THE UNIVERSITY OF MICHIGAN
SCHOOL OF MUSIC, THEATRE & DANCE

ELECTIONS ACROSS FIELDS

Composition (COMP)
Dance (DANCE)
Ensemble (ENS)
Music Education (MUSIC ED)
Musicology (MUSICOL)
Performing Arts & Technology (PAT)
Music Theory (THEORY)

WINTER 2016 REGISTRATION EDITION

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

Classes are subject to change or cancellation.
FOR MEETING TIMES AND PLACE, PLEASE SEE THE UM SCHEDULE OF CLASSES AT <RO.UMICH.EDU/SCHEDULE>
COMP 222, 3 cr. hrs.  
Introduction to Elementary Composition  
R. Etezady  
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 233/433, 2 cr. hrs.  
Special Topics - Music of Star Trek  
M. Daugherty  
No Prerequisite  
Composition 233/433 is a class designed around the special artistic interests of each member of the Composition Faculty. The instructor changes each term.

COMP 416, 2 cr. hrs.  
Seminar in Electronic Music  
E. Chambers  
Prerequisites: COMP 415/515  
Composition 416 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. Graduate students elect 516.

COMP 422, 3 cr. hrs.  
Creative Composition  
P. Schoenfeld  
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 526, 2 cr. hrs.  
Adv Seminar in Electronic Music  
E. Chambers  
Prerequisites: COMP 416/516  
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.
DANCE

Dance 342/RC Humanities 235, 3 cr. hrs.
Topics in World Dance
B. Genné

This course, open to all students, explores theatrical, religious, popular and social dance in a variety of cultures around the world including groups in Africa, The Middle East, India, Indonesia, Japan, China, Korea, Brazil, Argentina, Australia and the Caribbean and Pacific Islands within their cultural context. What role does dance play within the culture that produces it? How are social, political and spiritual values reflected in dance structure and movement? How are cultural attitudes towards class and gender expressed and revealed in dance? How do performance styles and choreography differ across cultures? All students, from LSA and SMTD and beyond are welcome in this course. Guest informants and performers from the countries we study are an important part of the course. No experience in dance history or dance performance is necessary. Open to students from all fields – LSA, SMTD and beyond.

DANCE 502, 3 cr. hrs.
Research in Action 2: Dance History & Theory
C. Croft

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

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 increasingly 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 564, 3 cr. hrs.  B. Genné
Balanchine & the Transformation of American Dance

This seminar, open to students of all fields in LSA, SMTD and beyond, offers new perspectives on
two dance giants of twentieth century arts and culture: George Balanchine and Fred Astaire and
their mutual impact on American dance and music -- both in the worlds of American musical film
and theater and in modern American ballet. Like their mutual friend and collaborator George
Gershwin, Balanchine and Astaire rejected rigid distinctions between so-called “highbrow” and
“lowlowbrow” culture and “fine” and “popular” arts. They drew inspiration from Franco-Russian
classical and modern ballet and African American jazz and musical theater dance. Each in their own
way helped to create what viewers around the world began to see as a distinctlyively American and
pluralist style of dance on the ballet stage and in movie and Broadway musicals. During the greatest
wave of immigration in American history, Balanchine and Astaire brought together elements of old
world and new world art forms, crossing and erasing boundaries. They also influenced each other
and, as Gene Kelly once said “every dancer living”. In the course we move from dance at the
celebrated Mariinsky Theater in Imperial and revolutionary St. Petersburg, Russia to Jazz Age Paris
and London to New York City’s Lincoln Center, Broadway, Harlem and to Hollywood in the
twentieth and twenty first century. This seminar will deal with original research collected for a
book on this topic as well as intensive viewings and discussion of works by Balanchine and Astaire
and the dancer-choreographers and composers from ballet, modern and post-modern dance and
musical film they influenced Gene Kelly (Singin in the Rain) to Michael Jackson, from Jerome
Robbins (West Side Story) to Twyla Tharp, Christopher Wheeldon and others. This course
examines the material studied within its cultural and historical context as well as the various styles
of dance created by the choreographer-dancers studied. You do not have to be a specialist in dance
or music to take this course. It can also serve a humanities requirement in LSA and an upper-level
writing requirement.

DANCE 586, 3cr. hrs.  C. Matijas-Mecca
Accompanying Movement

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.

DANCE 642, 3 cr. hrs.  P. Sparling
Screendance 2: Advanced Projects & Productions

Building upon the editing and camera skills, and creative research acquired in 542 Screendance 1,
(prerequisite), 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.
**ENSEMBLE**

ENS 360, 1 cr. hr.  
Campus Jazz Ensemble  
Non-music majors only.

Jazz ensemble for non-SMTD majors. The ensemble performs one campus concert per semester.

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

Six to eight groups (of five or six members each) perform standard and contemporary jazz repertory. The groups perform regularly in public.

ENS 467, 1–2 cr. hrs.  
Creative Arts Orchestra  
Prerequisite: JAZZ 470 or permission of instructor.

A largely improvisation-based group that invites interaction with other performance fields such as dance, theatre, and music technology.

**MUSIC EDUCATION**

MUSED 407, 2 cr. hrs.  
Teaching Private Lessons to Middle and High School Students  
C. Conway

Teaching Private Lessons to Middle and High School Students is designed for music performance students who are preparing to teach private instrument and voice lessons to middle school and high school students. Topics include: child and adolescent development, musical development, movement, rhythm and rhythmic notation, aural skills and tonal notation, creative musicianship, musical sensitivity, preparing students for solo and ensemble, and logistics of private studio teaching.

MUSED 501, 3 cr. hrs.  
Psychology of Music Teaching and Learning  
C. Rodriguez

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.  
Seminar in Music Curriculum and Assessment  

Seminar in Music Curriculum and Assessment will include study and discussion of musicianship-focused curriculum and assessment for K-12 music students in school music programs. Students will be invited to tailor projects and assignments to their specific teaching contexts and situations.

**MUSICOL**

MUSICOL 405/505 (sec. 1), 3 cr. hours  
J. Fulcher  
The French Operatic Tradition

This special course examines The French Operatic Tradition from Lully to Milhaud. This course traces the emergence and development of those aspects of musical dramaturgy and style that have characterized French opera from the 17th to the 20th centuries. It considers the role of institutions, state support, and specific political developments, as well as examining the major figures who helped define or redefine the principle French “serious” operatic genres. It will also trace the interaction of French opera with other national operatic traditions and examine the rise of alternative or competing genres, such as Opéra-comique, Opéra-bouffe, and the Théâtre Lyrique. Graduate students elect MUSICOL 505 (sec. 1).

MUSICOL 405/505 (sec. 2), 3 cr. hours  
M. Clague  
Film Music

The storytelling magic of imagery in film is inseparable from sound. Film soundtracks feature dialogue, sound effects, and music that serve practical storytelling roles, while combining in powerful ways with imagery and narrative to create emotional resonance in the viewer. This course explores how music transforms feature films drawn from the silent, classic Hollywood, and contemporary eras. Films to be considered may include: The Birth of a Nation (1915), Don Juan (1926), The Jazz Singer (1927), King Kong (1933), Casablanca (1942), Singin’ in the Rain (1952), Anatomy of a Murder (1959), Psycho (1960), Goldfinger (1964), Star Wars (1977), Koyaanisqatsi (1982), Toy Story (1995), Amistad (1997), Illuminata (1998), and Inception (2010). A special feature of this Winter 2016 course will be participation in four live music and film events sponsored by UMS—Nanook of the North (Feb 2 @ 7:30 pm), The Triplets of Belleville (Feb. 19 @ 8pm), Nufonia Must Fall (March 11 @ 8pm), and a Gil Shaham/David Michalek collaboration on the music of Bach (March 26, 8pm). Cost of tickets will be $60 and attendance is required. Course activities include weekly film viewings and response papers set against lecture/discussions offering a historical survey of the development of film music as both technical practice and art. Graded assignments will include a group presentation, a film cue analysis, and a final project in which the student will create his or her own musical accompaniment to a film. Graduate students elect MUSICOL 505 (sec. 2).
MUSICOL 406/506 (sec. 1), 3 cr. hours  
Popular Musics of the World  
C. Castro

Join this course for a fast-moving introduction to select popular musics and to creative and entrepreneurial performers from around the globe. Along with learning the history, geographical context, and aesthetics of various music genres, class participants will also engage in discussions about the nature of globalization and the importance of migration, technology, politics, and economics in the transnational circuit of music production. The course has three non-cumulative exams and two papers. While students from any discipline are welcome, a background in music is required for this upper division musicology course. Graduate students elect MUSICOL 506 (sec. 1).

MUSICOL 406/506 (sec. 2), 3 cr. hours  
The String Quartets and String Quintets of Mozart  
S. Whiting

"Haydn showed Mozart how to write string quartets; then Mozart showed Haydn how string quartets ought to be written." One still encounters this statement; the present course should put students in a better position to judge whether it is true. While due attention will be given to the relevant historical and social contexts, the chief matter of the course will be the string quartets and quintets of Mozart, and the creative "dialogue" between Haydn and Mozart as composers of such chamber music will be an important topic. There is no other textbook than the scoresCourse. Our analytical frameworks will range from Leonard Ratner and Charles Rosen to William Caplin and James Hepokoski/Warren Darcy. Grades will be based on in-class participation (performance will be encouraged), analytical essays (two for undergraduates, three for grad students), and a final examination. The course is designed for undergraduates and graduates in music; undergraduates must have completed the core sequences in music history and music theory. Graduate students elect Musicology 506 (sec.2)

MUSICOL 407/507  
The Late-Renaissance Motet  
S. Mengozzi

The course explores the 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 aspects (harmony, texture, rhetoric, text/music relationships, etc.). Although we will concentrate primarily on the motets of Palestrina, Victoria, and Lasso, our analyses will occasionally involve other works and genres from that period. 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. Renaissance Music (578) is not a pre-requisite for the course. Graduate students elect MUSICOL 507.
MUSICOL 408/508, 3 cr. hours
Chinese Music: Hands-on Studies

This is an experimental and hands-on course on Chinese music and culture for students with no prior experience with China. In the first 4 weeks, students will read general histories and theories of Chinese music and culture. In the next 8 weeks, students will not only study, in detail, four selected masterpieces of kunqu (Chinese classical opera) scenes, but also learn basic skills in kunqu acting, dancing, singing, and playing of musical instruments from visiting Chinese artists. In the last 3 weeks of the term, students will work with the course instructor and visiting artists to develop their creative and individualized presentations (5 minutes of performance time) of Chinese music-drama-opera. The course will conclude with a presentation of students' lecture-demonstration of their papers and/or creative dances/operas. Graduate students elect MUSICOL 508.

MUSICOL 417/517, 3 cr. hours
History of Jazz

This lecture / discussion course surveys the history of Jazz music from its roots to the present, covering a broad range of styles. Particular attention will be paid to pivotal figures. Representative audio and audio-visual recordings will be analyzed, discussed, and connected to related trends in music and the broader culture. Contexts and practices of performance and recording will also be examined. Outside class, students should expect to attend live Jazz performances (when possible), listen to recordings, read and write about the artists and their approaches. The course's main objectives are to increase students' appreciation, understanding, and enjoyment of Jazz music; identify key developments in Jazz history; sharpen listening skills; and develop useful approaches to analyzing, discussing, and writing about the music and its place in history and culture. Students enrolling in the course should expect regular reading and music-listening assignments, periodic quizzes, brief in-class and online writing assignments, midterm and final examinations, and two papers. Graduate students elect MUSICOL 517.

MUSICOL 420/520, 3 cr. hours
Topics in Baroque Music

This course offers an opportunity to engage with selected musical repertories and genres of the seventeenth and early eighteenth centuries (roughly 1570-1750). It will not offer a strict or complete survey of baroque music. Particular emphasis will be given to the invention and definition of musical genres, the development of an expressive musical language and conventions, and the place and function of music (secular and sacred, vocal and instrumental, for court, chamber, church, and theater) in early modern society. In addition to music by such composers as Monteverdi, Lully, Corelli, Vivaldi, Handel, and J. S. Bach, the course will also include two special units: one will focus on the Roman baroque with music by Corelli and Alessandro Scarlatti, while the other will bring in music from Spain and its Latin American colonies. The course will also introduce students to writings about music, musical sources, aesthetic theories of the period, and issues of performing practice. The work of this course consists of listening, score study, and reading. Music will be discussed in class, in some detail. Class attendance is required. Grades will be based on written work and class participation. Graduate students elect MUSICOL 520.
MUSICOL 630, 3 cr. hours
Ethnomusicology Field Methods

This course brings together the theory and practice of doing music field research amongst living creators of music, musicians, composers, and any group of persons involved in the creation and production of music in the contemporary world. This course will be of interest to anyone who is curious about the activity of music-making, and wishes to more deeply understand what music can mean. In theory, we will read and critique methods and perspectives in the field of ethnomusicology, which employs an interdisciplinary approach to understanding music-making. The practical aspects involve learning to use audio and visual equipment as well as the applications needed for editing data. Grading is based on class discussion, the maintenance of a journal considering sound, and a final project. This class is open to graduate students with a serious interest in, and engagement with, music.

MUSICOL 643, 3 cr. hours
The Castrato

This seminar is focused on the history of the castrato singer, the sites of the castrato's professional activity in the early modern period, the voices and repertory of individual castrati, their employment in choirs and as soloists, the ways in which singers collaborated and shaped the work of composers, the contrasting cultural understandings of the castrato across the geography of early modern Europe, together with some questions raised by scholars from fields of study beyond music. The seminar will be focused on music; materials for study include both primary sources (unpublished music in manuscript, unpublished archival documents) and secondary sources (published scores and modern editions, as well as readings from a class bibliography). Attendance is required. Class participation is encouraged within the format of the seminar. The work of the course consists of listening to music, studying scores, and reading. Grades will be based on written work, seminar presentations, and class participation. This seminar is open to scholars, performers, singers, accompanists, composers, music theorists, and early music enthusiasts.

MUSICOL 647, 3 cr. hours
Music and Modernist Movements

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.
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 513.

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.

This course is an introduction to the concept of translating between timbres and frequency 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.

Students work on original film and animation projects, in roles such as composers, sound designers, dialog editors, mix engineers, or production audio crew on advanced student productions. Class sessions include script analysis, screenings, discussion of readings, and in-class critiques of works-in-progress. The emphasis is on developing an awareness of the multiple ways that music and sound can interact with the moving image to create meaning. While this is an advanced course that assumes a familiarity with computers and audio production tools, it does include some direct instruction in relevant techniques such as syncing to picture, spotting music, dialog editing, and on-set recording.
PAT 555, 1–3 cr. hrs.                                      M. Gurevich
Electronic Chamber Music
Prerequisite: Permission of instructor.

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 572, 3 cr. hrs.                                      R. Swedburg
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.

PAT 598, 3 cr. hrs.                                      J. Edwards
Special Topics: Introduction to Music Technology

The course will provide a basic introduction to audio and video recording, notation software, and website design, with a goal of developing online an online presence to facilitate entrepreneurship for artists.

**MUSIC THEORY**

THEORY 537, 3 cr. hrs.                                   Á. Heneghan
Proseminar in the Analysis of Music

Analysis of pieces chosen from tonal and post-tonal repertoires. Rather than being bound by one specific methodology, we will take a variety of approaches, paying special attention to the question of form—the manifold ways in which music can be organized. Exploring the relationship between listening and analysis, we will consider how what we hear can inform our analytical decisions, and vice versa, how analysis can enhance the listening experience. By examining a range of works, in different styles and for different forces, we will acquire tools to analyze as well as to think critically about the analytical enterprise. Possible repertoire may include Bach’s Inventions, Mozart’s String Quartets, Beethoven’s Piano Sonatas, Schubert’s Symphonies, Brahms’s Intermezzi, Schoenberg’s vocal music, Webern’s String Quartets, or Stravinsky’s instrumental music.
THEORY 460/560, sec. 001, 3 cr. hrs.  
P. Hall  
Special Course: Music in Political Film  
Prerequisites: THEORY 240 and 250

How does music affect our perception of political film? How does music manipulate our feelings for or against the subject matter? In this course we will survey some of the major films in this genre, beginning with Battle of the Somme (1916), and ending with Songs of War (2012), and more recent films. In addition to readings on the political/historical topic, we will learn basic terminology and analytical techniques for film music. Graduate students elect 560.

THEORY 460/560, sec. 003, 3 cr. hrs.  
R. Satyendra  
Special Course: Advanced Harmony

This course surveys tonal and post-tonal harmonic topics: irregular resolutions, suspended tonality, dissonant "tonics," chord regions, transformational tonality, motivic harmony, harmonic fluctuation, voice-leading routines, chord networks, source harmonies, generated harmony, group actions, harmonic systems, compositional designs, cross-domain applications. Written work will consist of composition and analysis exercises culminating in a final project. Graduate students elect 560.

THEORY 805, 3 cr. hrs.  
S. Mukherji  
Musicolingistics

This course continues the age-old interest in exploring connections between music and language. Given the diverse ways in which these connections can, and have been, explored, part of the course will act as an introduction to some of these approaches – for example, the anthropological approach to comparing how music and language function in different cultural contexts, the philosophical and literary approach to comparing meaning in music and language, and the bio- and psychological approach to how music and language evolved, are perceived by the human mind, and hardwired in the brain. As a course in music theory, however, the main focus will be on the theoretical comparison of musical and linguistic structure. Therefore, we will spend a good amount of time mastering techniques within a specific paradigm in linguistic theory – viz. generative linguistics, the paradigm developed by the linguist Noam Chomsky and his colleagues – in order to understand how this approach understands linguistic structure, and how this might be applied to an understanding of musical structure. We will also explore how generative linguistic theory has parallels in certain extant paradigms within music theory, most importantly the paradigm associated with the ideas of Heinrich Schenker and his followers.