THE UNIVERSITY OF MICHIGAN
SCHOOL OF MUSIC, THEATRE & DANCE

ELECTIONS ACROSS FIELDS

Composition (COMP)
Dance (DANCE)
Music Education (MUSED)
Musicology (MUSICOL)
Performing Arts & Technology (PAT)
Music Theory (THEORY)

FALL 2012 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)
COMPOSITION

COMP 221, 3 cr. hrs.  Prof. Kuster
Introduction to Elementary Composition
For non-music majors.

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. 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 415/515, 2 cr. hrs.  Prof. Santos
Introduction to Electronic Music

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. Graduate students elect 515.

COMP 421, 3 cr. hrs.  Prof. Schoenfield
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.

DANCE

DANCE 502, 3 cr. hrs.  Prof. Kane
Research in Action 2: Dance History and Theory

This course introduces students to historical concepts, theories and methodologies, and to the
major dance historians of the 19th-20th centuries. The aim is to develop a critical awareness of
the competing constructions of dance history and of the interplay between history and other
disciplines within and beyond dance. Students will interrogate different approaches to reading
and writing our dancing past through the use of selected case studies, spanning textual, visual,
oral and performative histories.
DANCE 534, 3 cr. hrs.  
Performance Improvisation  
Prof. Chavasse

This course introduces students to the practice of improvisation as a performing art. They will engage as artist, soloist, collaborator and, collectively, create a performance ensemble. Theory and practice will be combined through journaling, reading, writing a program note and a final paper.

DANCE 535, 3 cr. hrs.  
Mapping Movement & Place: Site-Specific Performance  
Prof. Fogel

Through readings, video viewings and performance projects, this course will examine the creative processes for a variety of contemporary site-specific dance performances. Dancers will conduct research about a chosen site, and will choreograph and perform in their own site-specific dance project. Emphasis will be placed upon investigating the social and cultural histories of the chosen site, and of its environmental and/or architectural features.

DANCE 542, 3 cr. hrs.  
Screendance 1: Collaborations in New Media  
Prof. Sparling

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.

DANCE 551, 3 cr. hrs.  
Experiential Anatomy  
Prof. Beck

This course introduces students to the scientific principles underlying the complexities of dance movement. Utilizing visual stimuli, touch, writing and drawing, readings, and experiential modalities such as Ideokinesis, Feldenkrais, visualization, and Alexander technique, students will learn to apply the principles of anatomy and kinesiology, as they pertain to dance.

DANCE 563, 3 cr. hrs.  
Black Dance Performance: From Ritual to the Stage  
Prof. Wilson

Using a chronological and geographical approach, this course examines Africanist performance trends in dance music and theater, tracing them from West Africa through the African Diaspora in the Americas. Movement and aesthetic commonalities of these forms will be studied, together with the socio-culture conditions that contributed to their creation and which continue to influence American dance and culture today. Issues of identity, ethnicity and stereotyping through the idiom of African-Americans vernacular and concert dance will also be addressed.
DANCE 564/664, 3 cr. hrs. 
Prof. Genné 
George Balanchine & the Transformation of American Dance

This seminar examines the life and works of dancer/choreographer George Balanchine and his influence on 20th-21st century dance. Balanchine’s fusion of “fine” and “popular” art resulted in a new American style of classical dance as well as a reinvigoration of dance forms in American musical theater and films. He has been compared to Shakespeare in the depth and scope of his work and ranked with Picasso and Stravinsky as one of the titans of twentieth century arts. Born in Tsarist Russia, Balanchine survived the 1917 Revolution to make a career in America (1933-83). He absorbed influences from nineteenth century Franco-Russian classical ballet at the Russian Imperial Ballet where he was trained and danced in the Tchaikovsky ballets. He participated in the artistic ferment surrounding the Russian revolution and in the modernist innovations of Diaghilev’s Ballets Russes collaborating with Matisse, Stravinsky and Prokofiev. He changed the face of American dance by founding a new kind of modern American ballet company, The New York City Ballet, creating innovative dances for a new kind of American classical dancer (including the first native American ballerina, Maria Tallchief and the African American dancer, Arthur Mitchell). As a teacher, he transformed American ballet technique. But Balanchine was also a vital part of American popular culture, working in Broadway musical theater and Hollywood films. His work with African-American dancers Katherine Dunham, The Nicholas Brothers, and Josephine Baker influenced their development and his own. This course complements and supplements the more general topic and broadly themed courses in the curriculum with an opportunity for students to focus in on an extensive and intensive examination of a key figure in the history of dance and his works. Students will gain experience in original historical research with archival material, concentrating on primary sources of all kinds in conjunction with intensive analysis of Balanchine’s choreography.

DANCE 581, 3 cr. hrs. 
Prof. Matijas 
The Development of Dance Music

Designed for dancers, musicologists, performers, and conductors who might aspire to collaborate with dancers, we will, in this course, review selected choreographic literature and selected works composed for dance from the late nineteenth and twentieth centuries. We will examine dance/music relationships through videos, choreographic and musical scores, and audio recordings, and will study the impact and contributions from conductors and composers who have helped to shape the field. The course will open with an introduction to Baroque dance forms that demonstrate how the rhythmic and metric structures that informed Baroque compositions (such as the Bourrée, Minuet, Sarabande, etc) would be reflected in both the full length classical ballets and the early twentieth-century century modern dance genres. Our examination of music from dance will reach beyond those works composed specifically for dance and will examine the function of music in both concert dance and in popular culture.

DANCE 583, 2 cr. hrs. 
Profs. DeYoung, Rush, & Cole 
Dance & Related Arts

Dance students collaborate with composers, visual artists, videographers, etc. to create an evening-length happening/collage/performance.
DANCE 634, 3 cr. hrs.  
Performance Improvisation 2  
Prof. Chavasse

This course is devoted to in-depth study and practice of improvisation as a performing art. In improvisation, insight, inspiration, composition and performance occur simultaneously. The constant flux and exchange of doing and reflecting heightens awareness of compositional choices. The improvising performer works without a net, where every choice and action is visible and audible. Recognizing the three strands of improvisational practice: bodily exploration, honing and cultivating aesthetic values and observational skills, and composing dances in the moment will influence and shape the learning process. Each student will be called upon to develop as an artist, a soloist, and as a collaborator as we build a movement and music ensemble that can co-create shapely, coherent, short and long pieces through improvisation. The course will culminate in a performance at the close of the semester. Two reading and writing assignments per week will support and encourage thoughtful analysis and practice. The final summary paper will connect experience in class, journal entries, discussions and the reading assignments into a meaningful anthology.

DANCE 642, 3 cr. hrs.  
Screendance 2: Advanced Projects & Productions  
Prof. Sparling

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.

DANCE 663, 3 cr. hrs.  
Dancing Diasporas  
Prof. Wilson

Using a chronological and geographical approach, this course examines Africanist and Asian performance trends across the Americas in dance, music, and theater, tracing them from West and Central Africa through the African Diaspora in the Americas. Through film screenings, lectures, discussion and movement sessions, students will investigate the commonalities and aesthetics of these forms, as well as the socio-cultural conditions that contributed to their creation and evolution.

MUSIC EDUCATION

MUSED 502, 3 cr. hrs.  
History and Philosophy of Music Education  
Prof. Rodriguez

The course provides critical perspectives on the history and philosophy of music education, with special emphasis on pedagogy, aesthetics, and popular music. This course will also feature videoconferencing with a similar course being offered simultaneously at the University of Bremen, Germany.
MUSED 595, 2 cr. hrs.  
Teaching Music in Higher Education  
Prof. Conway

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. The course is designed to satisfy the training/orientation requirement for graduate student instructors as well as the doctoral pedagogy requirement.

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MUSICOL 343, 3 cr. hrs.  
Music and Islam  
Prof. Ho

This course provides an introduction to musical life amongst selected Muslim societies in the world. We will learn about a range of sound production and music making in religious as well as entertainment environments. These practices and musical traditions include: Quranic recitation, Dhikr acts, Iranian classical music, Indonesian Dangdut, Indian and Pakistani classical and Qawwali traditions, Arab music, Central Asian Shashmaqam and folk genres, Sumatran religious music, and Turkish Sufi and popular music, amongst others. The place of music, the prohibitions surrounding it, government policies, and the flourishing of musical production, despite social-political circumstance, will be discussed as well. Throughout, we are interested in the ways in which the aesthetics and values of Islamic civilization have created, influenced, and changed the musics of these locales.

The goal of the course is to expose the student to music making traditions in selected regions of the Islamic world. Students will develop an appreciation for the musics, as well as the concepts and issues moving their production. The course hopes to deconstruct a monolithic view of "Islam," and thus to enable the student to make distinctions between the various Muslim communities; to differentiate between their musical practices and yet at the same time, to make connections amongst disparate societies linked by a shared religion. Grading will be based on two listening quizzes, a take-home exam, and a final paper. Undergraduates only.

MUSICOL 405/505, 3 cr. hrs.  
Special Course: American Experimental Tradition  
Prof. Garrett

This course surveys the experimental tradition of music-making in the United States, focusing primarily on developments since 1900. Sometimes ranging across geographic borders and genre boundaries, the course addresses topics such as exceptionalism, gender, individualism, notation, patronage, politics, race, and technology and covers developments involving the avant-garde, chance music, electronic music, free improvisation, Fluxus, minimalism, process music, sampling, and sound art. We will study the music of, among others, Branca, Cage, Coltrane, Coleman, Cowell, Crawford, Glass, Ives, Lewis, Lucier, Marclay, Oliveros, Nancarrow, Partch, Sun Ra, Reich, Rzewski, and Zorn. Course requirements include substantial reading, listening, and writing (including exams and a final paper). Graduate students elect 505.
MUSICOL 406/506, 3 cr. hrs.  Prof. Clague
Special Course: Film Music

Although an apparently visual medium, film and video are inseparable from sound. Film soundtracks feature dialogue, sound effects, and music. This course explores how music transforms the viewer experience of feature films drawn from the silent, classic Hollywood, and modern eras. Films to be considered may include: The Birth of a Nation (1915), The Jazz Singer (1927), King Kong (1933), Casablanca (1942), Singin' in the Rain (1952), Anatomy of a Murder (1959), Psycho (1960), Goldfinger (1964), Star Wars (1977), Koyaanisqatsi (1982), Toy Story (1995), Amistad (1997), Illuminata (1998), Harry Potter, and Inception (2010). Course activities include a weekly film viewings and response paper set against lecture/discussions offering a historical survey of the development of film music as both practice and art. Graded assignments will include a film cue analysis and two examinations. Graduate students elect 506.

MUSICOL 422/522, 3 cr. hrs.  Prof. Geary
Nineteenth-Century Music

This course explores a wide range of musical works, styles, and genres of the nineteenth century, as well as the broader social, cultural, political, and historical milieus in which they arose. The focus will be on the European art-music tradition, beginning with Beethoven around the turn of the century and extending through the generation of early modernist composers including Mahler and Strauss. A main thread of the course will be an attempt to understand the music of this period as both a reflection of and a contributing factor to changing aesthetic values associated with the rise of Romanticism. Graduate students elect 522.

MUSICOL 423/523, 3 cr. hrs.  Prof. Fulcher
Twentieth-Century Music

This course traces the evolution of twentieth-century or "modern" music in its different national contexts as well as in their historical and stylistic interactions. It examines not only the internal evolution of the musical language in each case, focusing on the major repertoire or the most seminal works, but also those political or cultural factors that impinged upon and helped to shape this evolution. There are regular lectures as well as weekly reading and listening assignments, a research report, and a midterm and final exam. Graduate students elect 523.

MUSICOL 467/567, 3 cr. hrs.  Prof. Ho
Music of Asia II

This course covers the primary musical genres and traditions of West, South, and Southeast Asia. We will pay attention to musical elements, style, structure, and form, and address aesthetics, composition, improvisation, preservation, transmission, dissemination, authenticity, innovation, modernity, and the scholarly study and writing of Asian music, as appropriate. The course goal is to familiarize students with selected, outstanding vocal and instrumental styles and forms of the three regions. At the same time, the course aims to impart a critical perspective to the study of Asian music. Grading will be based on three exams and a final paper. Graduate students elect 567.
MUSICOL 478/578, 3 cr. hrs.  Prof. Mengozzi
Renaissance Music

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. Graduate students elect Musicology 578.

MUSICOL 501, 3 cr. hrs.  Prof. Fulcher
Introduction to Graduate Studies

This seminar will examine the development of the field of musicology (including ethnomusicology and its gradual definition as a field); it traces the origins and evolution of its questions, research methods, and theoretical approaches from the beginnings of musical scholarship to the present. Students are required to read the important sources that have marked this evolution and to present regular reports on the material covered. In addition students write two research papers, one of about ten pages, the second of 15–20 pages, employing the methodologies and bibliography studied. Graduate only.

MUSICOL 503, 3 cr. hrs.  Staff
Music Bibliography

This course acquaints students with the field of music bibliography. It explores the types of research and reference tools employed in the study of music, and treats a variety of problems these resources present. The course's main objective is to provide a foundation of skills for pursuing music-related research throughout one's professional career. At the conclusion of the course, students should be able to (1) identify, summarize, and apply the principles and methods of music research; (2) name, distinguish between, and critically evaluate the sources and tools used in music research, including library catalogs, periodicals indexes, literature about music, and editions of music; and (3) demonstrate the elements that constitute an effective research paper, including developing a paper topic, formulating a research argument, and citing sources consistently using an appropriate documentation style. Graduate only.

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

This course is divided into two parts. The first surveys major theories of the discipline; the second discusses in detail several current and key concepts, such as sound culture, music as discourse, and music as national heritage. In addition to substantial reading assignments, students will conduct term research projects on topics that they choose with the instructor's approval. They will also write formal papers reporting on factual data and theoretical interpretations developed in their research projects. Graduate only.
MUSICOL 605, 3 cr. hrs.  
Special Course: Music, Gender, and Sexuality  
Prof. Castro

This seminar explores the intersections of music, gender, and sexuality from a cross-cultural perspective. Musical genres from Western art music to popular music to world music are fair game, revealing as the course progresses how diverse notions of gender and sexuality actually are and how they have changed over time. Along the way, various theoretical approaches applied to music case studies illuminate concepts such as desire, embodiment, performativity, and queering. Note that the reading load is substantial, and most of the articles are intellectually challenging. Students will be expected to respond in writing and in class to course readings and to lead discussion of chosen articles. The course also requires a final paper and a group presentation. Graduate only.

MUSICOL 650, 3 cr. hrs.  
Prof. Clague
Studies in Music of the U.S.: War, Crisis & Political Campaigns (American Patriotic Music)

Understanding the role of music in American life requires both an appreciation for elite culture in which music is said to transcend the everyday, as well as awareness of the role music plays in the Everyday. Patriotic music, in which song and instrumental works carry shared ideological understandings of what it means to be American, is an especially potent social artifact that becomes vital at times of war, national crisis (such as 9/11), and political campaigns. The fall’s presidential election will provide a case study in the role of music in patriotism, while course readings and discussions will explore the full history of American patriotic music from William Billing’s "Chester" to Irving Berlin’s “God Bless America,” and John Adams’s 9/11 tribute Transmigration of Souls. Collaborative projects will focus on the upcoming bicentennial of “The Star-Spangled Banner” and all students will be required to undertake original research on a topic of their choice. Graded assignments will include reading response papers, discussion participation, collaborative project, and an original research report. Graduate only.

PERFORMING ARTS TECHNOLOGY

PAT 512, 3 cr. hrs.  
Interdisciplinary Collaboration I  
Prof. Rush
Prerequisites: Media Arts graduate student, or permission of instructor.

Students form teams to realize computer-based multimedia works that integrate technology, music, sound, art, and moving image. Students analyze the work as individuals and as members of a group. The analysis details aspects of the design, role development, collaboration, aesthetic goal, artistic statement, production values, and the role of technology in the creative process.
THEORY 531, 3. cr. hrs.  
Schenkerian Theory and Analysis I  
Prof. Everett  

Teaches the basic techniques of Schenkerian analysis; emphasizes basic concepts of linear, contrapuntal, and harmonic structure in tonal music; analyzes excerpts and short compositions. Several readings required. Students learn to express their analytical insights through the preparation of voice-leading graphs.

THEORY 460/560, 3. cr. hrs.  
Special Course: Pretty in Punk: Feminist Theory and Popular Music  
Prerequisites: THEORY 250, or instructor permission.  
Prof. Fournier  

Drawing its readings from popular music scholarship and feminist theory, this course will tackle a particular aspect of punk that made the genre unique in the popular realm at the time of its inception in 1977. Specifically, the class will examine how, and why, punk appeared to open different opportunities for female participants—to try their hand as guitarists and drummers, to challenge existing notions of feminine beauty, and to redefine their roles in the construction of popular culture. Our initial musical examples will draw from such seminal bands as the Velvet Underground, the Runaways, the Talking Heads, Siouxsie and the Banshees, the Au Pairs, the Slits, and X-Ray Spex (to name just a few), and will set the stage for a broader examination of how these early female punk pioneers served as models for such later musical innovators as Bjork, Bikini Kill, and L7 (again, to name just a few). Students will be required to perform transcriptions for the purposes of analysis, prepare readings for each class, and to compare various analytical methodologies in their quest to undertake a final analytical project drawn from a selected repertoire. In past iterations, the seminar has also allowed students to restage a punk “performance,” based on transcriptions undertaken in class. Graduate students elect 560.

THEORY 590, 3. cr. hrs.  
Teaching Tonal Theory  
Prof. Everett  

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; introduction to some computer-assisted materials.