Performing Arts & Technology (PAT)
Music Education (MUSED)
Musicology (MUSICOL)
Music Theory (THEORY)

FALL 2011 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)
Performing Arts & Technology

PAT 510
Media Arts: Immersion and Enculturation  Prof. Kirshner
Prerequisite: Media Arts graduate student or permission of instructor.

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 512
Interdisciplinary Collaboration I  Prof. Rush
Prerequisite: Media Arts graduate student or permission of instructor.

Students form teams to realize computer-based multimedia works that integrate technology, music, sound, art, and moving image. Students analyze the work as an individual, as well as a member of a group. The analysis details aspects, aspects of the design, role development, collaboration, aesthetic goal, artistic statement, production values, and the role of technology in the creative process.

MUSIC EDUCATION

Music Ed 595
Teaching Music in Higher Education  Prof. Conway

The course examines theories of music teaching and learning, adult learning styles, developmental stages experienced by undergraduate students, and issues in the teaching of music in higher education. This course is designed to satisfy the training/orientation requirement for graduate student teaching instructors.

MUSIC THEORY

Music Theory 405
Special Topics course
The Fantastic in Music and Literature  Prof. Grant

Reality or dream? Fantasy or fact? These are the questions that fantastic artworks pose. At the close of the eighteenth century, European writers and composers began to cultivate a set of aesthetic practices deeply invested in narrative ambiguity. The literature and music they produced disorients its readers and listeners, forcing them to constantly re-evaluate their perspective within the unfolding drama. This course collects such formal strategies under the rubric of the fantastic. Together, we will inspect fantastic techniques in Western music and literature of the late eighteenth and early nineteenth centuries. In addition to the classic
fantastic literature (including Jacques Cazotte's *The Devil in Love*) and theories of the fantastic (including Tzvetan Todorov's *The Fantastic*), students will also gain knowledge of basic musical concepts—including form, tonality, and meter—that were connected to the fantastic in music. The musical repertoire under consideration will include works by C.P.E. Bach and Beethoven; the course will conclude with a detailed, four-week study of the *Symphony Fantastique* of Berlioz. Students will attend concerts, read novels, and participate in class discussions. This class will be taught in English and all assigned reading will be in English. No prior knowledge of music or of musical notation is required.

Music Theory 430  
*Advanced Analysis of Tonal Music*  
Prof. Vojcic

In-depth analysis emphasizing elements of structures evident in various important examples, offering a variety of analytical problems; readings on tonal forms.

Music Theory 433/533  
*Analysis of 20th-Century Modernist Music*  
Prof. Rush

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

Music Theory 435/535  
*Pop/Rock Music Theory*  
Prof. Everett

Explores tonal analysis of American and British pop/rock music from early rock-n-roll to the present.

Music Theory 442/542  
*18th-Century Counterpoint I*  
Prof. Satyendra

Involves analysis and practice of the craft of counterpoint based upon 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.

Music Theory 455  
*Orchestration II*  
Prof. Schoenfield

Techniques used by composers of the 18th, 19th, and 20th centuries will be compared and analyzed. Reading and listening assignments as well as attendance at School of Music, Theatre & Dance ensemble rehearsals. Final project involves composing or arranging an extended work for wind ensemble or orchestra.

Music Theory 531  
*Schenkerian Theory and Analysis I*  
Prof. Everett

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

Music Theory 537
Proseminar in the Analysis of Music
Prof. Mead

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

Theory 460/560
Special Topics course
Sound and Response
Prof. Guck

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.

Theory 460/560
Special Topics course
Pretty in Punk: Feminist Theory and Popular Music
Prof. Fournier

Drawing upon readings from popular music scholarship, this course will tackle a particular aspect of punk that made the genre unique in the popular realm at the time of its inception in 1977. Specifically, the class will examine how punk appeared to open different opportunities for female participation in the construction of popular culture, and will demonstrate that the "do-it-yourself" ethos of punk encouraged females to try their hand as guitarists and drummers, to challenge existing notions of feminine beauty, and to redefine their roles as performers and fans. Our musical examination of punk will draw illustrations from from such early bands as the Velvet Underground, the Runaways, the Talking Heads, Siouxsie and the Banshees, the Au Pairs, the Slits, and X-Ray Spex (to name just a few). However, the musical aspect will form just once part of a discussion that will also stray into feminist scholarship. The class will examine how the rise of "second wave" feminism played into the punk movement, through the challenges that it posed to existing gender roles. All of this will set the stage for a broader examination of how early female punk pioneers served as models for such later musical innovators as Bjork, Bikini Kill, and L7. among others. Students will be required to perform transcriptions for the purposes of analysis, to prepare readings for each class, to steer in-class discussion, and to compare various analytical methodologies in their quest to undertake a final analytical project drawn from a selected repertoire.
Music Theory 460/560  
Special Topics course  
Analysis of Rhythm  
Prof. Vojcic

In the absence of a unifying force of common-practice tonality, structuring processes in 20th-century works are most frequently of temporal nature. The aim of this course is to provide analytical tools pertinent to the problems the repertoire poses and to illustrate ways in which composer’s have sought to organize rhythmic and metric phenomena. The repertoire will be chosen to highlight elements of common concern and individual expression, and will span the century.

Music Theory 590  
Teaching Tonal Theory  
Prof. Fournier

Integration of practical teaching techniques with evaluation of texts and anthologies. Coverage includes fundamentals, harmony, ear training, sightsinging, keyboard harmony, counterpoint, tonal analysis, and various integrated approaches; introduction to some computer-assisted materials.

Music Theory 805  
Seminar in Theory: The Operas of Alban Berg  
Prof. Hall

An in-depth study of Alban Berg’s operas Wozzeck and Lulu, as well as a review of techniques for analyzing atonal and serial music. We will also study the large-scale forms of both operas and what constitutes a sonata (or other traditional form) in an atonal or serial work. Finally, we’ll examine selected compositional sketches from the operas, and what they suggest about possible methods of analysis for the relevant passages in the finished score.

listeners, forcing them to constantly re-evaluate their perspective within the unfolding drama. This course collects such formal strategies under the rubric of the fantastic. Together, we will inspect fantastic techniques in Western music and literature of the late eighteenth and early nineteenth centuries. In addition to the classic fantastic literature (including Jacques Cazotte’s The Devil in Love) and theories of the fantastic (including Tzvetan Todorov’s The Fantastic), students will also gain knowledge of basic musical concepts—including form, tonality, and meter—that were connected to the fantastic in music. The musical repertoire under consideration will include works by C.P.E. Bach and Beethoven; the course will conclude with a detailed, four-week study of the Symphony Fantastique of Berlioz. Students will attend concerts, read novels, and participate in class discussions. This class will be taught in English and all assigned reading will be in English. No prior knowledge of music or of musical notation is required.
Musicology 343
Music and Islam
Prof. Ho

This course provides an introduction to musical life among selected Muslim societies in the world. We will be learning about a range of sound production and music-making in both private situations and publicly consumed contexts; and in religious as well as entertainment environments. The sounds and musics we will hear and/or see performed include: Quranic recitation, the Morroccan art *Nubah* and Gnawa folk genres, Iranian classical music, Indian and Pakistani inspirational Qawwali, Indonesian Dangdut, the Arab art tradition, the Central Asian Shashmaqam and popular song, Sumatran religious genres, and Turkish Sufi practices amongst others.

The goal of the course is to expose the student to several music-making traditions in selected regions of the Islamic world. Students will develop an appreciation for the musics, as well as the issues moving their production. They will learn about the ways in which ordinary Muslims enjoy both secular, and religious music in their respective cultures. The course hopes to deconstruct a monolithic view of ‘Islam,’ and thus to enable the student to make distinctions between the various Muslim communities; to differentiate between their musical practices and yet at the same time, to make connections amongst disparate societies linked by a shared religion. Grading will be based on two listening quizzes, a take-home exam, and a final paper.

Musicology 406/506
Special Course: Music of Beethoven
Prof. Whiting

The course surveys Beethoven's music in the appropriate stylistic, biographical, historical, and cultural contexts. Emphasis will fall on the analysis and interpretation of finished works (rather than sketch studies and "compositional genesis"). Weekly reading assignments will supplement the lectures and introduce students to the breadth of approaches taken in current Beethoven scholarship. The textbook will be Lewis Lockwood’s *Beethoven* (paperback edition, 2003). While the course is designed primarily for undergraduate and graduate students in music, non-music majors who can follow scores and are acquainted with the rudiments of music theory will also be welcome. Grades will be based on in-class participation, one (or two) analytical essays (10–12 pages), and one examination (final). Graduate students elect 506.

Musicology 407/507
Special Course: Western Plainchant
Prof. Borders

The course surveys the history of liturgical monophony beginning with the earliest transmission from the eastern Mediterranean through the early 15th century. The main focus will be on the texts and musical settings of Gregorian Chant (Mass and Office), but we will examine earlier Roman and other regional repertories that contributed to the formation of the Gregorian corpus. Hymns, tropes, sequences, and rhythmic offices will also be studied. Grades will be based on in-class participation, one (or two) historical essays (10-12 pages each), a midterm and a final examination; attendance and participation will also figure into the grading. Graduate students elect 507.
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. Graduate students elect 511.

Musicology 413/513
Topics in the early history of Opera
Prof. 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 Gagliano, 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 C-Tools, and some in-class performances. Grades will be based on written work and class participation. Graduate students elect 513.

Musicology 417/517
History of Jazz
Prof. Garrett

This course surveys the historical growth and development of the various kinds of music that have been called ‘jazz’ in the United States. Structured as a chronological overview, the course places the musical conventions, significant performers, and key aesthetic shifts of jazz in cultural, technological, and social context. Students will learn not only to identify the differences between a wide range of jazz styles but also to analyze and interpret the meanings of these differences. In the process, the course aims to help students build skills for listening to, describing, analyzing, and writing about jazz. Assignments involve reading, listening, brief written assignments, two papers, and two exams. Graduate students elect 517.
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 evolution of twentieth-century or "modern" music in its different national contexts as well as in their historical and stylistic interactions. It examines not only the internal evolution of the musical language in each case, focusing on the major repertoire or the most seminal works, but also those political or cultural factors that impinged upon and helped to shape this evolution. There are regular lectures as well as weekly reading and listening assignments, a research report, and a midterm and final exam. Graduate students elect 523.

Musicology 450/550
Music in the United States

Prof. Clague

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.

This course will use UM emeritus professor Richard Crawford’s book, America’s Musical Life: A History. Taking performance, rather than composition, as its primary focus, the book examines five centuries of music making on the North American continent. Course work will include readings, close listening, writing, discussion, a class recital, and projects, including an oral
history interview for the LivingMusic website of the School’s American Music Institute. Students will present their interpretive work in short papers and select from a range of options for a final, original research project to be presented in a poster format on the last day of class. There will be two exams. 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 goal of the course 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 seminar will examine the development of the field of Musicology (including Ethnomusicology and its gradual definition as a field); it traces the origins and evolution of its questions, research methods and theoretical approaches from the beginnings of musical scholarship to the present. Students are required to read the important sources that have marked this evolution and to present regular reports on the material covered. In addition students write two research papers, one of about ten pages, the second of 15-20 pages, employing the methodologies and bibliography studied.

Musicology 503
Music Bibliography  
Dr. Jones

Musicology 509
Teaching an Introduction to Music  
Prof. Stein

Open to all graduate students in music. This is a pedagogy course. Doctoral students may elect Musicol 509 to satisfy their pedagogy requirement. The goal of the course is to help students develop good classroom skills and strategies for teaching introductory courses in music to non-music students (teaching active listening skills to inexperienced listeners). Students will be asked to engage with music of all kinds, write short prose exercises about music, and give highly-structured class presentations on a weekly basis. The final written project is cumulative. This course does not count toward the 5-course alternative to the Musicology Prelim Exam.

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.

Musicology 605
Special Course: Music, Gender, and Sexuality
Prof. Castro

This graduate seminar is devoted to discussions on how the concepts of gender and sexuality can illuminate music as a contextualized practice. Entangled with equally complex categories such as race, ethnicity, and economic class, the course readings are interdisciplinary in nature, though they focus on the study of music. Readings include scholarly approaches to art, popular, and traditional musics from various parts of the world, including some on Western art and popular music. Students will be expected to participate actively in discussions and to lead several. Students must also write a term paper and give a presentation of this paper in class.

Musicology 642
Studies in Late Renaissance Music: Motets of Palestrina, Lasso, and 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.

Musicology 650
Studies in Music of the U.S.: The American Orchestra
Prof. Clague

As a European musical organization transplanted to the cultural soil of the New World, the American symphony orchestra—its artistic, financial, and social dynamics—have much to tell musicians today about how classical music works in the United States. While financial pressures and a crisis of community mission challenge many ensembles today, such issues are far from new in American life and a richer understanding of how the orchestra took root in 19th-century America reveals forgotten but novel solutions. This intensive doctoral research seminar will survey current writings on the American orchestra, drawing upon scholarship in musicology, sociology, and organizational theory, as well as industry self-studies produced by the Mellon Foundation and the League of American Orchestras. Blogs and other online resources that track contemporary issues in orchestra management offer views into an ever shifting and creative scene.
Special features of this course include helping to plan the second “American Orchestra Summit,” a UM campus conference to be held on March 21–23, 2012 in conjunction with UMS and the San Francisco Symphony. Speakers will include national leaders in the orchestral world such as grant administrators, artistic directors, and the executive directors of several regional and national ensembles. As a joint project, participants will produce a survey document of 21st-century innovations in the American orchestra.

The focus of the course will be on the design and execution of an individual, original research project. Scholars have only recently turned their attention to the history of the American orchestra and much remains to be done, while at the same time technology has made the archives of various ensembles as well as primary accounts more accessible than ever. Results from these projects will be included in the Summit.