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.

**ARTSADMIN 472 / 572, 001 (also listed as PAT 472 / 572, 001)**  
**R. Swedberg**  
**The Business Of Music**

A survey of professional opportunities in performing arts management, the recording industry and arts entrepreneurship, with a focus on building business skills for the personal development of a career in music.

Students will learn basic skills that may serve any of the Business of Music areas of concentration: leadership, planning, budgeting, financial analysis, marketing, fund-raising and development (and/or seeking investors). The class will meet twice weekly (T/Th 3:00-4:30) in Stamps auditorium in the Walgreen Center, North Campus. Assignments will include: analysis of case studies, writing a grant proposal, and working in teams to create a model 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 disciplines. Qualifies for Upper Level Writing Requirement.

**CHAMBER MUSIC**

**CHAMBER 470/570: Chamber Arts Collective (1-2 credits)**  
**Instructor:** Matt Albert  
**Meeting times:** TBD  
** Requires instructor consent**

Advanced chamber arts class for any instrument/voice type/area of practice. Students form a collective, mentored by the instructor, to propose, curate, organize, and produce two chamber arts events (one before break, one after) within the semester. Stylistically varied programs will be encouraged, including traditional, newly-developed, and multidisciplinary repertoire.

**COMPOSITION**

**COMP 221, 3 cr. hrs.**  
**R. Etezady**  
**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. Student creative projects receive individual attention. No prerequisites, but the ability to read music is strongly recommended.

**COMP 421, 3 cr. hrs.**  
**K. Kuster**  
**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 415, 2 cr. hrs.**
*Intro to Electronic Music*
Prerequisites: COMP 415/515

E. Santos

Composition 415/515 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.

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

E. Santos

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 cr. hrs.**
*Special Topics - Music and Mathematics*

P. Schoenfeld

From wherever we turn from the Greeks to the present, mathematics and music seem to bear a strong intellectual and aesthetic relationship. This course will explore not only methodological similarities (geometric symmetry, fractals in Bach, well-tempered tuning), but also will examine aesthetic parallels that have fascinated mathematicians such as Newton, Euler, and Riemann. (Why should the equation \( e^{i\pi}+1=0 \) give one the sense of awe that is experienced by a late Beethoven string quartet, for example?) Other topics such as Kepler’s “Song of the Earth”, “Newton and the mystery of the Major Sixth”, and Euler’s “The Mathematics of Musical Sadness,” will be discussed. Regarding mathematics as a method of composition we include music by chance, music and group theory, and how not to mix mathematics and music. A student with a solid understanding of high school mathematics (through pre-calculus) will have no problems understanding the material; and other than the ability to read music, no music theory will be required.

---

**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.

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

Bienvenidos! (Welcome)! End your Mondays and Wednesdays on a high note, at 4:10pm, 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.

127/227/327/427/513/613 Dance Laboratory (1 credit)  
Sec. 001 (Sec. 003 for 513/613) – Modern Lab, Sec. 002 (Sec. 003 for 511/611) – Ballet Lab, Sec. 003 – Pilates Lab, Sec. 004 – Congolese 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.

261 Congolese 1 (1 credit)  
J. Biza Sompa

Study of traditional dances of the African Congo.

265 Afro-Caribbean (1 credit)  
R. Wilson

Introduction to Afro-Caribbean Dance --- Study of the various folkloric dance forms of the Caribbean, particularly those of Cuba, Haiti, and Brazil.

335/583 Dance and Related Arts (2 credits)  
B. De Young/S. Rush/M. Cole

Participating student choreographers, composers, visual artists, video artists, etc., collaborate on experiments to develop an evening length happening/collage/performance that is held at the end of the semester.

446/586 Accompanying Movement (3 credits)  
C. Matijas-Mecca

In this course, musicians will learn how to accompany for kinesthetic, movement-based art forms through the study and analysis of western dance technique classes. Using both Modern Dance and Ballet Technique courses offered in the Department of Dance, musicians will observe and analyze the structure and content of the class, will research the specific genre of the class, and by observing the methods of communication used between instructor and dance student, instructor and musician, and dance student and musician, they will learn how to collaborate in a dance class. Throughout the term, the student will accompany individual combinations so that by the end of the
term, they will be able to provide an appropriate standard of music for an entire class session. This will provide the musician with an entry into collaboration with movement-based art forms.

496 Special Topics: Fantasies and Anxieties of Racial Integration in American Performance (3 credits)  
C. Croft

Integration was central to both the theories and practices of mid-twentieth century American race relations. This course brings together content and methods from dance studies and performance studies to consider responses to integration, from landmark civil rights legal decisions to social and arts movements that questioned mainstream understandings of integrations’ potential denial of racial difference. The course will be anchored in key examples drawn from American dance from 1930-1970, but will also include study of complementary performances in theatre and musical theatre. The course will develop students’ performance analysis skills through close readings of choreographic works, plays, and librettos, as well as introducing students to performance studies’ approaches appropriate for considering embodied forms of public engagement, including civil rights protests and political speeches, as performance. Interweaving dance and performance studies in a final writing project will provide undergraduate students with a dance-specific paper appropriate for application to graduate programs in dance studies and performance studies. The class will also provide historical and theoretical concepts students can deploy in their work as artists and as critically-engaged audience members. Credit earned in this course will count toward the history, and Ideas requirement for dance majors.

501 Research in Action 1: Research Methods in Dance (3 credits)  
A. Kane

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.

534 Performance Improvisation 1 (3 credits)  
A. 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.

601 Research in Action 4: Dance History and Theory (3 credits)  
A. Kane

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.
634 Performance Improvisation 2 (3 credits)  
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.

FORTEPIANO

FPIANO 527, Fortepiano Instruction.  
M. Bengtson

Credit hours TBD by weekly hours of instruction.

Private instruction on a 5-octave Viennese style fortepiano. Repertoire to study may include music by JS Bach, Scarlatti, CPE Bach, Haydn, Mozart, Beethoven, Clementi, and Schubert. Intended for advanced pianists. Instructor permission required.

HUMANITIES

RCHUMS 334 sec. 004, 3 cr. hrs.  
K. Kelly and A. Lucas

TuTh 1:00PM – 2:30PM
Special Course: The Atonement Project

Rackham Residential college course taught by Kathleen Kelly and Ashley Lucas. Students can be LSA or SMTD, and we’ll be working on musical activities and projects that can be taken to those in a prison environment, or to those who have experienced the effects of incarceration.

JAZZ & CONTEMPORARY IMPROVISATION

ENS 360, 1 cr. hr.  
Profs. Rowe and Wilson

Campus Jazz Ensemble - By audition.

Jazz ensemble for non-SMTD majors.
ENS 460, 1–2 cr. hrs.  
Jazz Ensemble and Lab Ensemble – By audition.  

Profs. Rowe and Wilson

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.  

Profs. Hurst and Rowe

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

Contemplative Practices Seminar

Explores contemplative disciplines through historical and theoretical perspectives and through direct experience.

JAZZ 455, 2 cr. hrs.  
Creativity and Consciousness  
Prerequisite: Permission of Instructor  

Profs. Travers and Sarath

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  

Prof. Sarath

Improvisation Forms

Improvisation in eclectic styles.

MUSIC EDUCATION

MUSED 475 - Suzuki Pedagogy for Violin, Viola, and Cello  
Instructors: Mark Mutter (violin/viola) Andrea Yun (cello)  
Tuesday 8:30AM – 11:30AM  
Prerequisite: Currently studying violin, viola, or cello in an SMTD performance or music education degree program.  
3 credits

MUSED 475/575 is a course in Suzuki Pedagogy for violin, viola, and cello open to both undergraduate and graduate students. The course is designed to provide the pedagogical skills for
working effectively with students of all levels. Successful completion of the course results in a professional credential that can be registered with the Suzuki Association of the Americas (SAA). We will be offering a two-semester sequence. Fall Term (MUSED 475/575) will cover Units 1 and 2. Winter Term (MUSED 476/576) will cover Units 3 and 4.

Violinists and Violists should register for Sec. 001. Cellists should register for Sec. 002. The violin/viola course will be taught by Mark Mutter. Bio: https://suzukiassociation.org/people/mark-mutter/
The cello course will be taught by Andrea Yun. Bio: http://www.andreayun.com/contact.html Each section will have an enrollment cap of 15.

MUSED 500 - Educational Research in the Arts
M. Hopkins
Wed 2:30 PM - 5:30 PM
3 credits
Open to all graduate students. Study of research processes in schools and communities, with an emphasis on framing problems and evaluating studies, drawing on diverse modes of inquiry.

MUSED 502 - Music, Society and Education
Carlos Rodriguez
Mon 9:30 AM - 12:30 PM
Open to all graduate students. Study of music's role in society and education from historical and philosophical perspectives. 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.

MUSICOLOGY

MUSICOL 406/506. Special Course, 3 cr. hrs.
C. Castro
Music and the Body
This seminar-style course surveys a variety of theoretical frameworks for understanding the relationship between music and the body. The course will be divided into broad segments, including the perceiving body, music and movement, music and health, and music and the racialized/gendered/sexualized body. Students enrolling for this course should anticipate a substantial amount of reading, journal writing, and a high level of class participation through discussion and other activities. Basic knowledge of Western music terminology and concepts is required. Graduate students elect MUSICOL 506.

MUSICOL 407/507, sec. 001. Special Course, 3 cr. hrs.
S. Whiting
The Music of Beethoven
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 MUSICOL 507.**

**MUSICOL 407/507, sec. 002. Special Course, 3 cr. hrs.**

***In Search of Wagner***

G. Cruz

More than a hundred years after his death, Richard Wagner remains a thorny, much disputed subject in the history of opera and, more generally, of western modernity. This course addresses Wagner's problematic status today through a variety of perspectives: hermeneutic, historical, aesthetic, theatrical and philosophical. A selection of works by the composer will be addressed in detail, including *Der fliegende Holländer, Lohengrin, Tristan und Isolde,* and *Der Ring des Nibelung.* The complex afterlife of these works will also be traced in selected literary and filmic texts. **Graduate students elect MUSICOL 507 section. 002.**

**MUSICOL 413-513**

*Topics in the Early History of Opera to 1800*

3 cr. hrs. Prof. Louise K. Stein

T-TH 11:30-1:00

Glenn E. Watkins Hall

This course is a lecture course with a small enrollment. It 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 eighteenth 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 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 may include Peri, Da Gagliano, Monteverdi, Cavalli, Lully, Purcell, Hidalgo, A. Scarlatti, Handel, Vivaldi, Hasse, Rameau, Gluck, Salieri, Sarti, Piccinni, and Mozart. The assignments in this course will be primarily listening assignments, supplemented by score study, readings from the online course-pack and materials on reserve, and some in-class performances. Grades will be based on written work and class participation. Open to singers, musicians, and scholars interested in opera or early-modern musical culture, whether they are based in the SMTD, in LSA, or in other units. **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.**

The Leonard Bernstein Centenary

Musicology 450/550 is open to both undergraduate and graduate students. The goal of the course is three-fold: it offers an overview of musical activity in what is now the United States of America, from the 1500s extending to the present. Secondly, it examines the function of music in American life through an exploration of individual works and composer biography. Finally, the course endeavors to place students into the role of historians through the completion of an original project. In fall 2018 the course will combine aspects of a historical survey with those of an introductory research seminar. As 2018 marks the centenary of the birth of pianist, composer, conductor, cultural activist, and media personality Leonard Bernstein (2018–1990), the class this year will include a semester-long engagement with the work and writings of this influential figure in American culture. The class will undertake a group research project working with students at Harvard and NYU to examine the impact of Bernstein’s Young Peoples Concerts by interviewing audience members in New York and Ann Arbor at festival concerts by the New York Philharmonic. We will spend a weekend in New York from November 10-12, touring New York City with one of Bernstein's children and exploring the archives of the New York Philharmonic. This course opportunity will likely never be repeated.

Course work will include reading, close listening, writing, discussion, and projects, including a role-playing exercise in which students examine the work of a single composer in depth. There will be three listening tests and two exams. **Graduate students elect MUSICOL 550.**

MUSICOL 457/557 The Musics of African Americans, 3 cr. hrs.  L. Monts

This course explores the broad range of African American music in cultural and historical contexts. Beginning with an overview of music in African culture, course topics include a survey of folk music, spirituals, gospel, blues, jazz, and art music. Although the class lectures and discussions examine the diversity of African American musical expressions, the assigned viewings and readings will correspondingly encompass the political, social, economic, and religious variables that stimulated the evolution of particular music styles and genres.

Graduate students elect MUSICOL 577.

MUSICOL 467/567, 3 cr. Hours  M. Ho

Music of the Middle East, India, and Southeast Asia

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 477/577. Medieval Music, 3 cr. hrs.  J. Borders

Medieval Music surveys European sacred and secular musical repertories from the advent of Gregorian Chant through motets and chansons of the late fourteenth century. It is organized around
important sites of medieval musical activity—the monastery, the cathedral, the castle, the urban square, and the palace. Students who enroll in the course will learn about the cultural contexts of medieval music, gain knowledge of representative examples of medieval monophony and polyphony, and develop a basic understanding of medieval musical notation, music theory, and compositional techniques. Students should expect regular listening and readings assignments, in-class listening quizzes and three-minute papers, midterm and final exams. Participation will include singing in the in-class schola cantorum. The ability to read modern Western musical notation is required. **Graduate students elect MUSICOL 577.**

**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.

**Muscol 507 and Muscol 607**  
**Special Course: Hispanic and Latin American Colonial Musics**  
3 cr. hrs. Prof. Louise K. Stein  
T-Th 2:30-4:00  
E. V. Moore room 3213

To begin with, what music survives from early modern Spain and colonial America, and how was it performed? Who performed and who listened? When and where was music performed? What significance did music hold in early Hispanic cultures? How did music travel? What, characterized musical contributions to, and/or reactions against, the colonial project in the Americas? This course concerns the place of music in Hispanic culture of the early modern period, its musical sources, the interaction of music and poetic texts, and the conventions of musical performance in early Spanish and colonial American contexts. Musicians in the Hispanic world were famous for their talent as improvisers: harpists and guitarists, for example, did not rely on notation, while singers improvised *coplas*, just as they do today. Improvisatory practices are still alive in traditional dances, rhythms, and patterns. We will bring critical scrutiny and musical insight to the study of musical genres, writings about music and theater, plays and skits, musical and poetic sources, and visual resources, while learning from modern editions and contemporary scholarship. The work of the course consists of reading, listening, and score study, as well as individual and team research projects with facsimile editions and digital images of primary sources. Grades will be based on class participation and the quality of work on written assignments. Class attendance is required. Class performances will be incorporated as often as possible. Open to all musicians and scholars, whether they are based in the SMTD, in LSA, or in other units. [Students in RLL or engaged in the activities of LACS and MEMS are especially encouraged to elect this seminar as a Rackham cognate.]
MUSICOL 509. Teaching an Introduction to Music, 3 cr. hrs.  
S. Whiting

Musicology 509 is a seminar intended to prepare graduate music students for the task of teaching an introductory music course to non-music majors. It will consist of oral presentations by students on topics typically covered in an introductory course; a listening journal of music (from whatever source) that might be relevant to such a course; a course outline developed throughout the term and submitted as a final project; a sample examination; and various short writing assignments. The course satisfies the GSI training requirement for students in musicology and the doctoral pedagogy requirement for students in other Rackham degree programs.

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 622. History of Music Theory II, 2-3 cr. hrs.  
N. Martin

See description for THEORY 622 under Music Theory.

MUSICOL 641. Studies in Early Renaissance Music, 3 cr. hrs.  
S. Mengozzi

The Cult of the Virgin Mary in 15th-Century Europe: Texts, Images, Music, and Ritual

The growth of Marian devotion in the 15th century led to the creation of new modes of visual and musical representation of religious subjects. The course concentrates on these visual and musical artifacts in their close connection with contemporaneous devotional practices in European cities and courts. We will track the emergence and coming of age of a new model of sacred sound in conjunction with similar developments in the visual arts and devotional literature of the time, and by concentrating primarily on a selection of Italian laude, English carols, and motets. The course material and the assignments will be tailored to the particular interests and skills of participants (graduate students in other programs are welcome to take the course). Previous exposure to Renaissance music is recommended, but not required.
For graduate students only.

M. Clague

The Gershwins' Porgy and Bess

The opera Porgy and Bess (1935) is classic grand opera—an impoverished community is shaken by murder and an unlikely love seeks to restore hope. The opera ends in pathos that combines tragedy and optimism. Set in Charleston, South Carolina, during the era of Jim Crow and using an almost entirely black cast, the opera also brings issues of race to the fore, alongside class and gender
dynamics. The only white characters in the opera are non-singing parts for police officers who not only fail to protect the community, but allow their own racism to derail the possibility of justice.

*Porgy and Bess* resonates deeply with the wounds and scars around racial, class, religious, and gender conflicts in twentieth-century American history, while current events, from hate crimes and the rising tide of racist speech in America, make the social issues embedded in the opera just as urgent in the twenty-first century. This graduate research seminar explores the issue of what the opera means—to whom and when. Issues addressed will include cultural representation, authorial power, the fluidity between archetypes and stereotypes, operatic conventions, the black stage in America, the creative process from novel and play to opera, the cultural perspectives of the opera's creative team, and many other critical issues.

The University of Michigan School of Music, Theatre & Dance in collaboration with the University Musical Society will present *Porgy and Bess* on campus with student performers in February 2018. This seminar will help lay the critical groundwork for a day-long symposium to precede that performance. Students will complete extensive individual research projects and may be invited to present their conclusions at a public forum.

**WELLNESS**

**MUSPERF 412, 001**

(meets T/Th 9:00-10:00) or **MUSPERF 412, 002 (meets M/W 8:30-9:30)**

Yoga For Performers (open to non-SMTD students)

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, 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
PERFORMING ARTS TECHNOLOGY

PAT 201/501, 3 cr.  J. Edwards/P. Dooley
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
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.  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 220, 2 cr.  D. Siegel
Song Language: Songwriting Workshop

This course is designed to nurture student songwriting in a supportive workshop environment. New songs, written for the class, will be performed and critiqued as we strive to illuminate songwriting fundamentals, define personal vision and expand artistic boundaries. Course work will include an exploration of the American songwriting tradition.

PAT 305, 3 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 313, 3 cr.**
**The Art of Electronic Music**

C. Burns

This course integrates historical, technological, and musical approaches to the study of electronic music. Students learn the techniques and aesthetics underlying a spectrum of recording and production techniques, in order to investigate the dialogue between technological and creative innovations in a wide variety of electronic genres.

**PAT 412 / 512, 2 cr.**
**Digital Music Ensemble / Interdisciplinary Collaboration II**

S. Rush

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 512.

**PAT 413 / 555, 2cr.**
**Electronic Chamber Music**

M. Gurevich

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 431/531, 3 cr.**
**Contemporary Practices in Studio Production I**
**Prerequisite:** PAT 331 and 332 or equivalent

J. Corey

The advanced study of theory and practice of recording techniques, mixing, and production for multi-channel audio systems through guided projects.

**PAT 441/541, 3 cr.**
**Making Music on Film**
**Prerequisites: Instructor Permission**

A. Kirshner

This course investigates the relationship among music, sound design, moving image and narrative. Students create original audio-visual compositions using digital video, animation techniques, and digital audio tools. A range of aesthetic and technical approaches to combining music, sound, and the moving image are considered. Readings, screenings, and critiques accompany studio work.
PAT 451/551, 3 cr.  
**Interactive Media Design I**  
Prerequisites: Instructor Permission

This course introduces the technological and theoretical foundations of designing physically interactive media experiences. Student develop interactive sensing systems and program embedded computing devices as well as real-time auditory, visual and tangible displays. Through exercises that draw on theory and techniques of interaction design, students create technological sketches and prototypes for novel devices and artworks.

PAT 462/562, 3 cr.  
**Sound Synthesis**  
Prerequisites: Instructor Permission

An introduction to digital sound synthesis and signal processing theory with an emphasis on sound design and compositional applications. Topics include additive synthesis, amplitude modulation, ring modulation, frequency modulation, subtractive synthesis, granular synthesis, physical modeling synthesis, heterodyne filter analysis/resynthesis, linear predictive coding, and phase vocoding.

PAT 498 / 598 sec. 001, 3 cr.  
**Immersive Media**  
Prerequisite: Instructor Permission

This course offers a practice-based investigation of modern immersive media technologies, including virtual reality platforms, spatial audio systems, and game engines. Lecture sections cover methods and tools employed in the design of multimodal virtual and augmented realities. During the lab sections, students work in groups to implement interactive systems using modern immersive media platforms. Assigned projects involve the prototyping and realization of immersive media artworks and performances. Combining critical and historical discourse with hands-on experience, the course helps students develop comprehensive skills in the use of immersive media as performing arts technologies.

PAT 511, 3 cr.  
**Engineering Applications of Media Technology**  
Prerequisite: Instructor Permission

Algorithm design and analysis with applications in the sonic and visual arts; fundamental knowledge representation, formal reasoning, and search algorithms. An emphasis on fundamental computational problems in the media arts and a discussion of the introductory issues in encoding and processing style.
PIANO LITERATURE AND PEDAGOGY

PIANOLP591, Suites and Character Pieces. 4 credit hours. M. Bengtson
T-Th 2:30 PM, 2032 Moore.

An investigation of piano repertoire focusing on the suite and the character piece. The dance suite will be traced from its origins through its high point in the Baroque – particularly in the works of Bach – to its revival in the twentieth century. Character pieces will be selected primarily from the Romantic Era and the early twentieth century. Classes may include student performances and verbal presentations as well as lectures and seminar-style discussions. Assignments will include listening, readings and analysis. Examinations will include repertoire identification, analysis, and historical/cultural background. The course is open to all interested in the piano repertoire; non-majors with instructor’s permission.

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 430, 3. cr. hrs. M. Guck
Advanced Analysis of Tonal Music

Develops the ability to interpret The tonal music based on concepts familiar from freshman- and sophomore-level music theory courses, as well as on new techniques. We will explore the characteristics of phrases during different periods (baroque, classic, romantic), as well as how phrases are coordinated to make the typical forms of each period. The repertoire includes vocal, keyboard, and ensemble music. The semester begins with keyboard works of Bach, continues with keyboard sonatas and string quartets of Mozart and Beethoven, and concludes with a song cycle of Schumann or Schubert.

Theory 440, 3 cr. hrs. P. Schoenfeld
MoWe 10:00AM – 11:30AM
Modal Counterpoint

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’ (16th century 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 438/538, 3 cr. hrs.                        S. Mukherji
TuTh 2:30PM – 4:00PM
Theory and Analysis of Non-Western and World Music

This course is about the classical music traditions of North India, also known as Hindustani music. The first half of the course focuses on acquiring mastery over the basic musical materials of this idiom through singing, improvisation, and transcription exercises. The second half of the course builds on these skills to theorize about and analyze aspects of North Indian classical pitch (i.e. raga) and rhythmic (i.e. tala) structure, form, performance practice, and their connection to other musical idioms, including the classical music of South India, and the classical and popular musical traditions of the West. Course activities include various musicianship exercises as described above, and a final research or composition project. Graduate students elect Theory 538.

THEORY 460/560, sec. 003, 3 cr. hrs.                     S. Rush
MoWe 11:30AM – 1:00PM 3219 SM
“Four Crazies”

This course will discuss many trends in musical composition and performance by examining four (perhaps) eccentric masters of music, Sun Ra, Olivier Messiaen, Pauline Oliveros and John Cage. By performing music and hearing performances of the “theme composers”, the class will make an effort to understand the music intellectually and experientially. An attempt will also be made to integrate the composers’ spirituality and religion with the understanding of compositional process.

THEORY 622, sec. 001, 2-3 cr. hrs.                        N. Martin
MoWe 11:30AM – 1:00PM 2026 SM
History of Music Theory II

This course surveys the history of music theory in the eighteenth, nineteenth, and early twentieth centuries. Readings will be drawn from the writings of Rameau, Kirnberger, C.P.E. Bach, Koch, Reicha, A. B. Marx, Fétis, Choron, Förster, Weber, Richter, Sechter, Hauptmann, von Oettingen, Helmholtz, Riemann, Hanslick, Louis and Thuille, Schoenberg, and Schenker. Significant general themes may include: the relationship between speculative and practical traditions, the institutional sites of music theory, interactions between theory, analysis, and composition pedagogy, the role of oral teaching traditions, the position of music theory in the academy, the scientific status of music theory, and the historiography of music theory.

THEORY 805, sec. 001, 3 cr. hrs.                         P. Hall
Fr 12:30PM – 3:30PM
Twentieth-Century Sketches and Autographs

This course will prepare students to work with twentieth-century sketches, autographs and other archival materials. Topics of study include: making contact with the director of an archive, locating manuscripts, archival etiquette, recording data, creating a database of sketches, the fine art of
transcription, photographing and scanning manuscripts, creating digital examples for presentation, detective work with sketchbooks and fragments, compositional process, using sketches for analysis, editions, and reconstructing an unfinished work. There will be weekly readings and assignments, a presentation, and an approximately fifteen-page paper.