Elections Across Fields

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

FALL 2015 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. 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>
ARTS ADMINISTRATION

ARTSADMN 406, sec. 001, 1 cr. hr.  
DIY Marketing and Social Media  
S. Billman

The Internet presents an array of low- to no-cost tools from email, websites and blogs to Facebook fanpages, Twitter feeds, and online survey tools that individuals can use to share their stories and promote their own career opportunities. Yet such democratization has also fragmented the mass media, in an era where public arts coverage is also dwindling. This course addresses both marketing theory and best practices that will allow enterprising individuals to create a professional virtual toolkit that showcases their strongest assets. Students will learn which self-marketing strategies serve what purpose and how to prioritize the development of various materials and resources, as well as develop a customized plan based on individual goals. Classes will include a look into the backend analytics of the various tools to gain a full understanding of how to assess success. The course will be led by veteran arts marketer Sara Billmann, who has worked with hundreds of different artists of all kinds for the past 19 years as marketing director for UMS. Coursework will include in-class activities and several short papers designed to help students apply their learning to their own professional goals. At course’s end, participants will be on their way to developing a promotional tool, polished through peer and professional feedback.

ARTSADMN 406, sec. 002, 1 cr. hr.  
Cultural Entrepreneurship: Your Passion as Your Profession  
S. Booth

Cultural entrepreneurship empowers artists and social innovators to amplify their passions through mission-driven, economically sustainable efforts. This course serves as an introduction to the vital topics and essential tools for the aspiring cultural professional and non-profit entrepreneur. Areas of exploration will include: the entrepreneurial mindset, personal visioning, creativity and innovation strategies, business structures (e.g., for-profits vs. non-profits), taxes and financial management, networking, marketing, copyright and legal issues, leadership, social entrepreneurship, teaching artistry, diversity, education and community engagement. Course activities will include reading current research on the cultural sphere, class discussions, short papers, and in-class activities. Participants will write a self-visioning report and complete a related exploratory project that will begin to put their dreams into action.

ARTSADMN 406, sec. 003, 1 cr. hr.  
The Recording Industry: Selling Your Music to the World  
J. Peters

“How do I sell my music on iTunes? Do I need a commercial recording label? Can I release an album on my own? What rules and laws do I need to think about? How hard is it to get an album on Spotify?” Musicians of all stripes face these questions when considering how to release and promote the music they’ve created in audio or video format. This class will answer these questions (and more), focusing on the real-world application of entrepreneurial, legal, business, and artistic considerations required to promote and sell music digitally today. You’ll learn basic music industry standards and the necessary legal considerations that come into play when releasing music online. We’ll delve into the process of preparing recordings for release in digital formats, how to decide which service providers are most effective for your goals, and ultimately release your recordings online! You’ll also learn about promoting your work and how to track your business efforts. Finally, we’ll explore current trends and future directions in the music business. Active engagement and participation is vital to success in this hands-on, experiential class. Come prepared to participate and bring your recordings and videos! The course will be taught by Jeremy Peters, a director of Ghostly International and owner of Quite Scientific Records.
DANCE

DANCE 501, 3 cr. hrs.  
A. Kane
Research in Action 1: Research Methods in Dance

This course equips students with the knowledge and skills to engage in dance research. It introduces them to the rich material resources of the University and the broader research community. A range of theoretical frameworks and methodologies will be addressed, as will strategies for designing a research project, determining a clear rationale and appropriate parameters, and articulating particular research questions. The aim is for students to understand current debates, the nature of evidence and argument, and the relationships between practice, theory and criticism.

DANCE 534, 3 cr. hrs.  
A. Chavasse
Performance Improvisation I

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.  
J. Fogel
Mapping Movement & Place: Site-Specific Performance

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 choreography 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 583, 2 cr. hrs.  
B. DeYoung and M. Cole
Dance & Related Arts

Dance students collaborate with composers, visual artists, videographers, etc. to create an evening-length happening/collage/performance.

DANCE 601, 3 cr. hrs.  
C. Croft
Research in Action 4: Problematizing Theory in Practice

This course reinforces concepts, theories and practices addressed during the students' first year of graduate study. The aim of the course is to interrogate key questions and issues currently shaping the dance field. Students will engage critically with selected readings and studio research in order to develop a sophisticated grasp of different approaches to dance-making and scholarship, and greater fluency in working across dance theory-practice areas. Assessment for the course will be by written, oral and practical assignments, culminating in a 15-minute lecture-demonstration, which can include a performative element, and a 5-minute Q&A.
DANCE 634, 3 cr. hrs.  
Performance Improvisation 2  
A. 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.

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**JAZZ & CONTEMPORARY IMPROVISATION**

ENS 360, 1 cr. hr.  
Campus Jazz Ensemble  
By audition.

Jazz ensemble for non-SMTD majors.

ENS 460, 1–2 cr. hrs.  
Jazz Ensemble and Lab Ensemble  
By audition.

The groups perform big-band jazz ranging from classic works by Duke Ellington and Count Basie to contemporary compositions by students and faculty. The groups perform regularly on campus and off.

ENS 462, 1–2 cr. hrs.  
Jazz Combos  
By audition.

Six to eight groups perform standard and contemporary jazz repertory. The groups perform concerts once per term.

JAZZ 450, 2 cr. hrs.  
Contemplative Practices Seminar  
Prof. Travers

Explores contemplative disciplines through historical and theoretical perspectives and through direct experience.
JAZZ 455, 2 cr. hrs.  
Creativity and Consciousness  
Prerequisite: Permission of Instructor

This course explores the idea that heightened consciousness may be a central aspect to creative activity in diverse fields.

JAZZ 470, 2 cr. hrs.  
Improvisation Forms  
Prerequisite: Permission of Instructor

Improvisation in eclectic styles.

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**MUSIC EDUCATION**

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

Open to all graduate students. Critical analysis of the history and philosophy of music education in North America.

MUSED 504, 3 cr. hrs.  
Special Course: International Perspectives in Music Education

Open to all graduate students. This course is a real-time, online, international seminar taught in conjunction with The Hanover University of Music, Drama, and Media, Hannover, Germany, and focuses on global issues in music teaching and learning through collaborative discussion and projects.
**MUSICOL 121, 3 cr. hours**  
The Art of Music  
Non-music majors only

This course offers a broad survey of the history of Western music from the Baroque to the present. It aims to develop listening skills as well as an ability to think and communicate about music and sound. It presents a chronological overview of the tradition (Baroque, Classical, Romantic, 20th-Century) and examines selected pieces of the repertory in light of their relevant historical and cultural contexts. Attention shall be given to major shifts in musical aesthetics, changing notions of form and style, the history of musical performance and of listening, and the functions of music. Students will attend three lectures per week and one small-group discussion section. There will be three in-class exams and two written assignments.

**MUSICOL 405/505, 3 cr. hours**  
Music and Narrativity  
S. Whiting

Reviewing Beethoven's Fifth Symphony in 1810, E.T.A. Hoffmann argued that instrumental music was superior to vocal because it transcended verbally definable content. And yet people who listen to wordless music often find themselves imagining stories. This common experience of plotting to music, long denigrated by formalist aestheticians as unsophisticated and misguided, now seems to be gaining some academic respectability, as the rehabilitation of so-called musical hermeneutics and the emergence of a new splinter discipline, musical narratology, bear witness. Can narrative theory enhance our understanding musical form? (How is a symphony like a novel, if at all? If there is a story, who is telling it?) Does it contribute to, or only further confuse, long-standing debates about "absolute" vs. "program" music, or about form vs. expression as sources of aesthetic value? Or, for that matter, can knowledge of musical form enhance our understanding of certain narrative texts (for example, Thomas Mann’s Tristan or Richard Powers’s The Goldbug Variations)? Or are we ultimately talking about a few flimsy analogies, with no decisive aesthetic relevance to either music or literature?

There will be no examinations, but vigorous participation is expected. A substantial term project will be due the last week of class. The class will survey relevant critical writings, examine the musical evidence adduced therein, and attempt its own theoretical applications (or deconstructions) in individual reports. Lectures will be fashioned so as to include both students of music (upper-level undergraduate and graduate) and music-loving students of literature or philosophy. The course is designed for undergraduates and graduates in music; undergraduates must have completed the music history core. Graduate students elect MUSICOL 505.

**MUSICOL 406/506, 3 cr. hours**  
History of the Music Business  
M. Clague

While music history typically celebrates genius composers and virtuoso performers, in fact, all musicians past and present had to forge a viable career. Composer and critic Virgil Thompson contradicted the mythological virtue of the destitute, ignored, long-suffering artist: “Composers work better and faster when they have a bit of comfort…. Poverty, illness, hunger, and cold never did any good to anybody” (State of Music 1939, 21). This research course examines the social, institutional, and financial constructs of musical art and artists in United States history. We will explore the careers of individual musicians including William Billings, Lowell Mason, Stephen Foster, Charles Ives, Amy Beach, Billie Holiday, Leonard Bernstein, and Philip Glass, among others. We will also explore the history of
American cultural institutions, such as the Handel and Haydn Society and the New York Philharmonic, highlighting the development of non-profit cultural sector and music as a social good. Activities will include reading, discussion, interviews, class presentations, original archival research, and a final written project. Graduate students elect MUSICOL 506.

MUSICOL 407/507, 3 cr. hours
Beethoven and the Sonata II

The premise of the course is that Beethoven's keyboard sonatas, solo and accompanied, form a body of work worth studying as a whole (as opposed to the usual practice of isolating the solo sonatas). The first academic term of the course (in WN 2015) addressed Beethoven's keyboard sonatas through op. 28. The continuation of the course will cover the sonatas from op. 30 through op. 111. Emphasis will fall on the analysis and interpretation of finished works (rather than on compositional genesis). Grades will be based on in-class participation (performance will be encouraged), analytical essays (two for undergraduates, three for grad students), and (if need be) a final examination. The course is designed for undergraduates and graduates in music; undergraduates must have completed the music history core. Graduate students elect MUSICOL 507.

MUSICOL 408, 3 cr. hours
Music and German National Identity

What can we learn about a nation through music? Music has been central to expressions of national identity in the German speaking lands, even when these expressions predate the existence of the nation state itself. How do certain musical repertoires and practices become emblems of a national identity? In what ways have different political regimes in modern German history defined their vision of the nation through music? And what identities are being promoted and excluded in these formulations of a musical nation?

In this course we will chart the relationship between music and German national identity from the Revolutions of 1848 to the present day. Students will study the music and reception of canonical composers (such as the “three Bs”—Bach, Beethoven, and Brahms) alongside popular repertoires (including Cabaret Schlagermusik, German Hip Hop, the Eurovision song contest), and new technologies of dissemination (print media, radio, film) to explore how music circulates in both national contexts and as expressions of the changing German nation state throughout the modern era. The course combines a survey of music in German history with theories of identity politics, community, and belonging. By the end of the semester, students will have an understanding of how citizens, politicians, and theories of nation building that resonate in other locations.

The course will require class participation and discussion, weekly readings of primary and secondary sources, weekly guided listening, short in-class quizzes, two shorter writing assignments (3–4 pages), and a final project (8–10 pages). Though this course is open to music and German students, you do not have to read music or German to take this course. We will cultivate our musical knowledge through active listening and all texts will be provided in translation. Upper level undergraduate students only.
MUSICOL 411/511, 3 cr. hours  
History of the Symphony  
J. 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 electronically-accessible readings. Grading will be based on class participation, a research paper or short writing assignments, 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 MUSICOL 511.

MUSICOL 413/513, 3 cr. hours  
Topics in the Early History of Opera: History of Opera to 1800  
L. Stein

This course is devoted to the study of opera in the first two centuries of its existence, from its beginnings just before 1600 to nearly the end of the 18th century. Opera is to be studied critically as music, theater, spectacle, performance medium, and cultural expression. Special aspects of this course include a focus on the singers of baroque opera, opera's arrival in the Americas, and the financing and staging of early opera. While some of the lectures and listening assignments will be organized around excerpts, others will be designed to focus on whole operas, their music and musical dramaturgy, historical significance, economics, modes of production, and reception in performance. Composers to be studied include Peri, Caccini, Da Gaglano, Monteverdi, Cavalli, Lully, Purcell, Hidalgo, A. Scarlatti, Handel, Vivaldi, Hasse, Rameau, Gluck, Salieri, Sarti, Piccinni, Mozart, and Haydn. The assignments in this course will be primarily listening assignments, supplemented by score study, readings from materials on reserve and on CTools, and some in-class performances. Grades will be based on written work and class participation. Graduate students elect MUSICOL 513.

MUSICOL 423/523, 3 cr. hours  
20th-Century Music  
J. Fulcher

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. The course includes lectures, reading and listening assignments, a research report, and a mid-term and final exam. Graduate students elect MUSICOL 523.
MUSICOL 424/524, 3 cr. hours

The Art Song

The culture of Art Song in Germany and France from Beethoven's An die Ferne Geliebte to Richard Strauss's Four Last Songs. The class builds an understanding of the historical role the Lied and the Mélodie have played in 19th- and 20th-century Austria, Germany, and France by reading and listening closely to selected pieces of their repertories. The course also attends to the performance values and the twin cultures of performance of Lied and Mélodie, and discusses the most fundamental critical texts on the art of singing. Graduate students elect MUSICOL 525.

MUSICOL 450/550, 3 cr. hours

Music in the United States

The goal of the course is three-fold: it offers an overview of musical activity in what is now the United States of America, from the 1500s 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. By looking at the whole of American music history in a single course, we can observe continuities and disjunctions that might otherwise go unnoticed. While background lectures offer historical context for the course, this class will be taught as a research workshop with students completing a series of original projects with a focus on topics of special interest to them. Students excited to dig into the complexities of history and interpretation will enjoy this course. Small assignments will be required for most class sessions with research projects due each month. Classroom activities will include discussion, presentation, role-playing, and active engagement with primary source documents and online history databases. Students taking the course should have some background in previous music history classes. The ability to read music notation is helpful but not required. Graduate students elect MUSICOL 550.

MUSICOL 458/558, 3 cr. hours

Music in Culture

This course examines music and culture in broad terms. What is the role, place, and power of music in lives lived? We will cover these issues:

- music in social life;
- music as spiritual engagement;
- music as an agent of change in social-political history;
- music and gendered identity;
- music as creative outpouring, and
- music as healing therapy,
- amongst others.

Case studies that demonstrate these issues are drawn from around the world. Our readings connect social, cultural, cognitive, biological, neuroscientific, philosophical, and other theories to music. Music in Culture views music within and as culture. Grading will be based on class participation, reading responses, a mid-term, and a final fieldwork paper. This course is open to upper-level undergraduates and graduate students. Graduate students elect MUSICOL 558.
MUSICOL 467/567, 3 cr. hours  
Music of the Middle East, India, and Southeast Asia  
M. 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, and modernity. The course goal is to familiarize students with selected vocal and instrumental styles and forms of these 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, three creative assignments, and a final paper. Graduate students elect MUSICOL 567.

MUSICOL 501, 3 cr. hours  
Introduction to Graduate Studies  
J. Fulcher  
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 to the above reading and reports, students write two research papers, one of about ten pages, the second of 15-20 pages, employing the methodologies and bibliography studied. Musicology graduate and musicology certificate students only.

MUSICOL 503, 3 cr. hours  
Music Bibliography  
K. 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.

MUSICOL 547, 3 cr. hours  
Introduction to Ethnomusicology  
J. 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 students only.
MUSICOL 605 (sec. 1), 3 cr. hours  
Musical Ethnography  
C. Castro

How does one translate the experience on site of musical performance to others, from the setting to the visuals to the musical sound? Capturing a sense of “being there” is not merely about observation and description; the ethnographer is a mediator and the ability to write well a matter of technique, method, and artistry. This course explores established and experimental modes of ethnography on music from the fields of anthropology, ethnomusicology, and dance studies. Along the way, students will work on their own ethnographic writing, crafting passages on live performances they will attend during the semester, and we will workshop the drafts in class. Graduate students only.

MUSICOL 605 (sec. 2), 3 cr. hours  
Popular Music Studies  
C. Garrett

This graduate seminar examines various analytical approaches to understanding popular music, focusing on contemporary popular music in the United States. The course explores a range of critical issues in popular music studies, including aesthetics, authenticity, consumerism, genre, spectacle, technology, identity, and the digital world. Course requirements include intensive reading, listening, viewing, discussion, weekly writing assignments, and a research paper. Graduate students only.

MUSICOL 621, 3 cr. hours  
History of Music Theory  
J. Borders

This course will examine key issues that Western music theorists addressed from Antiquity through the late Renaissance. We will observe how certain subjects weave like threads through the coarse fabric of history — here thickly, there thinly — and note how and when new issues arise, in part due to changes in musical style. Toward the end of the semester, for example, we will investigate how the history of theory comes nearly full circle with the rediscovery of important Greek texts. We will note similarities and differences among the theorists’ ideas and approaches, along with modern scholarly understandings of them. Whenever feasible, we will also discuss how issues raised in earlier music theory may relate to our contemporary situation. More often, we will consider the relevance of theory to practice and composition by examining relevant examples of medieval and Renaissance music. Because students who enroll may not be current with these repertoires, supplementary reading and listening assignments will be suggested. Attendance, participation, reading, short reports, class assignments, and a 15- to 20-page term paper. The ability to read Western musical notation will be assumed. Graduate students only.
PERFORMING ARTS TECHNOLOGY

MUSPERF 300, 2 cr. hrs.  
Video Game Music  
M. Thompson

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.

PAT 498, sec. 002  
“Song Language” Songwriting Workshop  
D. Siegel

This course is designed to nurture student songwriting in a supportive workshop environment. New work will be shared as we strive to develop the connection between experience and song through performance, discussion and an increased understanding of songwriting fundamentals.

PAT 501, 1–3 cr. hrs.  
Introduction to Computer Music  
P. Dooley or J. Edwards

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 510, 3 cr. hrs.  
Media Arts: Immersion and Enculturation  
Prof. Kirshner

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

PAT 521, 3 cr. hrs.  
Advanced Psychoacoustics  
Prof. O’Modhrain

Prerequisites: PAT 102, experience with sound design or music technology, or permission of instructor

This course will focus on psychoacoustics, the study of how we perceive sounds. Topics covered will include the anatomy and physiology of the ear, the perception of simple and complex sounds, ecological acoustics and auditory scene analysis.
MUSIC THEORY

THEORY 537, 3. cr. hrs.                         M. Guck
Proseminar in the Analysis of Music

Analysis of pieces chosen from tonal and post-tonal repertoires offers experience with various approaches. Analysis tends to be detailed and begins by noticing the obvious but often overlooked. Representative past repertoire includes Bach’s keyboard suites, Mozart’s string quartets, piano concerti and symphonies, Brahms’s vocal music (including various songs, choral music and, specifically the Alto Rhapsody), and Webern’s free atonal music. Some pieces are chosen at the beginning of the semester, based on the interests of class members.

THEORY 460/560, sec. 001, 3. cr. hrs.             M. Guck
Special Course: Tonal Harmony as an Expressive Resources

In doing musical analysis we usually think of understanding musical “structure.” This course will focus on analysis, but we will seek to understand how music provokes responses in its performers and listeners. Responses might range from pleasure in playing a melody or rhythm to appreciation of the beautiful interweaving of lines in a fugue to excitement as a passage grows more and more intense to discomfort at a harmonically chromatic and ambiguous passage. We will consider the possibilities of response and analyze how the music might elicit them. The class will discuss analytical readings that provide examples of this approach and we will explore how music stimulates response in works from various repertoires. Graduate students elect Theory 560.

THEORY 460/560, sec. 002, 3. cr. hrs.             S. Mukherji
Special Course: Musicolinguistics

“Music,” Henry Wadsworth Longfellow once said, “is the universal language of mankind.” Indeed, the belief that there is something language-like about music has long fascinated not only poets like Longfellow, but also scientists, philosophers, and thinkers from a variety of other backgrounds – not to mention linguists and music theorists. This course builds on this age-old interest from an interdisciplinary perspective, to see how music and language are related, and how they are also different. So we will explore, for example, how music and language function in different cultural contexts, as described by anthropologists, and how they evolved, and allow us to think, express and be creative, as philosophers, psychologists and biologists have discussed – and in the process, we will explore things as diverse as birdsongs and Beethoven symphonies, fractals and Neanderthal flutes, and grunge rhythms and the music of New Guinea. To help us ground our comparison of music and language, we will learn some linguistics too – within a framework known as generative linguistics, developed by the famed linguist Noam Chomsky and his colleagues – and we will see how applying this perspective to music suggests the intriguing possibility that music and language might actually be identical. Course activities will include solving linguistics problem sets, writing short responses to assigned readings, and a final term paper. Graduate students elect Theory 560.
THEORY 805, 3 cr. hrs.  
Prerequisites: THEORY 531  

W. Everett  

This course aimed at doctoral students will trace the evolution of the Beatles' compositional interests through close analysis of form, harmony, voice leading, large-scale tonal relations, rhythmic patterns on surface and phrase levels, and colors of instruments and engineering. Published mixes, compositional sketches, studio outtakes, concert and video performances, and the contents of individual tracks will constitute source material. Readings will complement the examination of recordings and scores. By permission of instructor.