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](http://WWW.UMICH.EDU/~REGOFF)
COMPOSITION

Seminar in Electronic Music (COMP 416/516), 2 cr. hrs. Prof. Santos
Graduate students elect COMP 516.
Prerequisite: COMP 515.
Continuation of COMP 515 with an introduction to computer technology and its electronic music applications.

Creative Composition (COMP 422), 3 cr. hrs. Prof. Daugherty
Prerequisite: COMP 421.
An introduction to composition for students interested in concentrating on original creative work in contemporary idioms. Individual instruction is provided for student projects. Also includes biweekly lectures on appropriate aspects of musical language and compositional craft.

Advanced Studies in Electronic Music (COMP 526), 2-4 cr. hrs. Prof. Santos
Prerequisite: COMP 516 or equivalent with permission of instructor.
Includes the study of digital synthesis techniques. Special attention is given to the relationship between technology, the creative process, and individual statement.

PERFORMING ARTS & TECHNOLOGY

Micro-Computers & Music (PAT 201/401/501), 3 cr. hrs. Prof. Furr
Graduate students elect PAT 501
Prerequisite: Permission of instructor.
Instruction in the use of microcomputers and synthesizers with MIDI; study of MIDI digital audio, music sequencing, and notation software. Students are expected to create several arrangements or compositions.

Computer Music Composition and Arranging (PAT 221/521), 3 cr. hrs. Sec. 1 Prof. Santos/Sec. 2 Prof. Furr
Graduate students elect PAT 521.
Techniques in music composition using advanced MIDI systems and digital audio systems. Emphasizes orchestration and compositional techniques using multichannel software. Students produce original compositions.

Digital Music Ensemble (PAT 403), 1-2 cr. hrs. Prof. Rush
Provides opportunities to perform original and standard repertory compositions by composing or arranging works for MIDI instruments, including keyboard synthesizers, samplers, MIDI wind controllers, and MIDI percussion.

Directed Individual Study (PAT 507), 1-3 cr. hrs. Faculty
Prerequisite: Permission of instructor or departmental approval.
Students receive individual instruction, consultation, and guidance from the instructor. Course emphasis is on developing individual research skills, culminating in a final project or paper.

Music and Media II (PAT 442/542), 2 cr. hrs. Prof. Kirshner
Graduate students elect PAT 542.
Prerequisite: PAT 451 or permission of instructor.
This course is intended, chiefly, for students in Film and Video Studies, Art and Design, and Music, but will be open to anyone with relevant experience in some aspect of traditional or new media production (e.g., sound, music, video, graphics, animation, writing, programming). Using a collaborative approach and working in small groups, students will engage in a number of sound and image experiments designed to encourage the creation of hybrid media works. Ideally, students will conceive of sound, text, music, and images synthetically, and will develop them into a cohesive form in which no element is treated as secondary.

Meeting once a week, students will gather for discussions, screenings, listening sessions, demonstrations, presentations, and critiques of their colleagues’ works. Readings on the subject of New Media and its cultural/social/political/historical context will be assigned.
The final creative projects will likely be quite diverse in structure, theme, and mode of presentation. Final projects will be presented in a mini-festival, open to the public.

**Computer Music Programming II (PAT 452/552), 3 cr. hrs.**  
Prof. Moorefield  
Graduate students elect PAT 552.  
Prerequisite: Permission of instructor.  
A *continuation of Digital Sound Synthesis I with emphasis and analysis/resynthesis methods in music composition and digital signal processing.*

**Digital Sound Synthesis II (PAT 462/562), 3 cr. hrs.**  
Prof. Simoni  
Graduate students elect PAT 562.  
Prerequisite: 561.  
A continuation of PAT 561. Techniques covered include speck synthesis, formant synthesis, cross synthesis, linear prediction coding, phase vocoding, wavelets, granular synthesis, physical modeling, convolution, reverberation, and auditory localization.

**Musical Acoustics (PAT 472/572), 3 cr. hrs.**  
Prof. Corey  
Graduate students elect PAT 572.  
Prerequisite: PAT 331 and Music Theory 240.  
An introduction to the principles of acoustics and psychoacoustics that is relevant to the recording engineer and music technologist. Topics include perception and measurement of sound, room acoustics, and the acoustics of musical instruments and the human voice.

**MUSIC EDUCATION**

**The Psychology of Music Teaching and Learning (MUSED 501/801), 3 cr. hrs.**  
Prof. Richardson  
Rackham students elect MUSED 801.  
Study of the psychological foundations of music teaching and learning, including perception, motivation, creative and critical thinking, and musical development.

**Curriculum Development in Music Education (MUSED 503/803), 3 cr. hrs.**  
Prof. Conway  
Rackham students elect MUSED 803.  
Concentrates on the issues involved in developing appropriate music curricula for students in grades K-12.

**MUSICOLGY**

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: Les Six and Jeune France in Inter-War Paris (MUSICOL 405/505), 3 cr. hrs.**  
Prof. Fulcher  
Graduate students elect MUSICOL 505.  
This course will explore two successive generations of composers in inter-war France, examining their musical styles and innovations within their broader aesthetic, cultural, and political contexts. It will begin with the group "Les Six," which emerged in the early 1920s and included Francis Poulenc, Darius Milhaud, Arthur Honegger, Georges Auric, Germaine Tailleferre, and Louis Durey. The course will then move on to consider the very different political, cultural, and musical context of the 1930s in Europe as the background against which to understand the formation and new spiritual goals of the group "Jeune France," which included most prominently Olivier Messiaen and André Jolivet. There will be weekly lectures, discussions of readings and reports as well as essay and listening tests.
Special Course: Beethoven and the Sonata II (MUSICOL 406/506), 3 cr. hrs.  Prof. Whiting
Graduate students elect MUSICOL 506.

The premise of the course is that Beethoven's keyboard sonatas, solo and accompanied, form a body of work worth studying as a whole (as opposed to the usual practice of isolating the solo sonatas). The course will therefore treat nearly all of Beethoven's chamber music involving piano, from the piano quartets of 1785 to the last solo sonata, Op. 111. The winter semester will pick up where the fall semester left off (hopefully ca. Op. 28), Emphasis will fall on the analysis and interpretation of finished works (rather than on compositional genesis). The main textbook will be Charles Rosen, Beethoven's Piano Sonatas: A Short Companion, to be supplemented by Lewis Lockwood, Beethoven: The Music and the Life, James Hepokoski and Warren Darcy, Elements of Sonata Theory (on reserve), and the instructor's ongoing translation of Jürgen Uhde's Beethovens Klaviermusik (available on CTools), among other readings. Grades will be based on in-class participation (performance will be encouraged), analytical essays (two for undergraduates, three for grad students), and (if need be) a final examination. The course is designed for undergraduates and graduates in music; undergraduates must have completed the music history core.

Special Course: The Music of Johannes Brahms (MUSICOL 407/507), 3 cr. hrs.  Prof. Wiley
Graduate students elect MUSICOL 507.

This 3-credit course is a selected survey of the music of Brahms, taking into account the genres to which he made significant contributions, together with the trajectory of his general style from youth to old age, and occasional context in the form of comparisons with the music of his contemporaries. Preparation for class involves study of the music in advance of lectures, including an understanding of the words of texted pieces. There will be two midterm examinations and a final examination, at which attendance is required—prospective students should confirm, in advance, their availability on examination dates. In addition, graduate students electing the course will be assigned to analyze a work of Brahms, the choice of which will involve conferral with the instructor, in a paper of 10-15 pages.

Special Course: Instrumental Music of the Renaissance (MUSICOL 408/508), 3 cr. hrs.  Prof. Mengozzi
Graduate students elect MUSICOL 508.

This course will concentrate on the repertory and performance practices of instrumental ensembles in the period 1450-1600, particularly wind bands. We will also study the repertory for solo instruments, such as lute and keyboard. Readings and assignments will deal with topics such as improvisation, tuning, arrangements of vocal music, manuscript and printed sources of instrumental music. A number of instruments from the Stearns Collection (copies of original instruments) will be available to those students who wish to take a hands-on approach to the subject. It is hoped that in-class performances on these instruments will be a routine part of the course. There are no pre-requisites for this class apart from having completed the MUSICOLogy 139-240 core sequence.

History of Opera 19th-20th Centuries (MUSICOL 414/514), 3 cr. hrs.  Prof. Geary
Graduate students elect MUSICOL 514.

This course provides an overview of the nineteenth- and twentieth-century Western operatic repertoire by considering roughly two dozen operas from Rossini to Philip Glass. Its aim is to highlight significant developments in the genre by exploring these operas within a broad musical, cultural, and historical framework. At the center of this exploration will be basic questions surrounding the relationship between music and drama as well as the manner in which this relationship has been approached by composers at different times and coming from diverse national or regional operatic traditions. Grading for this course will be based on class participation, two exams, and a research paper to be undertaken in consultation with the instructor.

Topics in Baroque Music (MUSICOL 420/520), 3 cr. hrs.  Prof. Stein
Graduate students elect MUSICOL 520.

This course is designed as an overview of selected topics in music of the seventeenth and early eighteenth centuries (roughly 1570-1750), but it is not designed as a strict survey of Baroque music. Particular emphasis will be given to the invention and definition of musical genres, the relationship of music to text, and the place and function of music (secular and sacred, vocal and instrumental, for court, chamber, church, and theater) in early modern society. In addition to studying music by such composers as Monteverdi, Schütz, Lully, Corelli, Vivaldi, Handel, and J. S. Bach, we will also include a special unit on music from Spain and its Latin American colonies in the 17th and early 18th centuries. This course also introduces
students to writings about music, musical sources, aesthetic theories of the period, and some issues of performing practice. Music will be considered as cultural and artistic expression in its historical framework. The work of this course consists of listening, score study, and reading. We will discuss the music in class, in some detail. Class attendance is required. Grades will be based on written work and class participation. MUSICOLOGY 420 may be used as an upper-level writing course, with permission of the instructor.

Music in the United States (MUSICOL 450/550), 3 cr. hrs. Prof. Clague
Graduate students elect MUSICOL 550.

Music in the United States is a lecture-discussion class open to both undergraduates and graduate students. The goal of the course is three-fold: it offers an overview of musical activity in what is now the United States of America, from the 1500s to the present; secondly, this survey examines the function of music in American life; finally, the course endeavors to place students into the role of historians to encourage a critical engagement with primary materials and their interpretation. Recognizing that courses on American classical music, jazz, rock and roll, musical theatre, and African American music are already taught in the School of Music, Theatre & Dance and that many American genres are part of virtually every student's experience, the instructor has designed this course with the hope of illuminating connections among these and other kinds of American music, as well as links among the musical traditions of Europe, Africa, Latin America, and North America. By looking at the whole of American music history in a single course, we can observe continuities and disjunctions that might otherwise go unnoticed. This course will use UM emeritus professor Richard Crawford’s textbook, An Introduction to America's Music, and its accompanying CD set. Taking performance, rather than composition, as its primary focus, the book examines five centuries of music making on the North American continent. We will supplement the book with a set of primary source readings that will serve as a springboard for discussion. Course work will include reading, close listening, musical and cultural analysis, discussion, class performances, and group projects, including an oral history interview for the Living Music website of the School’s American Music Institute. Students will present their interpretive work in short papers and select from a range of options for a final, original research project.

Medieval Music (MUSICOL 477/577), 3 cr. hrs. Prof. Borders
Graduate students elect MUSICOL 577.

This lecture / discussion course will examine devotional and secular music composed and performed between 700-1400 C.E. It will be organized around the five most important sites of medieval musical activity—the monastery, the castle, the cathedral, the urban fair, and the palace. Students will be asked to prepare for lectures and follow-up discussions by completing assigned reading (on reserved and on the web) and listening assignments (on-line and on reserve). They should expect two 15-20-page papers (topics to be developed with the instructor) and two essay examinations at mid-term and final. This course is intended for upper division music undergraduates (400 level) and music graduate students (500 level); familiarity with modern musical notation will be assumed.

Special Course: Arts, Patrons, Courts in Early Modern Culture (MUSICOL 505.002/605), 3 cr. hrs. Prof. Stein
meets together with HISTART 689.003 and ROMLANG 500)

Note: enrollment limited to twelve.

This course is a seminar devoted to exploring the role of private patrons, institutional patronage, and the commercial market-place in the production of works of music and art. It is designed for graduate students interested in reading and writing about the patronage and production of music, the visual arts, architecture, and theater in the early modern period, as well as studying pieces of music and works of art. The course is open to scholars and performers. We will explore the role of individual patrons and institutional patronage, public and private, in early modern societies, through careful case-studies of patrons, producers, artists, and performers, male and female, in selected times and places. Our work seeks to better understand systems of production as well as the variability and complexity of relationships between patrons/producers and artists/composers/performers in Europe and Latin America in the period roughly 1500-1750. Our first set of readings will include groundbreaking patronage studies from our several disciplines, as well as readings concerned with methodology, theories of patronage and production, the economics of the arts, and the politics of the arts in early modern society. Following this initial period of general readings, the course will be organized around particular times and places (along with relevant musical, theatrical, and artistic repertories), with readings from successful case studies. Students will be introduced to and have the chance to work with various kinds of primary sources—archival documents (inventories, notarial documents, household accounts, private letters, etc.), printed texts, theatrical manuscripts, musical scores, images, and so on. Our understanding will be enriched by several guest presentations by MEMS faculty on
their own case studies. Our work will focus on Florence (and possibly other Northern Italian centers), Rome, Naples, Versailles and Paris, Madrid, Lima, and London, with possible study of other sites, depending on student interest and linguistic preparation. The work of the course will include assigned readings, listening (and score study for those in music), study of visual images, literary texts, and so on. Attendance and class participation are required.

Special Course: Approaches to Cultural History and The Cultural History of Music (MUSICOL 506/606), 3 cr. hrs.  Prof. Fulcher

How does one write the history of a musical, artistic, or other cultural object? What are the historical premises, intellectual goals, and theoretical foundations that underlie such studies? More specifically, how do we integrate the diachronic and synchronic dimensions, or the internal developments with the language or field with forces extraneous to it from other cultural areas or from social and political developments around it? This seminar, which will be primarily a reading and discussion course, will begin by considering these questions from the perspective of the great cultural historians of the past—from the 19th to the early 20th century, and will then trace the more recent developments in the field—the influence of the "Annales school," of symbolic anthropology, of the "linguistic turn"—and other currents that have had an impact on such studies in the past several decades. It will then turn to the examination of how these developments have been reflected in MUSICOLogy and ethnoMUSICOLogy in recent years, particularly as MUSICOLogy has once again attempted to reintegrate music into the larger "cultural landscape," premised upon the belief that music can both illuminate this context and can itself be further illuminated by it.

Introduction to Ethnomusicology (MUSICOL 547), 3 cr. hrs.  Prof. Lam

This course will examine ethnomusicology issues and methodology in two stages. The first will survey seminal publications of the discipline. The second will focus on current debates on music as a discourse. Students will be required to critically read a substantial amount of ethnomusicological publications.


This seminar centers on the topic of national identity as applied to and expressed by music of the United States. The course covers a wide spectrum of music-making, ranging from Amy Beach and Charles Ives to George Clinton and Los Lobos. Students will gain familiarity with scholarship on musical nationalism and learn to apply these varied methods. While the course centers on American music, its theoretical scope is designed to be useful for specialists in other musical traditions. Coursework includes reading, listening, short response papers, class discussion, and a research paper.

Seminar in Ethnomusicology: “Music, Ecstasy and the Brain” MUSICOL 748, 3 cr. hrs.  Prof. Becker

This course will explore the phenomenon of musical ecstasy from the perspectives of cultural context, musical structures, the phenomenology of ecstasy, and the neurophysiology of ecstasy. The course will include readings from neuroscience, ethnomusicology, psychology, and anthropology as well as readings on the specific rituals to be discussed. The specific rituals that will be included in the syllabus are 1) Sufi Muslim ceremonies from Pakistan and North India, 2) a Hindu ceremony from Bali, Indonesia, and 3) a Pentecostal Christian liturgy from Michigan. Students interested in the intersection between music, emotion and neuroscience are particularly welcome. Students will be graded on class participation, weekly papers, listening quizzes, and a final paper.

Colloquium in Ethnomusicology (MUSICOL 760), 3 cr. hrs.  Prof. Becker

In the winter semester, this course is focused on current issues in the discipline of Ethnomusicology. Each week we read a current article or book chapter and discuss the content and the issues raised in each reading. There are no papers or exams, but students are expected to participate actively in discussions. This course is required for graduate students in Ethnomusicology. Other students with some background and a keen interest in the intellectual issues of the field are also welcome by permission of instructor.
Vietnamese Music Ensemble SEAS [South East Asian Studies] 450, 2 cr. hrs.  
Dr. Nguyen Thuyet Phong, Instructor

This is a special one-semester ensemble course offered through the Center for World Performance Studies and hosted by the Department of musicology. It is designed to teach beginning students the basics of performing Vietnamese traditional and folk music. Students will learn to play any of three instruments, the dan bau (monochord), dan tranh (seventeen-stringed zither) and dan nguyet (moon-shaped lute), both individually and as part of an ensemble. No experience with Vietnamese music or language is required and students of all disciplines are welcome to join.

MUSICOLOGY COURSES FOR NON-MUSIC MAJORS AND LS&A MUSIC CONCENTRATORS

Special Course: Music in Medieval Culture (MUSICOL 131), 3 cr. hrs.  
Prof. Borders

Some scholars argue that music not only influences our perceptions of the contemporary world, but also serves to construct it through social messages the music encodes. This lecture/discussion class seeks to adapt this way of thinking to the music and social rituals of the Middle Ages. Focusing on five sites of medieval musical activity—the monastery, the castle, the cathedral, the urban fair, and the palace—participants will examine the music as well as medieval and modern discourses surrounding it. Students will be asked to prepare for discussions by completing reading, web-based visual, and on-line listening assignments. They should expect two 12-15-page papers and two essay examinations at mid-term and final. This introductory course is intended for non-music majors; familiarity with modern musical notation is not expected.

Special Course: “Revolutionary” Opera (MUSICOL 305), 3 cr. hrs.  
Prof. Wiebe

Visiting Prof. Heather Wiebe (hwiebe@umich.edu)

This course looks at 19th-century opera through the lens of political revolution. From Beethoven’s Fidelio to Verdi’s Don Carlos, the 19th-century operatic stage was full of political intrigue, and peopled by tyrants, enslaved communities, and insurgent heroes. We will look closely at a small group of operas in the context of French, German, and Italian revolutionary politics, thinking carefully about the links between the operatic stage and the world of political action. Readings will include sources on individual operas as well as more general historical and literary studies. Under the broad theme of revolution, we will address topics such as gender and the revolutionary hero, representations of kingship, citizenship, landscape, nostalgia, and constructions of the crowd. The course will also provide an introduction to 19th-century operatic forms and conventions. Evaluation will be based on participation and three short papers. (This course is for non-music majors and fulfills the third-year writing requirement for music concentrators in LSA.)

MUSIC THEORY

Advanced Analysis of Tonal Music (THEORY 430), 3 cr. hrs.  
Sec. 1 Prof. Guck  
Sec. 2 Prof. Wayne Petty

Undergraduate students only.
Prerequisite: THEORY 250 or 259.
In-depth analysis emphasizing elements of structures evident in various important examples, offering a variety of analytical problems; readings on tonal forms.

Analysis of Modernist Music (THEORY 433/533), 3 cr. hrs.  
Sec. 1. Prof. Hubbs  
Sec. 2. Prof. Satyendra

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 music using varied repertoire and varied aural and analytical approaches.

Analytical History of Jazz (THEORY 436/536), 3 cr. hrs.  
Prof. Dapogny

Graduate students elect THEORY 536.
Prerequisite: 250 or equivalent.
Treats the evolution of jazz in the United States through the 1940s. Aural tradition of music and the creation of musical scores for works available only on record; analysis of sheet music, autographed scores, first editions, etc., in order to induce theory of the evolution of musical styles in jazz.
Analysis of Eighteenth-Century Contrapuntal Works (THEORY 443/543), 3 cr. hrs.  
Prof. Korsyn  
Graduate students elect THEORY 543.  
Prerequisite: 542.  
Moving ahead in analysis and practice of craft to sophisticated settings of 18\textsuperscript{th} century contrapuntal forms, especially with the creation of fugues in the styles of representative composers. Pedagogical treaties of that era as well as contemporary scholarship are dealt with in analytical and creative tasks.  

SPECIAL STUDIES: (THEORY 460/560), 3 cr. hrs.  
Prof. Satyendra  
Graduate students elect THEORY 560.  
Prerequisite: Permission of instructor.  
This interdisciplinary course will be of interest to students who enjoy music, mathematics, and good reading. It will be of special interest to students planning to pursue music theory research. During the semester we will consider the main ideas and analyses in David Lewin’s book, \textit{Generalized Musical Intervals and Transformations}. This enormously influential book is regarded as a classic by scholars in music philosophy, theory, and analysis. Listening activities will include music by Bach, Mozart, Beethoven, Chopin, Brahms, Wagner, Schoenberg, Bartók, Webern, and Carter. We also will devote some attention to early music, rock, jazz, and world music. Assignments will involve book and article readings, brief music analyses, and the occasional problem set. At the end of the term each student will write and present an original music analysis that has a mathematical component. The mathematics prerequisites are high-school algebra and some experience in reading proofs.  

Analysis of Tonal Music (THEORY 461), 2 cr. hrs.  
Sec. 1. Prof. Mead  
Remedial review course for graduate students.  

Project in Tonal Composition (THEORY 552), 2 cr. hrs.  
Prof. Chuck  
THEORY MAJORS ONLY.  
Creative work to model traditional composition forms, with careful attention to development processes attendant to the common practice period.  

Prof. Fournier  
This course is designed to examine music scholarship as a sociological enterprise in which scholars engage with each other not only in their mutual search for the meaning of music works but, more broadly, to determine how those meanings might be attained and described to others in the field. We will proceed from the basic premise that the field, itself, is a social construct that arises from agreements made between scholars on what will constitute the focus of their research and how that research will be performed. However, our study will not limit itself to the sociology of music theory. We will also examine the impact made upon our work from other social fields that we inhabit – that is, from our “everyday” experience of music as it might be shaped and influenced by listeners with whom we interact in other (i.e., “non-scholarly”) areas of our lives.

This type of study has rarely been undertaken in relation to music scholarship, and so we will draw the bulk of our readings from outside the field. Our quest to understand the “everyday” and “professional” conditions under which theoretical research is performed, and to evaluate how those conditions shape the research that we perform as theorists, will take us into such disciplines as philosophy, sociology, literary theory, and cultural studies. In the first half of the course, we will focus upon work drawn from some of the pioneers in the area of the sociology of knowledge (Max Scheler, Emile Durkheim, Karl Mannheim) and we will subsequently examine readings drawn from scholars who have built upon this earlier work (Peter Berger, Pierre Bourdieu, Paul Feyerabend, Michal Foucault, Ian Hacking, Thomas Kuhn, Bruno Latour, Thomas Luckmann, John Searle). These readings will help us to frame a sociological model through which to re-evaluate how scholarship is performed under the rubric of “music theory.” In the second portion of the course, students will turn a sociological eye towards a selection of representative writings drawn from across the field of music theory.