THE UNIVERSITY OF MICHIGAN
SCHOOL OF MUSIC, THEATRE & DANCE

ELECTIONS ACROSS FIELDS

Arts Administration (ARTSADMN)
Chamber Music (CHAMBER)
Composition (COMP)
Dance (DANCE)
Fortepiano (FPIANO)
Humanities (RCHUMS)
Music Education (MUSED)
Musicology (MUSICOL)
Wellness (MUSPERF)
Performing Arts & Technology (PAT)
Piano Literature and Pedagogy (PIANOLP)
Music Theory (THEORY)

FALL 2018 REGISTRATION EDITION

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

Classes are subject to change or cancellation.
FOR MEETING TIMES AND PLACE, PLEASE SEE THE
UM SCHEDULE OF CLASSES AT <RO.UMICH.EDU/SCHEDULE>
ARTS ADMINISTRATION

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

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

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

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

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

“How do I sell my music on iTunes? Do I need a commercial recording label? Can I release an album on my own? What rules and laws do I need to think about? How hard is it to get an album on Spotify?” Musicians of all stripes face these questions when considering how to release and promote the music they’ve created in audio or video format. This class will answer these questions (and more), focusing on the real-world application of entrepreneurial, legal, business, and artistic considerations required to promote and sell music digitally today. You’ll learn basic music industry standards and the necessary legal considerations that come into play when releasing music online. We’ll delve into the process of preparing recordings for release in digital formats, how to decide which service providers are most effective for your goals, and ultimately release your recordings online! You’ll also learn about promoting your work and how to track your business efforts. Finally, we’ll explore current trends and future directions in the music business. Active engagement and participation is vital to success in this hands-on, experiential class. Come prepared to participate and bring your recordings and videos! The course will be taught by Jeremy Peters, a director of Ghostly International and owner of Quite Scientific Records.
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.
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 421, 3 cr. hrs.
Creative Composition
Prerequisites: THEORY 238
K. Kuster

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  
E. Santos  
Prerequisites: COMP 415/515

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  
E. Santos  
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.

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)  
Graduate Student Instructors

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.
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 shaped, 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 332 sec. 001, 3 cr. hrs.**
A. Lucas
TuTh 4:00PM – 5:30PM
Special Course: The Atonement Project

Rackham Residential college course taught by 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.**
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.  

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.  
Travers  
Contemplative Practices Seminar  

Contemplative Practices Seminar 

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

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

Creativity and Consciousness 

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

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

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](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 405/505 – Classical Music of North India, 3 cr. Hours**
Prof. Inderjit Kaur
**BMT 706, T-Th 2:00-3:30**

In this course we will study the classical and light-classical forms of North Indian music. Along with an explication of the melodic and rhythmic systems, instruments, and performance genres, we will critically engage with some socio-cultural aspects of this tradition, including issues of gender, nationalism, and training and transmission. Through listening, hands on participation, reading, and discussion, we will develop listening appreciation as well as an understanding of this music in its historical, social, and political contexts.

**MUSICOL 406/506 – Film Music, 3 cr. hours**
Prof. Jessica Getman
**BMT 706, MW 11:30–1:00**

The history of film music is the history of culture, industry, technology, style, and storytelling. Music for the screen not only facilitates narrative and mood, but also outlines changes over time in national politics, social norms, cultural aesthetics, and audience expectations. This course contends with the power of music and sound in screen media, surveying feature-length, North American films from across the twentieth and twenty-first centuries—emphasizing 1975 to the present. Weekly viewings will include films like *Citizen Kane* (1941), *Star Wars: A New Hope* (1977), *Moulin Rouge* (2001), and *Black Panther* (2018). We will engage with film as a multisensorial, psychological, and artistic experience while also exploring genre conventions, key composers and styles, and the impact of technology and production practice. This course will help us engage more critically with an art form that permeates our everyday and professional lives, illuminate the ideas and practices at its heart, and teach us to analyze it and articulate our conclusions.
MUSICOL 408 – Contemporary pop music, 3 cr. hours  
Prof. Charles Garrett  
BMT 706, MW 2:00-3:30

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.

MUSICOL 413/513 – Topics in the Early History of Opera to 1800, 3 cr. hours  
Prof. Louise K. Stein  
Glenn E. Watkins Hall, T-TH 11:30-1:00

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 – Music in the 20th-Century, 3 cr. hours  
Prof. Jane Fulcher  
Moore 3213, TTh 10:00-11:30

This course traces the evolution of modernist music from the late nineteenth through the twentieth centuries. It begins by examining the question of modernism in music, and then considers when and how it emerged in both Europe and the Unites States, studying selected movements, composers, and works in detail. It concludes with a consideration of the question of post-modernism in music, as well as of other current directions and their relation to earlier tendencies in twentieth-century music. The course includes lectures, reading, and discussion, as well as a mid-term and a final exam, consisting of both essay and listening portions.

MUSICOL 424/524 – The Art Song, 3 cr. hours  
Prof. Gabriela Cruz  
Moore 2020, MW 1:00-2:30

Philosopher Roland Barthes once described the art of song as a “moment of civilization” that is now past. Barthes insight will lead us through the examination of a number of representative Lieder and mélodies that illuminate the core of this “moment.” We will consider how, after 1800, art song traces an impetus
towards expression that is essentially modern. The following topics will be addressed in detail: the nature of music, the romantic metaphysics of sound, ideas of musical representation, the relationship of music and words, forms of expression and musical style. Lectures are complemented with seminar periods, including student presentations. During seminar periods will work collectively on our listening and analytical skills and reflect on assigned readings.

**MUSICOL 465/565: Music of Africa.**  
**Prof. Ryan Bodiford**  
2020 Moore, M/W 10:00 - 11:30 am

This course seeks to broaden understandings of the aesthetic principles and social functions of musical practice in Sub-Saharan African cultures. By examining traditional and popular music examples associated with various regional contexts in Central, Southern, Eastern, and Western Africa, this class highlights the vast ethnic and cultural diversity of the continent, while at the same time encouraging students to recognize certain parallels in aesthetic values, worldviews, and historical circumstances common to many African societies. Throughout the semester, students will learn to identify specific musical genres, instruments, performance practices, and artists through engagement with a wide variety of multimedia materials. They will also learn to further analyze the significance of these musical phenomena by considering their multifaceted intersections with religious practice, ethnic affiliation, and material culture, as well as with the transformative pressures associated with colonialism, post-colonialism, urbanization, globalization, and other social factors.

Course material will be presented in a seminar-like fashion; and as such, each student will be expected to come to class prepared to contribute meaningfully to class discussions and explorations. Classes will include lectures, group discourse, film/video clips, audio examples, and hands-on musical experience. Students will be assessed through their performance on two examinations, one independent research project, and by their overall participation in the class.

**MUSICOL 501 – Introduction to Graduate Studies, 3 cr. hours**  
**Prof. Jane Fulcher**  
Moore 3213, TTh 1-2:30

This course is intended to develop the research skills as well as the methodological and theoretical perspectives that students will need in their subsequent graduate studies in musicology. It begins by surveying the development of musicology in its different national contexts, and then turns to more recent directions in both American and European musicology and ethnomusicology. Requirements include weekly presentations and readings as well as two substantial papers, one focused on the evolution of the field itself, and the other a subject of the student's choosing, employing methodologies or techniques we have discussed.

**MUSICOL 503 – Music Bibliography, 3 cr. hours**  
**Prof. Andrew Kohler**  
Moore 1350, T-Th 8:30-10:00

This course acquaints students with the field of music bibliography. It explores the types of research and reference tools employed in the study of music and treats a variety of problems these resources present. The course's main objective is to provide a foundation of skills for pursuing music-related research throughout one's professional career. At the conclusion of the course, students should be able to: (1) identify, summarize, and apply the principles and methods of music research; (2) name, distinguish between, and critically evaluate the sources and tools used in music research, including library catalogs, periodicals indexes, literature about music, and editions of music; and (3) demonstrate the elements that constitute an effective research paper, including developing a paper topic, formulating a research
argument, and citing sources consistently using an appropriate documentation style. Graduate students only.

**Musicol 506/606, sec. 002 – Special Course: The “Scarlet Thread,” a Scarlatti Project, 3 cr. hours**

**Prof. Louise K. Stein**

Moore 3213, TTh 2:30-4:00

Alessandro and Domenico Scarlatti were among the most esteemed and prolific composers of the later seventeenth and early eighteenth centuries. Their music circulated widely in Italy and across Europe, including to London and Paris, and even into the Americas. It arguably prompted paradigm shifts and accelerated a developing cult of virtuosity, so the Scarlatti project necessarily asks questions about music and celebrity. The father (Alessandro) was influential primarily in the realm of vocal music, with some 800 chamber cantatas and 120 operas, not to mention oratorios, masses, motets, instrumental music, and important *partimenti*. Though little-studied to date, his relationships with patrons and collaboration with other musicians (Corelli, Handel) and singers shaped the musical landscape of papal Rome and Spanish Naples. Domenico Scarlatti’s peripatetic career (Naples, Rome, Lisbon, Paris, Madrid) and fecundity (550 keyboard sonatas) have puzzled scholars because few facts are known about his life. The sonatas project a striking modernity but have never needed rediscovery because they have been championed by performers, collected, published, and appreciated from the eighteenth century into our time.

This course focuses on the legacy of the Scarlattis, intent on understanding their cultural work in private and public spheres, and their embeddedness in specific early modern contexts. Students will study both modern editions and primary sources. Materials for study include unpublished music and archival documents, eighteenth-century musical publications, and readings from pertinent scholarship in music and other fields.

This seminar is open to scholars, performers, singers, accompanists, composers, music theorists, and early music enthusiasts. MEMS graduate students from outside the SMTD are invited to enroll as well. Discussion is essential within the format of the seminar. Collaboration and coordination with Harpsichord and Baroque Ensemble performances will be encouraged. The work of the course consists of listening to music, reading, and studying scores and images. Grades will be based on seminar presentations, written work, and class discussion. Undergraduates should elect MUSICOL 506.

**MUSICOL 509 – Teaching an Introduction to Music Course, 3 cr. hours**

**Prof. Christi-Anne Castro**

Moore 3219, MW 2:00-3:30

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 605 – Opera as Spectacle, 3 cr. hours**

**Prof. Gabriela Cruz**

Moore 3213, W 8:30-11:30

This seminar considers the adaptation of opera to new technologies of illumination (gas light and electric light), of illusion (the diorama and the phantasmagoria), reproduction and transmission (the phonograph, radio, television and film) and explores the incremental development of a regime of spectacle in opera
during the nineteenth and the twentieth centuries. We consider the new regimes of visuality introduced by industrial modes of illumination in the theatre after the 1820s; the consolidation of an audio-visual regime of illusion in opera; the accommodation of audiences to the sensational poetics of total spectacle; the global circulation of theatrical technologies; the emergence of the idea of song as spectacle, allegorized by the figure of the diva; and the re-mediation of opera by technologies of sound reproduction and transmission, such as the phonogram, radio and film up to the mid twentieth-century.

MUSICOL 606, sec. 001, and THEORY 651
Mode in Western Music: Essence or Context? – 3 cr. hours
Prof. Stefano Mengozzi
M 8:30-11:30, Moore 3213

The seminar will expose students to the mechanics of modal theory, and its relation to practice, as a point of departure for exploring the broader questions of the nature of music theory and its claim to knowledge. At stake is the ontological/essentialist reading of modal theory, advanced by scholars such as Carl Dahlhaus and Bernhard Meier, that has long dominated the field—namely, the assumption that if there is mode, then there has to be "modal music" and even a "modality." (At the opposite end of the spectrum, Harold Powers famously argued that mode is “not real,” thus still viewing the topic still in essentialist terms, albeit as an essence to be categorically denied, rather than asserted). As a way of testing such essentialist approaches to mode, the seminar will recuperate modal theory as a historically inflected way of understanding diatonic choices and conventions that are deeply rooted in Western musical culture. Thus, the general premise of the course is that the question whether or not mode and modality are “real” is less important, or less productive, than the question of assessing mode’s interpretive advantages and limitations as a theory of Western diatonicism. Students will acquire familiarity with a representative sample of writings on mode, mostly from the 16th to the 18th centuries, examined against select musical works from the time. Reading assignments will also include recent contributions in the theories of language, conceptualization, and the nature of music theory. For graduate students only; permission of instructor.

MUSICOL 631 – History of Applied Performance Practice
Prof. James Borders, 3 cr. hours
Moore 2058, MW 2:30-4:00

Meets with MUSICOL 649.

MUSICOL 649 – Studies in Asian Music: Chinese Music, The Silk Road and Beyond, 3 cr. hours
Prof. Joseph Lam and Prof. James Borders
Moore 2058, MW 2:30-4:00

Description for both courses.
Sparking this interdisciplinary exploration of medieval music performance in cross-cultural and trans-geographical perspectives is the growing interest in early music on the world stage, from strong initiatives in China to reclaim its past musical traditions, to “historically informed performance,” to encounters between plainchant and different approaches to spirituality. Yet those musicians who would seek to “reconstruct” early music, be it Chinese or European, confront the same serious challenges: namely, how to cope as scholars and musicians with the lack of unambiguous guidance on performance-related issues from the available notated and other primary sources; how to think about the music itself: as notated and objectified compositions from the past or ephemeral and interactive performance in the present; and how they and others might conceive of early music in cultural, political, and even legal contexts, that is, in terms of musical and non-musical justifications and rights for its “reconstruction.” What tools can
modern scholars and performers forge to responsibly meet growing demands to reconstitute musics reflecting a people’s intangible cultural heritage and serving their expressive needs?

This graduate seminar will focus on these questions, drawing on an extraordinarily wide musical repertoire—from secular song to court and sacred ritual music (available in facsimile, digital reproduction, or modern edition)—and a wealth of (translated) primary and secondary literature. In addition to regular reading and listening assignments, to be discussed during seminar meetings, and a written prospectus with annotated bibliography, participants should expect a significant musical performance component culminating in a lecture/recital-style presentation on a selected work/genre of historical music. Students will have individual meetings with instructors to develop their research/performance/presentation projects.

Musicol 639 and 649 constitute a joint seminar that will meet together for much of the term. Students will read and listen to the same assignments, and the instructors will offer both joint and individual presentations, lead seminar discussions together, and guide student research / performance projects. Students may elect either course number, although those who intend to focus on a European repertory later in the term (when seminar participants will be working independently on performance projects) are encouraged to enroll in 639; those who want to work on Chinese repertoires, 649. Students wishing additional credit relating to the individual projects may also elect Musicol 581 Special Projects with either Prof. Lam or Prof. Borders for 1 or 2 additional credit hours.

MUSCOL 650 – Politics & the Performing Arts, 3 cr. hours
Prof. Mark Clague
BMT 506, MW 3-4:30

Non-profit status is granted to the performing arts in the United States on the premise that art is a public good, that it makes our lives richer and thus better citizens. This research seminar interrogates this assumption by examining the role of music in identity, especially but not limited to patriotic nationalism, race relations, community formation, and gender. Held during an election year, we will examine the use of music in political advertising as well. Each student will develop a research project, connected to their individual interests. Activities will include a substantial amount of reading, engaged class discussion, and a visit to Detroit to visit the Motown Museum and other cultural centers. Projects will include an original research paper, developed in stages and including a class presentation. There will be no exams.

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.yogafortperformers.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.  
**Video Game Music**  

M. Thompson  

This course charts the evolution of video game music from the first synthesized “bleeps” and “bloops” of early games, through the rise and fall of the video arcade, to the nearly ubiquitous games/consoles found in most households, and the latest craze-causing games on mobile devices. In-class discussions will provide methods for simple analysis of game audio, consider the interactive nature of game audio, and examine the composers who create this music and how they do it. Class sessions will also include Skype Q&As with industry experts. In lieu of formal written papers, your contribution to a listening blog will create a vibrant online community. The course culminates with a creative final project: your composition of video game music. 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**  

J. Corey  

Prerequisite: PAT 331 and 332 or equivalent  

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.  
A. Kirshner  
Making Music on Film  
Prerequisites: Instructor Permission

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.  
M. Gurevich  
Interactive Media Design I  
Prerequisites: Instructor Permission

This course introduces the technological and theoretical foundations of designing physically interactive media experiences. Students 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.  
J. Granzow  
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.  
A. Çamcı  
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.  
S. O’Modhrain  
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.  
TuTh 2:30PM – 4:00PM  
S. Mukherji

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.  
MoWe 11:30AM – 1:00PM 3219 SM  
S. Rush

“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 651 and MUSICOL 606  
Mode in Western Music: Essence or Context? – 3 cr. hours

Prof. Stefano Mengozzi

M 8:30-11:30, Moore 3213

The seminar will expose students to the mechanics of modal theory, and its relation to practice, as a point of departure for exploring the broader questions of the nature of music theory and its claim to knowledge. At stake is the ontological/essentialist reading of modal theory, advanced by scholars such as Carl Dahlhaus and Bernhard Meier, that has long dominated the field—namely, the assumption that if there is mode, then there has to be "modal music" and even a "modality." (At the opposite end of the spectrum, Harold Powers famously argued that mode is “not real,” thus still viewing the topic still in essentialist terms, albeit as an essence to be categorically denied, rather than asserted). As a way of testing such essentialist approaches to mode, the seminar will recuperate modal theory as a historically inflected way of understanding diatonic choices and conventions that are deeply rooted in Western musical culture. Thus, the general premise of the course is that the question whether or not mode and modality are “real” is less important, or less productive, than the question of assessing mode’s interpretive advantages and limitations as a theory of Western diatonicism. Students will acquire familiarity with a representative sample of writings on mode, mostly from the 16th to the 18th centuries, examined against select musical works from the time. Reading assignments will also include recent contributions in the theories of language, conceptualization, and the nature of music theory. For graduate students only; permission of instructor.
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.

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.