise its power in healing therapy, amongst others. Through wide exposure, the course aims to provide the possibilities for thinking of music in and as culture. Classes will consist primarily of discussions and lectures. Three reading responses, one book assignment, and a final paper will determine the overall course grade.

Music of Asia II (MUSICOL 467/567), 3 cr. hrs. 
Graduate students elect MUSICOL 567.
This course introduces students to the primary musical genres and traditions of West-, South-, and Southeast Asia. We will be exposed to a variety of musical styles and performance contexts – classical, folk, religious, courtly, and popular. Issues of aesthetics, composition and improvisation, preservation, dissemination, and westernization will be addressed, as appropriate. The course goal is to familiarize students with the outstanding vocal and instrumental styles and forms of the region. Grading is based on two quizzes, one class presentation, one paper, and a final.

Introduction to Graduate Study (MUSICOL 501), 3 cr. hrs. 
Graduate students only.
This seminar will introduce students to the field of musicology, its history, its evolution, and its research methods. It will examine not only how it developed and expanded its methodologies but also its changing relation to other fields, including that of ethnomusicology. It will consist of weekly reading, discussions and reports, as well as requiring two papers, one shorter and one more substantial, both intended to develop students' research and writing skills and to expose them to current methodological and theoretical directions.

Introduction to Ethnomusicology (MUSICOL 547), 3 cr. hrs. 
Graduate students only.
This course examines current theories and practices of ethnomusicology. The first five weeks of the course will survey representative studies published in the last ten years. The rest of the course will examine specific topics and/or issues critically and in detail. Students will do two term projects: a comprehensive and annotated bibliography on a musical culture/topic of his/her choice; and a theoretical/analytical paper on a specific music activity or expression.
**Studies in 20th–Century Music: Russia’s Contribution to 20th-century Music, 1890-1950**  
(MUSICOL 605), 3 cr. hrs.  
Prof. Wiley  
Graduate students only.

In this seminar, selected readings and repertoire will be reviewed in support of the following topics: the Russian fin-de-siècle, the Diaghilev Ballets russes, Soviet experimentation in the New Economic Period of the 1920s, and music composed under the doctrine of Socialist Realism. Participants will select a term project early in the semester that will be the subject of an oral presentation and a term paper. Grading factors will be these exercises and participation in class discussion.

Note: this is a ‘Permission of Instructor’ course, and interested students should contact Prof. Wiley in person or by electronic mail (rjwiley@umich.edu) to discuss the suitability of their participation in advance of registration. Otherwise, enrollment cannot be guaranteed.

**History of Music Theory I (MUSICOL 621), 3 cr. hrs.**  
Prof. Borders  
Graduate students only.

This course will examine key issues that Western music theorists addressed from Antiquity through the late Renaissance. We will observe how certain subjects weave like threads through the rough fabric of history—here thickly, there thinly—and note how and when new issues arise, in part due to changes in musical style. Toward the end of the semester, for example, we will see how the history of theory comes nearly full circle with the rediscovery of important Greek texts. We will note similarities and differences among the theorists’ ideas and approaches, along with modern scholarly understandings of them. Whenever feasible, we will also discuss how issues raised in earlier music theory may relate to our contemporary situation. More often, we will consider the relevance of theory to practice and composition by examining relevant examples of medieval and Renaissance music. Because students enrolled in the course may not be as current with these repertoires as they once were, supplementary reading and listening assignments from the latest edition of the Grout textbook will be suggested. (The ability to read Western musical notation will be assumed.)

There will be ten topics / units, the first and longest of which will concern Ancient Greek theorists and early Christian writers on music. With the exception of the first and fifth units (the latter on 13th-century theory), two class sessions will be devoted to each topic. The opening sessions of all units will be devoted to discussions of “Required” readings. Attendance, participation, and currency with the required readings are essential for success of the class and represent 20% of the final grade. The second (or final) sessions of units will focus on questions or topics of individual interest. (Sample questions will be provided for all units, but participants are not limited to these.) Students will prepare to discuss topics or research questions based on information drawn from at least two readings. Before those class meetings, students will distribute copies of a single sheet listing the relevant bibliography with a one- or two-paragraph (single-spaced) summary of their position or interest. These short reports, including the written synopses, will count for 50% of the final grade. Besides attendance, participation, and ten class assignments, a fifteen- to twenty-five-page (double-spaced) term paper will be due at the end of the term (30% of the final grade). There will be no quizzes, exams, or extra credit assignments.
Graduate students only.  
This graduate seminar will examine various analytical approaches to understanding contemporary popular music. It will explore key issues in popular music studies involving aesthetics, authenticity, consumerism, genre, media, ownership, spectacle, technology, and identity.

MUSIC THEORY

Review of Sophomore Writing Skills (THEORY 334), 2 cr. hrs.  
Prof. Everett  
Placement by Transfer Placement Exam.

Analysis of Modernist Music (THEORY 433/533), 3 cr. hrs.  
Prof. Vojcic  
Graduate students elect THEORY 533.  
Prerequisite: THEORY 250 or equivalent.  
Primary emphasis is on the development of analytical and aural skills in significant 20th-century musics, using varied repertoire and varied aural and analytical approaches.

Pop-Rock Music Theory (THEORY 435/535), 3 cr. hrs.  
Prof. Everett  
Graduate students elect THEORY 535.  
Prerequisite: THEORY 250 or equivalent.  
Explores tonal analysis of American and British pop/rock music from early rock-n-roll to the present.

Eighteenth-Century Counterpoint (THEORY 442/542), 3 cr. hrs.  
Prof. Satyendra  
Graduate students elect THEORY 542.  
Prerequisite: THEORY 240 and either 250 or 259.  
Involves analysis and practice of the craft of counterpoint based on 18th-century repertoire of Western music and scholarly treatises of both that period and the present. A diet of species counterpoint is emphasized in the first half, then varieties of contrapuntal craft of the difficulty of two- and three-part inventions of J. S. Bach.

Orchestration I (THEORY 454), 3 cr. hrs.  
Prof. Schoenfield  
Prerequisite: THEORY 250, or equivalent with permission of instructor.  
Emphasis on original compositions or arrangements for various instruments in string, wind, brass, and percussion families. Also reading and listening assignments. Final project is selecting and orchestrating a short piano composition for chamber orchestra. Undergraduate credit only.

SPECIAL COURSE: Sound and Response (THEORY 460/560), 3 cr. hrs.  
Prof. Guck  
Graduate students elect THEORY 560.  
In doing musical analysis we usually think of understanding musical “structure.” This course will focus on analysis, but we will seek to understand how music provokes responses in its performers and listeners. Responses might range from pleasure in playing a melody or rhythm to appreciation of the beautiful interweaving of lines in a fugue to excitement as a passage grows more and more intense to discomfort at a harmonically chromatic and ambiguous passage. We will consider the possibilities of response and analyze how the music might elicit them. The class will discuss analytical readings that provide examples of this approach and we will explore how music stimulates response in works from various repertoires.
Schenkerian Theory & Analysis I (THEORY 531), 3 cr. hrs.  Prof. Korsyn
Prerequisite: Permission of instructor.
The course teaches the basic techniques of Schenkerian analysis, a method for understanding musical works through analysis using musical notation to represent aural experience. The course emphasizes basic concepts of linear, contrapuntal, and harmonic structure in tonal music; these concepts guide analyses of short compositions and excerpts from longer works. Students learn to express their analytical insights through the preparation of analyses presented in Schenker's style of musical notation.

Teaching Tonal Theory (THEORY 590), 3 cr. hrs.  Prof. Fournier
Integration of practical teaching techniques with evaluation of texts and anthologies. Coverage includes fundamentals, harmony, ear training, sight-singing, keyboard harmony, counterpoint, tonal analysis, and various integrated approaches as well as some computer-assisted materials.

Seminar in Theory: Synthetic Analyses and Analytical Syntheses (THEORY 805), 3 cr. hrs. Prof. Vojcic
Prerequisite: Permission of instructor.
This course examines theories of rhythm and form through readings historical and contemporary, and considers how these influence the burgeoning field that brings music analysis into dialogue with performance. Open to doctoral students in Music Theory and Composition-Theory and, by permission, to students in other PhD programs.