THE UNIVERSITY OF MICHIGAN
SCHOOL OF MUSIC, THEATRE & DANCE

ELECTIONS ACROSS FIELDS

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

WINTER 2013 REGISTRATION EDITION

Here are opportunities for cross-election from one’s area of concentration: students throughout the School may select among these courses outside of their respective fields to gain new approaches to musical thought for their own professional development.

Classes are subject to change or cancellation. FOR MEETING TIMES AND PLACE, PLEASE SEE THE UM SCHEDULE OF CLASSES at (WWW.UMICH.EDU/~REGOFF)
COMP 221, 3 cr. hrs.  
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 416/516, 2-4 cr. hrs.  
Seminar in Electronic Music  
Prof. Chambers

Composition 416/516 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, listening, readings, and in-class discussions will cover the techniques and aesthetics of electronic music. Graduate students elect 516.

COMP 422, 3 cr. hrs.  
Creative Composition  
Prerequisites: THEORY 238  
Prof. Schoenfield

A course offered through class instruction, supported by private instruction with a GSI. For music majors other than composition majors, of lower- or upper-division status.
DANCE

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

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

DANCE 535, 3 cr. hrs. Prof. 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 choreograph and perform in their own site-specific dance project. Emphasis will be placed upon investigating the social and cultural histories of the chosen site, and of its environmental and/or architectural features.

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

This course introduces the fusion of movement, camera work, and editing on Final Cut Pro. An interdisciplinary course that attracts students from Dance, Performing Arts Technology, Art and Design, and Screen Arts and Cultures, it challenges students from diverse disciplines to compose short works for the screen in a series of 5-6 assignments. Informed by class screenings of student assignments, professional works and historically significant films and videos, the course develops confidence and skills in the making of screendance and criteria for evaluating this relatively new but increasing visible art form. The course hosts an annual UM Dance on Camera Festival of works curated from that year's New York Dance on Camera Festival at Lincoln Center.

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

This course introduces students to the scientific principles underlying the complexities of dance movement. Utilizing visual stimuli, touch, writing and drawing, readings, and experiential modalities such as Ideokinesis, Feldenkrais, visualization, and Alexander technique, students will learn to apply the principles of anatomy and kinesiology, as they pertain to dance.
DANCE 564, 3 cr. hrs.                        Prof. Genné
George Balanchine & the Transformation of American Dance

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

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

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

DANCE 642, 3 cr. hrs.                        Prof. Sparling
Screendance 2: Advanced Projects & Productions
Prerequisites: DANCE 542

Building upon the editing and camera skills, and creative research acquired in Screendance 1, this course challenges the student to propose three projects ranging from work for the screen, work for gallery or installation, and work for integration into live performance. In collaboration with faculty advisors and chosen venue, the student will then select one proposed project for completion and final production. Students are strongly encouraged to submit work(s) to festivals and/or present finished work(s) to audiences in innovative formats.
MUSIC EDUCATION

MUSED 501, 3 cr. hrs.  Prof. McCarthy
Psychology of Music Teaching and Learning

Psychology of Music Teaching and Learning addresses topics related to music and human consciousness and behavior, drawing on perspectives from music cognition, perception, psychometrics and related studies. The course is designed to introduce students to the field of psychology of music and music teaching and learning, and to identify developmental, social, cognitive and cultural constructs underlying music practices and cultures. Emphasis is placed on expanding and deepening perspectives—through critical readings from a variety of disciplines, seminar discussions, written reflections on selected topics and an in-depth study of a topic.

MUSED 503, 3 cr. hrs.  Prof. Conway
Seminar in Music Curriculum and Assessment

Seminar in Music Curriculum and Assessment will include study and discussion of the following: curriculum theory, history, research and design; curriculum models in music education, assessment, grading procedures and teacher evaluation.

MUSED 505, 3 cr. hrs.  Prof. McCarthy
Arts Education and Children's Spiritual Development – Theory to Practice

The course is designed for graduate students with teaching experience and an interest in arts education and children's spiritual development. The primary purpose of the course is to deepen awareness and knowledge of the spiritual effects of participation in the arts on children, with the goal of advocating and implementing arts curricula that are holistic in form and content and that promote children’s well being. Other intended goals include: to evaluate relationships between theories of child spiritual development and other theories of human development (psychological, aesthetic, psychomotor, social, emotional); to observe and describe educational and therapeutic practices in which the spiritual affordances of the arts serve to promote children's wellbeing; and, to apply philosophical and theoretical knowledge, and research-based findings of studies on spirituality in childhood and in arts experiences to learning contexts.

MUSED 810, 3 cr. hrs.  Prof. Conway
Seminar in Music Education
Prerequisites: Open to graduate students who have taught full time in P-12 schools for a minimum of four years.

Seminar in Music Teacher Education will include study and discussion of the following: goals of music teacher education; challenges of music teacher education; research in general teacher education; recruitment and admission process for music education students; teacher education curriculum and assessment; undergraduate identity development and socialization; experiences of beginning music teachers, mentoring and induction, and in-service professional development.
MUSICOL 121
Introduction to the Art of Music

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. (Undergraduate, non-major only.)

MUSICOL 122
Introduction to World Music

Are you looking to experience new things and learn about unfamiliar people and places? If so, and if you also are interested in learning about music in general, Introduction to World Music may be suitable for you. This course provides an introductory survey of music from around the world, including India, Ireland, West Africa, Indonesia, Egypt, China, Latin America, and elsewhere. While the topics are wide-ranging, the format of the class is highly structured. Students in this course are required to attend one musical event outside of class time. No prior music experience is required. Note that LSA music majors and minors can enroll in this course to fulfill course requirements, but music students in SMTD cannot use this class to fulfill musicology requirements. (Undergraduate, non-major only.)

MUSICOLOGY 140
American Music

American Music examines musical creativity with an emphasis on recent times (the twentieth century) and nearby places (the United States), while highlighting the fundamental research techniques, concepts, and resources of musicology. As part of the core curriculum for music majors, the course builds on concepts introduced in Musicology 139 and works to prepare students for the one-year Western music survey of Musicology 239–240. Most important, we explore how history enhances the creative work of musicians, and along the way listen to some great music and undertake our own original research.

Course activities encourage you to explore music and music making against the background story of American history. Themes include mavericks and the dynamics of musical style, the spheres of American music making, institutions, identity, economics, and the critical analysis of music. Assignments are designed to hone your musician's historical toolkit—a web of facts, habits of mind (especially questioning), and skills (such as listening, critical reading, writing, analyzing, interpreting, discussing, and collaborating)—in order to spark your own artistic imagination and expressive vocabulary. The intent of Musicology 140 is to inspire active and creative engagement with the ideas and events of the musical past as creative fuel for the art of music today. (Undergraduate, music-major; others by permission of instructor.)
MUSICOL 406/506  
Special Course: Music on Film, American Music in Documentary Film  
Prof. Clague

Documentary film captures both the sight and sound of musical performance, attempting to manipulate the viewer’s understanding of the art’s meaning and power for aesthetic impact and understanding. This course explores and examines a series of documentary films about music with a focus on American culture. Each film will be critiqued as a historical document and as an artwork in itself. Films to be screened will likely include: Awake, My Soul; Hill Auditorium at 100; Martin Scorsese Presents The Blues; Say Amen, Somebody; Broadway: The American Musical; Ken Burns Jazz; The International Sweetharts of Rhythm; High Lonesome: The Story of Bluegrass Music; The History of Rock ’N’ Roll; Bob Dylan: Don’t Look Back; Woodstock; Standing in the Shadows of Motown; Latin Music USA; From Mambo to Hip Hop: A South Bronx Tale; and The Promise of Music (about El Sistema). We will discuss each of the films screened in detail and have the opportunity to meet one set of filmmakers (for Hill 100). A goal of the class will be to explore the relationship of narrative to history. Graded assignments will include weekly viewing quizzes, an analytical paper, and a DIY music documentary video to be posted to a class YouTube channel. Graduate students elect 506.
MUSICOL 407/507  
Special Course: The French Operatic Tradition from Lully to Milhaud  

Prof. Fulcher

This course traces the evolution of French opera from its inception in the 17th century through the first half of the 20th century. It stresses not only the continuities within this distinctive tradition, but also those seminal moments when it was redefined as a result of both historical factors and stylistic innovations. It shall concomitantly examine the interaction of this tradition with other national operatic traditions, or values and modes of operatic dramaturgy, particularly the Italian and the German. There will be weekly lectures and discussions, in addition to class presentations and a midterm as well as a final exam. Graduate students elect 507.

MUSICOL 408  
Special Course: Contemporary Popular Music  

Prof. Garrett

This upper-level undergraduate seminar examines various analytical approaches to understanding contemporary popular music. The course explores a range of critical issues in popular music studies, including aesthetics, authenticity, consumerism, genre, media, music ownership, spectacle, technology, and identity. Course requirements include intensive reading, listening, viewing, discussion, weekly assignments, and a research paper. (Undergraduate only.)

MUSICOL 414/514  
History of Opera, 19th – 20th Centuries  

Prof. Cruz

This course, on the history of opera after 1800, addresses the centrality of the art-form to western modernity. It centers on the study of a chosen repertory, exploring the ways in which operatic music and song function as significant mediums for the articulation of subjectivity, gender, collective identity, history, memory, morality, truth, myth, music itself, and the value of art. Lectures are complemented with seminar-style classes in which the students are invited to contribute to the discussion. Seminars provide students with the opportunity to work on their listening and analytical skills and to reflect collectively on assigned readings. Two written assignments and one term paper. Graduate students elect 514.

MUSICOL 421/521  
Music of the Classic Era / 18th-century Music  

Prof. Rice

This course will be something of a Grand Tour of eighteenth-century Europe's musical centers, from Naples to London, Berlin, Vienna, Prague, and St. Petersburg—with a side trip to the colonial New World. Against the backdrop of Europe's largely peaceful division into Catholic and Protestant realms, we will explore the "learned" and "galant" styles as they developed and commingled. While considering Mozart, Haydn, and early Beethoven in depth, we will also assess the contributions of lesser-known but significant figures like Johann Adam Hiller, Francois-André Philidor, and Anna Bon. Graduate students elect 521.
MUSICOL 417/517
History of Jazz

Prof. Garrett

The goal of this course is to help students develop a critical and historical understanding of the musical life of 16th-century Europe, the so-called High Renaissance. To achieve this purpose we will not only take a close look at musical works, genres, styles, forms, composers, etc., but we will also study the political, religious, and social institutions that contributed to creating the flourishing musical culture of the "Renaissance." Readings will be drawn from the textbook and other scholarly sources. The assignments will aim at developing music analytic skills and at exploring issues of performance practice. Graduate students elect Musicology 578.

MUSICOL 477/577
Medieval Music

Prof. Borders

This course will survey devotional and secular music composed and performed between 700-1400 C.E. It will be organized around the five most important sites of medieval musical activity—the monastery, the castle, the cathedral, the city, and the palace. Students will be asked to prepare for lectures and discussions by completing assigned reading (on reserve and on the web) and listening assignments (on-line and on reserve). They should expect two 15-20-page papers and two essay examinations at midterm and finals. This course is intended for upper division music undergraduates (400 level) and music graduate students (500 level); non-music students are welcome, provided they are capable of reading modern musical notation. Graduate students elect 577.

MUSICOL 622
History of Western Music Theory II (since 1600)

Prof. Mengozzi

The course offers a comprehensive view of the pedagogical, aesthetic, and philosophical traditions that shaped Western musical thought from the Enlightenment to the early twentieth century. General topics in the agenda include the emergence of new systematizations of harmonic and diatonic theories in the eighteenth century, the emergence of tonal theory, the adoption of rhetorical and organicist approaches to musical analysis, and the very issue of the nature of music theory as an intellectual inquiry. Readings will be assigned from a number of primary sources from the most influential musical thinkers of the Western tradition, as well as from the rapidly growing secondary literature on the subject. Musicology 621 is not a prerequisite for enrollment.

MUSICOL 643, 3 cr. hrs.
Studies in Music of the Baroque

Prof. Rice

This course concerns the life and works of Johann Sebastian Bach, viewed within the context of European music at the culmination of the Baroque. Following Bach’s career from Weimar to Cöthen and finally to Leipzig, we will study a wide variety of representative compositions, including cantatas, concertos, works for organ, the Goldberg Variations, the Well-Tempered Clavier, and the Musical Offering.
MUSICOL 647  
Studies in 20th-Century Music: Music and Modernist Movements

Prof. Fulcher

This seminar examines the major artistic movements in the 20th century which have had a profound and enduring impact on music. They include Symbolism, Expressionism, Futurism, Dada, Surrealism, Minimalism, and others, focusing on the question of why specific composers became involved with these movements or circles, and how they influenced both their musical aesthetics and techniques. It will also consider the form that such movements assumed as they were adapted to different national or historic contexts throughout the 20th century. There will be weekly discussions, readings, and reports, in addition to a final term paper.

MUSICOL 649  
Studies in Asian Music

Prof. Lam

This seminar will examine selected genres of Asian music as the intangible cultural heritage of Asia and the globalized world. The course will begin with an examination of pertinent theories and four representative genres: Chinese kunqu and qin, and Japanese noh and bunraku, then the course will examine genres jointly chosen by instructor and students. The course emphasizes active student research.

PERFORMING ARTS & TECHNOLOGY

PAT 513, 3 cr. hrs.  
Interdisciplinary Collaboration II

Prerequisites: Media Arts graduate student, or permission of instructor.

A continuation of Interdisciplinary Collaboration I with an emphasis on large-scale multimedia interactive installations.

PAT 422/522, 3 cr. hrs.  
Technical Ear Training and Critical Listening

Prerequisites: PAT 331 or permission of instructor.

This course is an introduction to the concept of translating between timbres and frequency resonances produced by parametric equalization resonances produced by parametric equalization. Students learn to aurally identify different timbres through their corresponding spectral envelopes. Critical listening exercises will also be explored with a focus on dynamics processing, spatial characteristics, spectral balance, and recording, mixing, and production techniques. Graduate students elect 522.
PAT 442/542, 3 cr. hrs.  Prof. Kirshner
Practicum in Music and Sound for Film
Prerequisites: PAT 541 or permission of instructor.

Students work on film and animation projects, in roles such as composers, sound designers, dialog editor, mix engineers, or production audio crew. The emphasis is on developing an awareness of the multiple ways that music and sound can interact with the moving image to create meaning. The course also includes some instruction in relevant techniques of syncing to picture, spotting music, dialog editing, onset recording. Graduate students elect 542.

PAT 452/552, 3 cr. hrs.  Prof. Gurevich
Interactive Media Design II
Prerequisites: PAT 551 or permission of instructor.

This course focuses on the application of skills and techniques developed in Interactive Media Design I to design and implement physically interactive performance systems and media installations. Incorporating advanced sensing and interaction techniques, students create fully realized works that are exhibited before a public audience. Seminal works of interactive art and interactive performance are discussed and critiqued. Graduate students elect 552.

PAT 461/561, 3 cr. hrs.  Prof. Essl
Performance Systems
Prerequisites: MATH 115, PAT 201, and one semester of computer programming, or permission of instructor

This course explores contemporary technologies that support musical performance. Topics include the goals of technology-enhanced performance, instrument interfacing, system design, programmable systems, and sound reinforcement design for playback of electronic and acoustic ensembles. Students create original compositions using performance systems that they have designed and built and direct performances that use these systems. Graduate students elect 561.

PAT 472/572, 3 cr. hrs.  Prof. Swedberg
Business of Music

This course discusses the essential aspects of the music business including performing rights agencies, copyright, licensing, music publishing, contracts, royalties, and distribution. Selected readings will include case studies from a variety of musical genres. Graduate students elect 572.
In this course, we will take time out to consider our senses, the mechanisms by which we gather information about the world around us. The course's objective is to heighten our awareness of how we interact with our environment and, by so doing, to cause us to re-think how we interact with the computational media we create. Through a series of lectures and practical exercises, the course will explore the capabilities of each of our senses. However, in reality, our senses do not act in isolation, but support a continual dialogue between our bodies and the world with which we interact. The latter part of the course will therefore focus on a series of labs and projects that explore how such interactions can impact the way in which we design media and physical interfaces for a range of applications including art installations and musical instruments. Graduate students elect 598.

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**MUSIC THEORY**

THEORY 405, 3. cr. hrs.                                      Prof. Fournier

From Punk Rock to Pussy Riot: Gendering Resistance in Popular Music

Drawing its readings from popular music scholarship and feminist theory, this course will read the history of popular music through the lens of gender, beginning with the punk movement in mid-1970s and ending with the recent Pussy Riot trial in 2012. The purpose of the course is to examine how popular music has been used by certain female musicians working within certain (often peripheral) pop-music genres as a mode of resistance to gender norms both as they are inscribed within mainstream society and reflected in the popular music marketplace. The semester will begin with an examination of punk rock as a genre that appeared to open different opportunities for female participants - to try their hand as guitarists and drummers, to challenge existing notions of feminine beauty, and to redefine their roles in the construction of popular culture. Our initial musical examples will draw from such seminal punk bands as the Velvet Underground, the Runaways, the Talking Heads, Blondie, Siouxsie and the Banshees, the Au Pairs, the Slits, and X-Ray Spex (to name just a few). We will discuss how the challenges posed by these bands to gender norms were adopted and reconfigured in mainstream popular culture through the 1980s, where such opposition strategies like androgyny and female hyper-sexuality adapted for the visual theater of MTV. This portion of the course will examine the indebtedness of artists like Madonna, Boy George, Annie Lennox, and Bjork to the earlier punk scene. The semester will also discuss the resurgence of female punk in the 1990s, through the Riot Grrrl movement and through the music of such “angry young women” as Courtney Love and Alanis Morissette. In the context of this forty-year history, the semester will conclude with a discussion of the highly topical career of Pussy Riot, showing the ongoing threat posed by popular music to the gendered status quo.

The class will be based largely upon readings in feminist theory and popular music scholarship. We will also perform critical examinations of a selection of songs in transcription, music videos, album cover artwork, and still imagery to determine how the intersection of sound, image, and lyrics inform our reading of popular music. In past iterations, the seminar has also allowed students to restage a punk “performance” based on transcriptions examined in class, and we can discuss this possibility as the semester unfolds.
THEORY 460/560, sec. 001, 3. cr. hrs.                                      Prof. Satyendra
Special Course: Cross-cultural Music Theory

This course explores connections between three kinds of music: Indian classical music, European classical music just before World War I, and jazz just after World War II. We will draw upon tonal and rhythmic theory specific to each tradition to construct a general theory applicable to comparative analysis and writing in fusion styles. Students will complete short daily assignments, a longer project paper, and an individually performed musicianship exam. Graduate students elect 560.

THEORY 460/560, sec. 002, 3. cr. hrs.                                      Prof. Everett
Special Course: Analyzing the Music of the Beatles
Prerequisites: THEORY 240 and 250

This course for upper-level music majors will examine the Beatles' recorded legacy from Quarry Men days to break-up, including studio outtakes, live performances and films, as well as finished masters as source material. The course will take a chronological tack in order to trace the group's musical development and stylistic phases. Students will concentrate on learning how to combine understandings of instrumentation, form, rhythm, melody, harmony, counterpoint, recording engineering, and text-setting. Assignments, exams and a term paper will be based on readings, listening, analysis, and interpretation. Graduate students elect 560.

THEORY 805, 3. cr. hrs.                                                  Prof. Gosman
Teaching Tonal Theory

This seminar will provide an introduction to reading and transcribing Beethoven's sketches, and will consider what the sketches can tell us about his compositional process. In addition, the course will cover the formal theories of William Caplin, James Hepokoski and Warren Darcy, and others, and consider the extent that these theories can help us organize and understand Beethoven's sketches. Student work will consist of several short assignments and a final research paper. All student work will be presented during class sessions.