ELECTIONS ACROSS FIELDS

Music Education (MUSED)
Musicology (MUSICOL)
Music Theory (THEORY)

FALL 2013 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)
MUSIC EDUCATION

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

Critical analysis of the history and philosophy of music education in North America.

MUSED 595, 2 cr. hrs. 
Prof. Conway
Teaching Music in Higher Education

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.

MUSICOLGY

Musicology 405/505
Special Course: The Music of Beethoven
Prof. Whiting

The course surveys Beethoven's music in biographical and historical context. Emphasis will be placed on finished works rather than sketches and "compositional genesis." There will be weekly listening and reading assignments (the latter in Lewis Lockwood, Beethoven: The Music and the Life), an analytical paper on a work not examined in lectures, and a final examination. Students are expected to have completed the undergraduate core in music history and theory or the equivalent. Graduate students elect Musicology 505.

Musicology 406.001
Special Course: American Film Music
Prof. Fülöp

This course offers an introduction to the study of music in film from the silent era through the present, focusing mainly on American films. Often maligned and considered to be only "functional" music that is not meant to be listened to, film music has helped shape the way viewers have understood moving pictures since the nineteenth century. Students will view one film per week that will serve as the basis for discussion of a variety of historical and stylistic issues. Topics of discussion will include the use of music in silent films, the development of so-called "Classical Hollywood" scoring practices, how female characters and racially/ethnically "Other" characters are scored, the use of pre-existing music of various sorts (popular, western art, jazz, and world) in film, and others. Students will be asked to consider what kind of ideological value different scoring approaches offer, and how these choices affect our understanding of individual films and cinema in general. Class discussion will be further informed by readings from music, film, and culture studies. This course is open to students from the School of Music as well as LSA, but some previous knowledge or study of music is strongly recommended. Undergraduate music majors and music non-majors only.
Musicology 406.002
Special Course: Handel and his Contemporaries
Prof. DeSimone

This course surveys the works of George Frideric Handel in context of those musicians, composers, and patrons who lived and worked in proximity to him during his lifetime. In the eighteenth century, Handel was memorialized as a “the Orpheus of our age” in visual art, literature, and through posthumous performances of his operas and oratorios. Today, most audiences know his music through a select canon of his works, best represented by the oft-performed Hallelujah Chorus from Messiah. In order to counter traditional views of Handel as a “genius composer”, this course will reevaluate his vocal and instrumental music by exploring his cultural and historical contexts: how he composed for specific performers, how the music of other composers shaped his own style, and how he tailored his works to satisfy particular patrons. In addition, we will follow Handel's career from Halle, to Italy, to England, learning about his music through the other musical and theatrical figures he encountered, including Purcell, Keiser, Corelli, Vivaldi, A. Scarlatti, J.C. Pepusch, Porpora, and many of his singers. We will study select operas, oratorios, anthems, and cantatas, including Armida Abbandonata, Rinaldo, Tamerlano, Orlando, Samson, and Zadok the Priest, as well as keyboard and chamber works. Assignments will be writing intensive, focusing on crafting short analytical papers in program notes style, as well as a longer research paper. Weekly reading and listening assignments will be posted on Ctools. Grades will be based on written work, listening exams, and class participation. Undergraduates only.

Musicology 407/507
Special Course: Opera and Reason
Prof. Cruz

The course will address two aspects of the history of opera in modernity:
1. Critical discourses on opera as a project of Enlightenment (from Goethe to Adorno); 2. The technical practices of science in opera theatres after 1800. The class will explore intersections between these two aspects of the history of the genre, and will develop an intellectual framework for thinking of opera as a form of modern spectacle shaped by technical media. We will consider older technologies of theatrical illusion (e.g. the magic lantern), not so old forms of reproduction technology (e.g. the phonogram) and the rise of digital media in opera (e.g. opera in life transmission), and will explore this intermedial phenomenon in opera through close readings of canonic and neglected works and of new stagings of operas.

Musicology 411/511
History of the Symphony
Prof. Geary

This course traces the history of the symphony from its origins in the first half of the eighteenth century up to the present. Highlighting significant developments in the symphony over time, we will consider works by, among others, Sammartini, Beethoven, Berlioz, Mahler, and several twentieth-century composers. We will also explore the many social and cultural forces that helped to shape this most familiar of instrumental genres. Topics to be addressed include the changing nature of conventional symphonic forms, the rise of a canon in Western music, the emergence of a musical infrastructure capable of supporting civic and municipal orchestras, and shifting aesthetic values during the time period in question. Assignments will involve listening and score analysis, supplemented by readings on reserve or in a course packet. Grading will be based on class participation, a research paper to be completed in consultation with the instructor, and both a midterm and final exam. While the course is designed primarily for upper-level undergraduates and graduate students in music, non-music majors who can follow scores and are acquainted with the rudiments of music theory are also welcome.
Musicology 413/513
History of Opera I
Prof. DeSimone

This course explores the history of opera in its first two centuries, from the earliest music-theatrical productions of late sixteenth-century Florence to the operas of Mozart and Haydn in the late 1700s. We will study the genre critically by considering its stylistic trajectory during the seventeenth and eighteenth centuries, focusing on their music and musical dramaturgy, historical significance, economics, modes of production, and reception in performance. Although opera’s birth as a genre owes much to those that composed music, a special aim of this course is to discover how performers and audiences played a key role in shaping opera conventions, themes, and characters during the Baroque era. Students will be asked to consider questions of musical and dramatic convention, national styles, the performance of gender, and the role of the performer as a creator as well as an interpreter. We will study works by Peri, Caccini, Da Gagliano, Monteverdi, Cavalli, Lully, Purcell, Clayton, A. Scarlatti, Handel, Vivaldi, Hasse, Rameau, Gluck, Salieri, Piccinni, Mozart, and Haydn, and the course will include a special unit on music and theater in London. Assignments for this course will include listening, score study, and readings posted on Ctools—including substantial primary source work. Grades will be based on written work, two exams, and class participation. Graduate students elect 513.

Musicology 422/522
19th-Century Music
Prof. Geary

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 milieu in which they arose. The focus will be on the European art-music tradition, beginning with Beethoven around the turn of the nineteenth century and extending through the generation of early modernist composers including Mahler, Strauss, and Puccini.

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. Assignments will involve listening and score analysis, supplemented by readings on reserve or in a course packet. Grading will be based on class participation, a research paper to be completed in consultation with the instructor, and both a midterm and final exam. While the course is designed primarily for upper-level undergraduates and graduate students in music, non-music majors who can follow scores and are acquainted with the rudiments of music theory are also welcome. Graduate students elect 522.

Musicology 423/523
20th-Century Music
Prof. Fulcher

This course traces the development of 20th-century music in Europe and the United States within its musical, cultural, political and social contexts. There are weekly lectures, readings, discussions, and a required research report with outline, as well as a mid-term and final exam. Graduate students elect 523.
Musicology 424/524
The Art Song
Prof. Cruz

A History of German and French Art-song, from Beethoven to Ravel and Strauss. The class will explore romantic and modern poetic ideologies, the notion of the singing voice in lieder and mélodie, the relationship of music and text, traditions of performance and music hermeneutics and interpretation. Graduate students elect 524.

Musicology 450/550
Music in the United States
Prof. Fülöp

The Music in the U.S. offers an overview of musical activity in what is now the United States of America from the 1500s and extending to the present. Secondly, it 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 facts 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, and that many American genres are part of virtually every student's experience, the instructor has designed this course in hopes of illuminating connections among these and other kinds of American music, as well as links among the musical traditions of Europe, Africa, and North and South 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. Graduate students elect 550.

Musicology 467/567
Music of Asia II
Prof. Ho

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.

Musicology 501
Introduction to Graduate Studies
Prof. Fulcher

This pro-seminar begins by examining the evolution of the discipline of musicology, and less extensively ethnomusicology, and their literatures from their earliest stages in Europe and the United States to the present, and then goes on to examine current theoretical, methodological and research directions. It requires weekly reading, reports, outlines, and two papers. Musicology precandidates and Musicology certificate students only.
Musicology 503
Bibliography of Music
Prof. Castellana

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.

Musicology 509
Teaching an Introduction to Music
Prof. Borders

This course aims to prepare students to teach a college-level “Introduction to Music” course for undergraduates not majoring in music. Regular attendance, thoughtful preparation, and active participation in classes are required. The main work in this course comprises oral presentations, which will begin early in the term. During the semester, each student will present one short (5-7-minute) module and three 25-minute units. All oral presentations will be scheduled. Students are invited to experiment with different ways of preparing units, i.e., a lecture wholly written out in advance, or given from an outline or notes, etc. Each presentation will receive written comments from the instructor and from all the other students in the class. Written comments from students will be posted to the CTools website before the next class period. Keep in mind that this is, in part, a class in performance. Musicology 509 does not fulfill the doctoral course requirement in lieu of the Musicology Prelim Examination.

Musicology 547
Introduction to Ethnomusicology
Prof. Lam

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.
Musicology 642
Studies in Renaissance Music: The Motet in the late 16th Century, Palestrina, Lass, Byrd
Prof. Mengozzi

The course explores the vast 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, Lasso, and Byrd, 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. Graduate only.

Musicology 650
Music of the United States: Race and Ethnicity
Prof. Garrett

This seminar explores the relationship between music, race, and ethnicity as applied to and expressed by music of the United States. The course considers how these factors shape American musical life, giving special attention to issues of racial/ethnic representation in music. Course material ranges widely, from the music of blackface minstrelsy to "Indianist" classical compositions to popular genres of the twenty-first century. Course readings will draw on theoretical, historical and musical discussions of race and ethnicity, postcolonial scholarship, writings on exoticism and orientalism, whiteness studies, and critical race theory. While the course focuses on American music, its theoretical scope is designed to be useful for specialists in other musical traditions. Course requirements include intensive reading, listening, viewing, discussion, weekly assignments, and a research paper. Graduate only.

MUSIC THEORY

THEORY 531, 3. cr. hrs. Prof. Petty

Schenkerian Theory and Analysis I

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 533, 3. cr. hrs.                      Prof. Vojcic
Analysis of Modern Music

Primary emphasis is on the development of analytical and aural skills in significant 20th-century music. Varied repertoire; varied aural and analytical approaches.

THEORY 537, 3. cr. hrs.                      Prof. Gosman
Proseminar in the Analysis of Music

Each proseminar treats varied repertoire presenting different approaches for analysis. May be repeated for credit.

THEORY 542, 3. cr. hrs.                      Prof. Satyendra
18th-Century Counterpoint

Involves analysis and practice of the craft of counterpoint based on 18th-century repertoire of Western music and scholarly treatises of both that period and the present. A diet of species counterpoint is emphasized in the first half, then varieties of contrapuntal craft of the difficulty of two- and three-part inventions of J. S. Bach.

THEORY 460/560, 3. cr. hrs.                  Prof. Fournier
Special Course: The Epistemology of Music Theory

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, Michel 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.
THEORY 590, 3. cr. hrs.  
Teaching Tonal Theory  

Prof. Petty

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.