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. Courses for non-music majors are also included.

Classes are subject to change or cancellation.

For meeting times and place, please see the UM Schedule of Classes at <ro.umich.edu/schedule>

Composition (COMP)
Dance (DANCE)
Ensemble (ENS)
Musicology (MUSICOL)
Music Education (MUSIC ED)
Music Performance (MUSPERF)
Music Theory (THEORY)
Performing Arts & Technology (PAT)
Piano (PIANOLP & FPIANO)
University Arts (UARTS)
COMP 222, 3 cr. hrs. - Prof. Roshanne Etezady  
**Introduction to Elementary Composition**

For non-music majors 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. Student creative projects receive individual attention. No prerequisites, but the ability to read music is strongly recommended.

COMP 422, 3 cr. hrs. - Prof. Bright Sheng  
**Creative Composition**  
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.

COMP 416, 2 cr. hrs. - Prof. Erik Santos  
**Seminar in Electronic Music**  
Prerequisites: COMP 415/515

Composition 416 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, in search of new sounds, thoughts and arrangements. Over the course of the semester, students will present their work in various stages of completion, and receive/offer creative feedback. Graduate students elect 516.

COMP 526, 2 cr. hrs. - Prof. Erik Santos  
**Adv Seminar in Electronic Music**  
Prerequisites: COMP 416/516

Composition 526 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, in search of new sounds, thoughts and arrangements. Over the course of the semester, students will present their work in various stages of completion, and receive/offer creative feedback.

COMP 233/433, 2-3 cr. hrs. - Prof. Erik Santos  
**Special Topics – Open Mic Seminar**  
No Prerequisite

Composition 233/433 is a Special Topics class designed around the special artistic interests of each member of the Composition Faculty. This term, the class will be *Open Mic Seminar* led by Erik Santos.
The Open Mic stage is a brave place where amateurs become professionals, and professionals become amateurs. Seasoned and resilient performers like Prince and Louis CK have been known to return again and again to Open Mics in order to restart “from zero” and develop brand new material in front of new crowds. Lots of folks focus intensely on their “A-plans” in school, though essential “Eureka!” moments often happen on the side stages (during fun, or during the sudden need for a “Plan B”).

This class will help develop your skills as a performer (solo and accompanimental), composer/arranger, and leader/follower. Stage management skills, rehearsal skills, adaptability, interdisciplinarity, ensemble building, and audience building will all be brought into focus. Each class will be a performance/feedback session, and each participant will be expected to experiment with new creative and collaborative avenues throughout the term.

**DANCE**

**100 Introduction to Dance** (1 credit)

Introductory studio dance courses provide instruction in technical and creative aspects of a variety of dance genres. Each section under this course listing is devoted to a different dance genre. Section/genres include: contemporary/modern dance; ballet; jazz; hip hop; and special topics such as dance improvisation. In each of these sections, principles of alignment, rhythmic and spatial awareness, dynamic, flexibility, and strength are investigated as foundations for freedom of expression. Very brief reading and writing assignments, as well as performance and video viewing and analysis, inform the work in the studio. Courses culminate in the sharing of technical accomplishments and creative work. Taught by Dance MFA Graduate Student Instructors.

**100.004 Modern Dance with Latino Influences** (1 credit)  
S. Torijano

Bienvenidos! (Welcome)! Start your week on Monday (and Wednesday) at 10:10 dancing to the sounds of Latin American music such as Mambo, Merengue, Bolero, and Salsa; mixed with contemporary dance styles. Learn about the origins of these rich musical styles, broaden your knowledge and find new ways to identify with Central and South American music, poetry, literature and the visual arts.

**100.005 Intro to Performance** (1 credit)  
A. Evangelista

The gaining of presence, awareness, and concentration are taught in a supportive exploration to establish individual best practices. Develop basic dance and performance skills that explore projection and the relationship between audience and performer. This class offers an introduction to the fundamentals of performance and the performer’s tools onstage and off.
100.007 Brazilian Zouk (1 credit) S. Schiff

Brazilian Zouk is a beautiful and fun partnered social dance originally based on Lambada and adapted to fit the Caribbean Zouk rhythm. Since the 1990s, it has drawn on other Brazilian social dance forms (Samba de Gafieira, Forró), concert dance traditions (Ballet, Jazz, Hip Hop) and other elements and tools it picked up as it became a global phenomenon with local communities and international festivals all over the world. It is most identifiable by its luxurious and sometimes dramatic head movements, flowing footwork, and prioritization of connection and community both on the dance floor and off. In this class, we will learn the fundamental movements of both Traditional/Rio Style Zouk and Zouk-Lambada, head movement, dance floor etiquette, development of personal style, history and Brazilian culture, as well as a fun choreographed routine introducing students to advanced movements. Students will be required to attend at least one local community event (free and open to the public) and write a reflection paper in addition to attending Dance Department classes to gain field experience. At the end of the term, students will have all the tools they need to attend a Brazilian Zouk social dance party anywhere in the world.

100.009 Yoga (1 credit) K. Hirina

Yoga class is a sequence of asanas (postures) performed in a flow. Though we will be moving through postures, there will also be time for detailed alignment instructions. This information will be helpful in your future yoga practice at yoga studios. This class offers both a sense of physical challenge, but also restorative effect allowing the body to open and soften while the mind gets a chance to escape the stress of school requirements. The yoga space offers you the chance to focus on yourself for 50 minutes, tuning into your emotional, physical, and mental states, while learning tools to find relief from daily stressors. Though the main portion of the class is a physical experience, it is also a practice that unites one’s body, mind and spirit by quieting the mind and creating a sense of peace through physical movement. The class will always end with a short meditation. Due to its experiential form, regular attendance is required.

100.013 Intermediate Ballet (1 credit) N. Reehorst

This course is designed for non-major students who have a basic understanding of ballet technique. Students enrolling in this course will have completed Intro to Ballet or have previous ballet experience outside of the University.

100.014 Intro to Pilates (1 credit) M. Bascom

Pilates is a physical training practice created by Joseph Pilates in the 1920s that is designed to develop balanced strength and flexibility while maintaining a focus on postural alignment and body awareness. This course will be an introduction to the exercises of the Pilates Method and will also involve elements of basic anatomy and kinesiology. Designed specifically for students, course content will include exercises that will serve the studying-
body with a special focus on strengthening spinal extensors and lengthening the body's backline. Great for student-athletes and artists looking for a course to balance a training regimen, this course will help students identify personal practice methods to take with them beyond the semester. Most importantly, this class is a practice, a tune into one's own body and develop greater kinesthetic awareness within the Pilates method.

128/228/328/428 Dance Laboratory (1 credit)

Sec. 001 – Ballet Lab (also includes 511/611 Sec. 003), Sec. 002 – Modern Lab (also includes 513/613 Sec. 003), Sec. 003 – Improvisation Lab, Sec. 004 – Yoga Lab

Students will have the opportunity to learn other methods and styles of dance. Courses vary each term and may range from Yoga and Somatic Practices, Partnering, Solo Performance Practices, and Master Classes by Guest Artists.

246 The Development of Music in Dance (3 credits)  C. Matijas-Meccca

The study of the musical scores will be approached through their choreography(-ies), movement vocabulary, and staging. Students will be exposed to western concert dance practices through the musical scores for which they are created.

262 Congolese 1 (1 credit)  J. Sompa

Study of traditional dances of the African Congo.

348 Africanist Traditions (3 credits)  R. Wilson

This course examines the history and influence of African American vernacular dance and performance traditions upon American popular, concert, and commercial dance performance, beginning with black-faced minstrelsy and ending with 20th century traditions such as hip hop. It will bring forward and clear retention of Africanist culture rooted deeply in the American Aesthetic, as evidenced in the work of such major choreographers as George Balanchine, Alvin Alley, and others.

442 Screendance (3 credits)  P. Sparling, T. Sarris

Collaborations in Media introduces the hybrid fusion (also called Videodance or Dance for the Camera) of movement, camera work and editing on Final Cut Pro. A highly interdisciplinary course that attracts students from Dance, Performing Arts Technology, Art and Design, and Screen Arts and Culture, it challenges students from diverse disciplines to compose short works for the screen in a series of 5-6 assignments. The course hosts an Annual UM Dance on Camera Festival of works curated from that year's New York Dance on Camera Festival at Lincoln Center.
Every time Beyoncé struts across the stage, punctuating her steps with swings of her hips, she uses her body to make a statement about gender and sexuality, potentially reshaping expectations about how a black, female, American body should and can move. Studying gender and sexuality through dance and performance foregrounds questions about embodiment that run across feminist and queer theory, as well as dance and performance studies. This graduate and upper-level undergraduate seminar will look at representations of gender and sexuality across a variety of sites from ballet to modern dance, the concert stage to the music video, and Broadway to avant-garde solo performance. Although our primary frames of analysis will be gender and sexuality, we will work from the premise that these questions can never be considered separately from questions of race, class, and nationality, among other vectors of identity.

The course will include a survey of relevant historical and contemporary literature at the intersection of dance, performance, queer and feminist theory, as well as in-depth analysis of live and archival performances. Prior experience with dance and performance is not required, since a central goal of the course is for everyone—no matter the place from which you begin—to develop vocabulary and strategies for discussing the relationship between gender and sexuality and physical performance. Students will be evaluated on their participation in discussion and in embodied exercises, as well as their successful completion of written and performance-based assignments. In this mix of modes of engagement lies the course’s commitment to feminist methods: we will work together to explore multiple ways of knowing and engaging with the world and one another.

542 Screendance 1: Collaborations in New Media (3 credits)  P. Sparling, T. Sarris

This course introduces the fusion of movement, camera work, and editing on Final Cut Pro. An interdisciplinary course that attracts students from Dance, Performing Arts Technology, Art and Design, and Screen Arts and Cultures, it challenges students from diverse disciplines to compose short works for the screen in a series of 5-6 assignments. Informed by class screenings of student assignments, professional works and historically significant films and videos, the course develops confidence and skills in the making of screendance and criteria for evaluating this relatively new but increasingly visible art form. The course hosts an annual UM Dance on Camera Festival of works curated from that year's New York Dance on Camera Festival at Lincoln Center.

642 Screendance 2: Advanced Projects & Productions (3 credits)  P. Sparling, T. Sarris

Building upon the editing and camera skills, and creative research acquired in 542 Screendance 1, (prerequisite), this course challenges the student to propose three projects ranging from work for the screen, work for gallery or installation, and work for integration into live performance. In collaboration with faculty advisors and chosen venue, the student will then select one proposed project for completion and final production. Students are strongly encouraged to submit work(s) to festivals and/or present finished work(s) to audiences in innovative formats.
ENSEMBLE

ENS 360, 1 cr. hr.
D. Wilson
Campus Jazz Ensemble
Non-music majors only.

Jazz ensemble for non-SMTD majors. The ensemble performs one campus concert per semester.

ENS 462, 1–2 cr. hrs.
R. Hurst
Small Jazz Ensemble
By audition.

Six to eight groups (of five or six members each) perform standard and contemporary jazz repertory. The groups perform regularly in public.

ENS 467, 1–2 cr. hrs.
M. Kirschenmann
Creative Arts Orchestra
Prerequisite: JAZZ 470 or permission of instructor.

A largely improvisation-based group that invites interaction with other performance fields such as dance, theatre, and music technology.

MUSICOLOGY

Prof. Megan Hill
Musicology 405/505: Music in Contemporary Japan
TTH 1:00-2:30, Moore 2020

Music in Contemporary Japan is a survey of musical practice in present-day Japan, broadly defined. The course will give students a nuanced understanding of music in Japan today by exploring diverse genres and styles, including Japanese traditional, folk, popular, and art music. In addition to teaching students to recognize and discuss stylistic features of various musical practices, the course will emphasize their historical roots and influences, and their cultural context in globalized 21st-century Japan. This course seeks to build tools for research and critical analysis of music and globalized contemporary culture that encourage students wishing to look beyond the Japanese context. Accordingly, students will be asked to identify connections between musical and sociocultural issues studied in the course, as well as more local and personal phenomena in their own lives and communities. To develop these
skills, students will read and consider relevant academic literature, identify and critically discuss listening examples, and complete a major research project consisting of an end-of-term class presentation and original research paper.

Prof. Lester Monts  
Musicology 406/506: Organology: Musical Instruments of the World  
MW 1:00-2:30, Moore 2020  
The course introduces students to a broad range of issues in the field of organology—the study of musical instruments. The main emphasis will be on historical aspects, acoustical phenomena, classification taxonomies, and physical typologies of musical instruments in both non-Western and Western cultural contexts. The course practica will involve hands-on exercises and exhibit display techniques using the vast resources contained in the Stearns Collection of Musical Instruments.

Prof. Meilu Ho  
Musicology 407/507, section 1: Music and Mobility – Global Diasporas Making Sense and Sound  
TTH 2:00-3:30, Burton Memorial Tower 706  
*Music and Mobility—Global Diasporas Making Sense and Sound* seeks to challenge the boundaries of the modern nation-state to chart a musical map of the world that reflects the movements of human beings across the globe. Much of the contemporary world is constituted of diasporic societies. Global trade, slavery, imperialism, colonialism, wars, and the search for better lives have forcibly moved people as well as driven others to move voluntarily. We wish to understand how migrants, both old and recent diasporic peoples, have engaged creatively, through music, with their surroundings to make new selves and new lives; wherever they have found themselves. Outstanding examples will be chosen from the African, Arab, Asian, Jewish, and European, diasporas worldwide. This course aims to further our understanding of the ways in which human beings survive and evolve by creating and consuming new musical and aesthetic worlds for themselves—how they make sense and create place through sound. Course assignments will be: three discussion and response papers based on the readings, and a final exploration, paper, or performance. This final project may consider a people and a music that personally relevant for you, or examine another diasporic society and its music that you find particularly engaging.

Prof. Steven Whiting  
Musicology 407/507, section 2: The String Quartets and String Quintets of Mozart  
MW 1:00-2:30, Moore 2026  
“Haydn showed Mozart how to write string quartets; then Mozart showed Haydn how string quartets ought to be written.” One still encounters this statement; the present course should put students in a better position to judge whether it is true. While due attention will be given to the relevant historical and social contexts, the chief matter of the course will be the string quartets and quintets of Mozart, and the creative “dialogue” between Haydn and Mozart as composers of such chamber music will be an important topic. There is no other textbook than the scores. Our analytical frameworks will range from Leonard Ratner and Charles Rosen to William Caplin and James Hepokoski/Warren Darcy. Grades will be based on in-class
participation (performance will be encouraged), analytical essays (two for undergraduates, three for grad students), and a final examination. The course is designed for undergraduates and graduates in music; undergraduates must have completed the core sequences in music history and music theory.

Joseph Lam  
Musicology 408/508; Chinese music: Hands-on Studies  
TTH 2:30-4:00, Moore 202

This is an experimental and hands-on course on Chinese music and culture for students with no prior experience with China. Students will study a small repertory of selected Chinese musical masterpieces, analyzing their scores, reading about their composition and performance processes. Students will learn, from visiting artists, singing Chinese songs, arias, and playing Chinese musical instruments. Course assignments include: arrangement of a piece of Chinese music into a work for a Western musical instrument, its performance by the student, and a research paper on the Chinese piece and its arrangement for Western music performance.

Prof. Gabriela Cruz  
Musicology 414/514 The History of Opera (Nineteenth and Twentieth Centuries)  
MW 8:30-10:00, Watkins Hall

A history of opera after 1800, addressing the centrality of the artform to western modernity. The course centers on the study of a chosen repertory, exploring the ways in which operatic music and song function as significant media for the articulation of subjectivity, gender, identity, as well as of history, memory, morality, truth, myth, music itself, and the value of art.

Prof. James Borders  
Musicology 417/517. History of Jazz  
TTH 12:30-2:00, Burton Memorial Tower 706

This lecture / discussion course surveys the history of Jazz music from its roots to the present, covering a broad range of styles. Particular attention will be paid to pivotal figures. Representative audio and audio-visual recordings will be analyzed, discussed, and connected to related trends in music and the broader culture. Contexts and practices of performance and recording will also be examined. Outside class, students should expect to attend live Jazz performances (when possible), listen to recordings, read and write about the artists and their approaches. The course’s main objectives are to increase students’ appreciation, understanding, and enjoyment of Jazz music; identify key developments in Jazz history; sharpen listening skills; and develop useful approaches to analyzing, discussing, and writing about the music and its place in history and culture.

Students enrolling in the course should expect regular reading and music-listening assignments, periodic quizzes, brief in-class and online writing assignments, midterm and final examinations, and two papers.
Prof. Louise K. Stein  
**Musicology 420/520: Topics in 17th and 18th Century Music**  
*TTH 2:30-4:00, Moore 3213*  
This course will provide an opportunity to engage with selected musical repertories and genres of the seventeenth and early eighteenth centuries (roughly 1570-1750). It will not offer a strict or complete chronological survey. Particular emphasis will be given to the invention and definition of musical genres, the development of an expressive musical language and conventions, 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 music by such composers as Monteverdi, Lully, Corelli, Vivaldi, Handel, and J. S. Bach, the course will also include two special units: one will focus on the Roman baroque (“Corelli and Friends”) with music by Corelli and Alessandro Scarlatti, while the other will bring in music from Spain and its Latin American colonies. To some extent, our focus will depend on the interests of the students in the class. The course will also introduce students to writings about music, primary musical sources, aesthetic theories of the period, and some issues of performing practice.  
The work of this course consists of listening and reading. Music will be discussed in class, in some detail. Class attendance is required. Grades will be based on written work and class participation.  
Students from outside the SMTD with an interest in early modern cultures are encouraged to enroll.  
MUSICOL 420 may be used as an upper-level writing course, with permission of the instructor.

---

Prof. Gabriela Cruz  
**Musicol 424/524 The Art Song**  
*MW 11:30-1:00, Moore 2020*  
Philosopher Roland Barthes once described the art of song as a “moment of civilization” that is now past. Barthes insight will lead us through the examination of a number of representative Lieder and mélodies that illuminate the core of this “moment.” We will consider how, after 1800, art song traces an impetus towards expression that is essentially modern. The following topics will be addressed in detail: the nature of music, the romantic metaphysics of sound, ideas of musical representation, the relationship of music and words, forms of expression and musical style.

---

Prof. Christi-Anne Castro  
**Musicology 605: Fieldwork and Ethnography in Ethnomusicology**  
*TTH 11:30-1:00, Moore 2020*  
This course offers an introduction to methodologies of fieldwork and ethnographic writing for projects with a musicological focus. Throughout, students will engage with projects of their own design that include interviews, attending events, using recording equipment, taking field notes, and experimenting with prose. The class also involves extensive reading and discussions of texts on the nature and challenges of fieldwork and ethnography.
Prof. Louise Stein  
Musicology 606: Early Modern Voices  
TTH 11:30-1:00, Moore 3213  
This seminar about “Voice” in the early modern period looks into voice, voices, and singing as described by writers, depicted by artists, feared by moralists, controlled, suppressed, or censored by authorities, exploited and appreciated at courts, chapels, and in theaters, and presented by composers and performers. How and where were voices heard, and how did singing transform the perception or interpretation of what could also be recited, read out loud, or parsed silently? Seminar participants will learn about how singers sang and why certain voices and vocal types were especially valued. We will read about private versus public voices, gendered voices and prohibited ones, always alert that contrasting cultural understandings, restrictions, and valuations were attached to low and high voices, both male and female, in different cultural and linguistic traditions across the geography of Europe and the Americas.

A busy marketplace for professional singers developed in the early modern era. We will study the voices and repertory of individual singers, follow their employment in choirs or as soloists, and trace how singers collaborated and shaped the creative work of composers. Materials for scrutiny include both primary sources (unpublished music in manuscript, unpublished archival documents, poetic texts, and printed libretti) and secondary sources (published scores and dramatic texts, as well as readings from a class bibliography that includes pertinent essays from fields beyond music).

This seminar is open to all---scholars, early music enthusiasts, performers, singers, accompanists, composers, and music theorists. Graduate students from outside the SMTD with an interest in early modern culture are warmly encouraged to enroll as well.

Class discussion is essential within the format of the seminar. The work of the course consists of listening to music, studying images and scores, and reading. Grades will be based on written work, seminar presentations, and class discussions.

Prof. Stefano Mengozzi  
Musicology 642: The Post-Tridentine Motet: Palestrina, Victoria, Lasso  
MW 8:30-10, Moore 3213  
The course explores the genre of the motet in the late-16th century from a variety of perspectives that range from religious and social function (liturgical, devotional, ceremonial), to strictly musical (harmony, texture, rhetoric, text/music relationships, etc.). Although we will concentrate primarily on the motets by Palestrina, Victoria, and Lasso, our analyses will occasionally involve the works of other authors from that period, as well as other musical genres. In addition, the course will provide an opportunity to examine the merits and the shortcomings of current music-analytic approaches to Renaissance music. In turn, the increasing number of available recordings of this repertory will enable participants to engage in fruitful discussions of issues of musical performance. A course pack containing a representative sample of motet scores will be made available at the beginning of the term. For doctoral students only. Renaissance Music (578) is not a pre-requisite for the course.
MUSIC EDUCATION

MUSED 470/570, 2 cr. hrs.  C. Conway
Teaching Private Lessons to Middle and High School Students

Teaching Private Lessons to Middle and High School Students is designed for music performance students who are preparing to teach private instrument and voice lessons to middle school and high school students. Topics include: child and adolescent development, musical development, movement, rhythm and rhythmic notation, aural skills and tonal notation, creative musicianship, musical sensitivity, preparing students for solo and ensemble, and logistics of private studio teaching.

MUSE 501, 3 cr. hrs.  M. McCarthy
Psychology of Music Teaching and Learning

Psychology of Music Teaching and Learning addresses topics related to music and human consciousness and behavior, drawing on perspectives from music cognition, perception, psychometrics and related studies. The course is designed to introduce students to the field of psychology of music and music teaching and learning, and to identify developmental, social, cognitive and cultural constructs underlying music practices and cultures. Emphasis is placed on expanding and deepening perspectives—through critical readings from a variety of disciplines, seminar discussions, written reflections on selected topics and an in-depth study of a topic.

MUSIC PERFORMANCE

MUSPERF 412 - two sections: M/W 8:30-9:30 and T/Th 9:00-10:00
Yoga for Performers
R. Swedberg
1 Credit hour
Balancing body, mind, and spirit for optimal performance

Yoga is an ideal practice for singers, actors, instrumentalists and dancers, as it is based on breath, which fuels and informs performance of all types. Students from other majors are performers in their own ways too, and while the class was originally developed for performing artists, the process is easily applicable to all who think of themselves as performers.

Opera Director and Associate Professor of Music Robert Swedberg is a Certified Yoga Instructor, registered with Yoga Alliance. He has developed a yoga program featuring elements from several different yoga styles, additionally supported by music and drama pedagogy. The class provides a balance of physical and mental conditioning that best suits the special needs of performers, while avoiding those elements of yoga practice that might be
less possible, or less likely to benefit them. This class is designed to accommodate those who are new to yoga practice, as well as those with some experience.

YFP meets for an hour, twice weekly, (Monday and Wednesday 8:30-9:30 a.m. OR Tuesday and Thursday 9:00-10:00 a.m.) in the beautiful Cady Room in the Stearns Building (Baits and Broadway - North Campus). Interested parties may take a sample class, by permission. (swedberg@umich.edu) Also visit this website for more information: www.yogaforperformers.com

---

**MUSIC THEORY**

**THEORY 436/536 – Analytical History of Jazz**  
J. Dapogny

Prerequisite: Music Theory 250, Jazz 221, or equivalent. Treats the evolution of jazz through the 1940s. Aural transcription of music and the creation of musical scores for works available only in recorded form; analysis of sheet music, autograph scores, first editions, etc., in order to help theorize the evolution of musical styles in jazz. Discussion of major artists, media, and cultural centers where jazz thrived in its early decades. Graduate students elect Music Theory 536.

**THEORY 440/540-Modal Counterpoint, 3cr. hrs.**  
P. Schoenfeld

With the sixteenth century arose the golden age of vocal polyphony-- a musical plateau of settled taste and agreed upon standards. Style and content are in accord, the vertical and horizontal aspects reconciled.

The attractions of this period are not on its surface, but are appreciated by the conjunction of intellect, emotion, and physical action, viz. score study, listening, and singing. We commence with creating good melodic lines and reviewing the ‘five species’ (16thcentury style). With this we’ll be equipped to compose two and three voice motets à la Orlando di Lasso, and will culminate with a four or five-voice motet emulating the elegance of Palestrina.

**THEORY 460/560 - 3cr. hrs.**  
W. Everett

Analyzing the Music of the Beatles

Prerequisites: MT 240, 250. (Graduate students register for MT 560.) This course for upper-level music majors will examine the Beatles’ recorded legacy from Quarry Men days to break-up, including studio outtakes, live performances and films, as well as finished masters as source material. The course will take a chronological tack in order to trace the group’s musical development and stylistic phases. Students will concentrate on learning how to combine understandings of instrumentation, form, rhythm, melody, harmony, counterpoint, recording engineering, and text-
setting. Assignments, exams and a term paper will be based on readings, listening, analysis, and interpretation. The class will meet on Mon and Weds, 1:00 - 2:30.

THEORY 460/560 - 3cr. hrs.  
Theory and Analysis of Indian Classical Music  
S. Mukherji

This course is about the rāga-based classical music of North India, also known as "Hindustani" music – one of the great art music traditions of the world. Our focus this semester will be twofold: we will first spend some time studying intensively the practice of North Indian classical music, to develop our ears and minds as listeners and makers of this music. For this we will focus on developing musicianship skills in this idiom, through exercises in ear-training, improvisation, and transcription. Then we will use this practical knowledge of how rāga music works to theorize about, and analyze, rāga performance – for which we will also utilize, and challenge whenever necessary, the concepts we have learned as students of Western music theory. In this manner, the course will provide a rigorous introduction to the basics of North Indian classical music, but it will also bring North Indian music into dialogue with Western music, and therefore allow us to ask some deeper questions about how humans are musical across cultures. We will explore all of the above through readings from different texts, assignments and exams, and a final course project. Graduate students elect Theory 560.

THEORY 460/560, 3 cr. hrs.  
Analyzing Mozart’s Operas  
N. Martin

This course provides an introduction both to Mozart’s operas from Idomeneo to Die Zauberflöte and to their analytical reception in recent American musicology and music theory. Each week, we will study an excerpt from one of Mozart’s later operas together with one or more analytical articles devoted to that excerpt. Students who complete the course will gain both an appreciation of the range and versatility of Mozart’s operatic practice and an understanding of the critical reception of that practice in current American scholarship.

Evaluation:
Class participation and preparedness 10%
One short (2–3 page) précis 15%
One short (c. 5 pages plus musical examples) analytical assignment 20%
Term paper (c. 10 pages) 55%

THEORY 522, 3 cr. hrs.  
Project in Tonal Composition  
K. Korsyn

Permission of instructor required.

This course explores the craft of tonal composition using models from the late eighteenth century to the early twentieth century. Composition projects might include writing classical variations, Romantic pieces in ternary form, and impressionistic preludes.
THEORY 537, 3 cr. hrs.  
Á. Heneghan

Proseminar in the Analysis of Music

Analysis of pieces chosen from tonal and post-tonal repertoires. Rather than being bound by one specific methodology, we will take a variety of approaches, paying special attention to the question of form—the manifold ways in which music can be organized. Exploring the relationship between listening and analysis, we will consider how what we hear can inform our analytical decisions, and vice versa, how analysis can enhance the listening experience. By examining a range of works, in different styles and for different forces, we will acquire tools to analyze as well as to think critically about the analytical enterprise. Possible repertoire may include Bach’s Inventions, Mozart’s String Quartets, Beethoven’s Piano Sonatas, Schubert’s Symphonies, Brahms’s Intermezzi, Schoenberg’s vocal music, Webern’s String Quartets, or Stravinsky’s instrumental music.

PIANO

PIANOLP 590, The Piano Sonata, 3 credit hours  
M. Bengston

A chronological survey of the piano sonata from early keyboard sonatas of Domenico Scarlatti to the present day. The course will examine many representative works of the major composers of piano sonatas drawn from the Baroque through the present day, while continually discussing theoretical and historical issues related to the music. The primary objective is to increase both knowledge and understanding of repertoire. The course will include student presentations on works of their choice.

FPIANO 527, Fortepiano Instruction, 2-4 credit hours  
M. Bengston

Private instruction in fortepiano, in repertoire to include JS Bach, CPE Bach, Haydn, Mozart, Beethoven and Schubert, for students with some piano experience. With instructor’s permission.

Practicum in Piano Technology 402/502, 3 credits  
R. Grijalva

This course is intended as an introduction to the rudiments of tuning and maintenance of pianos. The first half of the term is spent learning temperament tuning. Students are afforded ample practice tuning upright pianos in the practice facility. Initial tuning instruction takes place in a group, later progressing to individual tutoring. The second half of the term is spent learning procedures for regulating a grand piano action in the Piano Tech Shop. In addition, tuning skills are expanded to include octave and unison tuning. Exams include a mid-term tuning exam, final diagnostic tuning exam, and a technical project on action regulation. Prerequisite is Piano Technology 401/501.
Individual Study in Piano Technology 465/565, 2 credits R. Grijalva

This course of study is intended for the person who is intent on the serious pursuit of piano technology with the goal of developing advanced tuning and technical skills. While Piano Technology 401/501 is not a specific prerequisite, it is highly recommended. Students for this course of study must submit a proposal for the course of study. Projects are accepted based upon a student’s demonstrated desire, professional goals, and projected ability to meet the required practice time in order to master skills. Directed study will consist of readings from various technological sources, rebuilding projects, and tuning of upright and grand pianos at the School of Music. Scheduled by arrangement with the instructor.

PERFORMING ARTS TECHNOLOGY

PAT 201/501, 3 cr. J. Edwards/P. Dooley/C. Burns
Introduction to Computer Music
This course is an introduction to electronic musical instruments, MIDI, and digital audio systems. Students create several original compositions for presentation and discussion. The aesthetics of electroacoustic composition are discussed through study of selected repertoire.

PAT 202/502, 3 cr. E. Santos / P. Dooley
Computer Music
Prerequisite: PAT 201/501
This course is a continuation of PAT 201 with an emphasis on composition and arranging using MIDI, software samplers, and digital audio systems. Compositional issues are explored by classroom discussion, critiques, and lectures.

PAT 204, 3. cr. A. Çamcı / C. Burns
Creative Coding for Music
An introduction to principles and practices of computer programming for musical applications. Students learn visual, procedural, and object-oriented programming in general-purpose and music-specific languages. Projects address important musical programming concepts including algorithmic composition, real-time interaction, and audio buffer processing. Emphasis is on creative and artistic uses of code.

PAT 305 cr. M. Thompson
Video Game Music
This course charts the evolution of video game music from the first synthesized “bleeps” and “bloops” of early games, through the rise and fall of the video arcade, to the nearly ubiquitous games/consoles found in most households, and the latest craze-causing games on mobile devices. In-class discussions will provide methods for simple analysis of game audio, consider the interactive nature of game audio, and examine the composers who create this
music and how they do it. Class sessions will also include Skype Q&As with industry experts. In lieu of formal written papers, your contribution to a listening blog will create a vibrant online community. The course culminates with a creative final project: your composition of video game music. Examined music includes games/series: Space Invaders, Pac-Man, Punch Out, Super Mario Bros, Final Fantasy, The Legend of Zelda, Myst, Diablo, BioShock, Red Dead Redemption, Farmville, Angry Birds, DDR, Guitar Hero, LA Noire, Kingdom Hearts, and many others, as well as game music of class choice. This course is designed for non-music majors, thus: the ability to read standard music notation is neither required nor advantageous.

PAT 412 / 513, 2 cr.
Digital Music Ensemble / Interdisciplinary Collaboration II
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. Graduate students elect PAT 513.

PAT 413 / 555, 2cr.
Electronic Chamber Music
Small ensembles of musicians are formed to create and perform contemporary chamber music. Various approaches to composition and group collaboration are explored through the integration of various categories of instruments including acoustic, electronic, electro-acoustic hybrids, performance controllers, and computers.

PAT 432/532, 3 cr.
Contemporary Practices in Studio Production II
Prerequisite: PAT 432/ 531
This course focuses on the development of the producer’s role as techno-artistic interpreter and creative collaborator. Critical listening and discussion investigate the evolution from the "illusion of reality" aesthetic to the "reality of illusion" point of view. Producers studied include Gaisberg, Spector, Martin, Eno, Reznor and Dr. Dre. Students sharpen their creative, technical, and production skills through the realization of complex recordings.

PAT 442/542, 3 cr.
Practicum in Music and Sound for Film
Prerequisites: PAT 331, SAC 290, SAC 400, music composition, or permission of instructor.
Students work on original film and animation projects, in roles such as composers, sound designers, dialog editors, mix engineers, or production audio crew on advanced student productions. Class sessions include script analysis, screenings, discussion of readings, and in-class critiques of works-in-progress. The emphasis is on developing an awareness of the
multiple ways that music and sound can interact with the moving image to create meaning.
While this is an advanced course that assumes a familiarity with computers and audio
production tools, it does include some direct instruction in relevant techniques such as
syncing to picture, spotting music, dialog editing, and on-set recording.

**PAT 452/552, 3 cr.**
**Interactive Media Design II**
**Prerequisite:** PAT 451/551
This course focuses on the application of skills and techniques developed in Interactive
Media Design I to design and implement physically interactive performance systems and
media installations. Incorporating advanced sensing and interaction techniques, students
create fully realized works that are exhibited before a public audience. Seminal works of
interactive art and interactive performance are discussed and critiqued.

**PAT 461/561, 3 cr.**
**Performance Systems**
**Prerequisite: Permission of instructor**
This course explores contemporary technologies that support musical performance. Topics
include the goals of technology-enhanced performance, instrument interfacing, system
design, programmable systems, and sound reinforcement design for playback of electronic
and acoustic ensembles. Students create original compositions using performance systems
that they have designed and build and direct performances that use these systems.

**PAT 472/572, 3 cr.**
**Business of Music**
A survey of career possibilities in for-profit endeavors such as the Recording Industry, Music
Publishing, Artist Management, and Arts Entrepreneurship, as well as non-profit enterprise in
Arts Administration, and Performing Arts Management, with an emphasis on options where
musical and/or theatrical skills are desired. Students will learn basic skills that may serve any
of the Business of Music areas of concentration: planning, budgeting, financial analysis,
marketing, fund-raising and development (and/or seeking investors) and leadership.
Assignments will include: analysis of case studies, writing a grant proposal, and working in
teams to create a fictitious arts enterprise that will need a business plan and marketing
materials. The course is taught by Associate Professor of Music, Robert Swedberg, who will
also feature a number of guests from various business of music discipline.

**PAT 498 / 598 sec. 001, 1 cr.**
**Media Technology Careers**
This course explores how today's leading technology companies bring products to market
and how artists, musicians, composers, engineers, business and computer science students
might contribute and become part of these companies. Topics include best practices to
department functions. Online resources offer insights into real, working companies.
Instructor will visit campus to meet with students.
PAT 498 / 598 sec. 003, 3 cr. | J. Edwards
Entrepreneurship Through Technology
The course will provide a basic introduction to audio and video recording, notation software, and website design, with a goal of developing online an online presence to facilitate entrepreneurship for artists.

PAT 498/598 sec. 007, 3 cr. | J. Granzow
Digital Fabrication for Acoustics
Prerequisite: Permission of Instructor
This course explores digital fabrication applied to acoustics and instrument design. Students learn 3D printing and laser cutting, conduct sound-based experiments with materials, and design custom musical objects. Acoustic principles are applied in computer-aided design and verified through simulation and making. Readings in musical acoustics, contemporary organology and critical making support class discussion and critique.

PAT 498 sec. 008, 3 cr. | C. Burns
Electronic Music and Social Justice
This course investigates artistic responses to and interventions in struggles for social justice made by electronic musicians from the 1970s to the present day. Students learn specific artistic and technological techniques which inform music concerned with representation, protest, and activism, and develop critical perspectives on this repertoire.

THEATRE

THTREMUS 101, 3 cr. hrs. | T. Kassabova, G. Packard
Acting for non-majors
This course introduces students to the creative process of acting. It assumes no previous experience, but encourages an open, willing exploration of individual and group expressivity. Through the use of practical tools, improvisation, text work and a diverse range of acting exercises students develop a lasting sense of their own potential. Special attention is placed on the ease and confidence needed to move and speak in front of a group and the integration of a range of tools to combat the fears that can arise from such occasions.

THTREMUS 110, 3 cr. hrs. | J. Maylie
Introduction to acting for the camera
For non-acting majors who wish to gain an understanding of basic techniques of acting for the camera through the use of digital video. Fundamental acting principles will be presented with an emphasis on exercise and scene work. Scenes will utilize a mix of selected dramatic material and film /television scripts. Both single camera and multiple camera recording (three cameras recording simultaneously) will be used on most of the various exercises and scenes.
**UNIVERSITY ARTS**

Creative Process UARTS 250/550-3 credits (avail to undergrads/grads)

Coordinator: Dr. Stephen Rush, School of Music, Theatre and Dance

Professors:
Amy Chavasse—School of Music, Theatre and Dance and Residential College
Andy Thompson—Penny W. Stamps School of Art and Design
Herbert Winful – College of Engineering
Yojairo Lomeli—Taubman College of Architecture and Urban Planning

**Course Description**
Creative Process is a course in which students are encouraged, in an interdisciplinary way, to explore processes of creativity. Activities are organized around a series of two-week hands-on workshops, weekly colloquia, and a final project, all of which are designed as opportunities to learn and practice—and even get good at—being creative in all sorts of ways in all kinds of situations. Aptitudes like empathy, storytelling, and experiencing awe will be fostered, along with the ability to identify opportunities where none are apparent and the courage to make and share things that are beautiful and joyful. A team of five faculty from four different UM schools will work closely with students to illustrate how thinking and working creatively bring greater productivity, accomplishment, meaning, and richness to life, academic, professional and personal.

Stephen Rush
srush@umich.edu