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 406/506, sec. 001, 3 cr. hr.  A. Dworkin
Arts Leadership Forum
This course is designed to provide access to the greatest leaders from the fields of performing arts, arts administration, arts leadership and philanthropy. Every week students engage in deep, seminar-style discussions with a visiting guest arts leader, after processing weekly required materials (readings, videos, etc.). Students also write response pieces based on each speaker’s visit, providing their own perspectives and takeaways from the discussion and material. Finally, as the final project, students present a mini-lecture, engage in a peer Q & A and provide critical feedback. The response papers are submitted after each visit and will serve to jump start the first hour of discussion the following week. Each visitor may also assign a reading for the preparatory discussion, and, possibly, for the visit itself. Through this course students develop insights to executive-level strategy, philosophy, and tactics directly from professionals in active leadership roles. They also learn how to engage such leaders effectively, and to probe the underlying values guiding each leader’s work.

ARTSADMN 410/510, sec. 001, 1 cr. hr.  J. Kuuskoski
Arts Entrepreneurship Forum
This seminar series invites provocative, pioneering, influential, and accomplished musicians, actors, dancers, arts entrepreneurs, and leaders to speak with students about their personal experiences developing, financing, and managing their artistic practice, projects, and ventures. Participants will learn about artistic curation, production, fundraising, marketing, management, fan development, audience experience, intellectual property, mentoring, and career survival skills, among other topics keyed to the visitor's expertise. Following a lecture and discussion, students will be able to meet the guest speaker and network with members of the arts entrepreneurial community.

ARTSADMN 421/521, sec. 001, 1 cr. hr.  S. Billman
DIY Marketing & Social Media
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. 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 422/522, sec. 001, 1 cr. hr.  A. Kuster
Writing About Your Art: Bios, Blogs & Websites
Artists today not only have to perform compelling work at the highest level, but must be advocates for their creative vision. Writing well about your art can both help you identify your
creative voice and inspire others to support your work by attending performances, donating to your cause, or approving grant funding to advance your artistic mission. In this course, you will explore how artists today are giving voice to their creative activities through traditional vehicles such as professional bios and grant proposals as well as new technology-enabled conduits such as tweets, blogs, websites, and crowdfunding appeals. Writing is an old technology but remains a vital skill for the twenty-first century artist who must serve as his or her own agent, publicist, development director, and program note annotator. In this mini course, you will develop a suite of small projects and exercises geared toward identifying your own artistic vision and sharing that vision with strategic audiences. Students will complete the course with a personalized advocacy plan targeting their own professional goals.

ARTSADMN 423/523, sec. 001, 1 cr. hr.  
C. Throm  
Grant Writing & Fundraising Basics  
Fundraising is critical in the arts today and a broad range of government agencies and private foundations offer grant programs. In this course, you will learn to argue for the importance of your work, to create budgets, and to customize your proposals to fit the criteria of the granting agency. Additionally, you will learn about when and how to effectively use crowd funding tools to solicit financial support and to create a fan base. Through a look at current events, students will also learn what skills are required to succeed as an arts development professional. Students will complete the course with a fundraising plan.

ARTSADMN 432/532 sec. 001, 1 cr. hr.  
M. Dear  
The Recording Industry: Selling Your Music to the World  
This course focuses on the real-world application of entrepreneurial, legal, business, and artistic considerations required to promote and sell music digitally. 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.

ARTSADMN 450/550 sec. 001, 3 cr. hrs.  
A. Dworkin  
Arts Entrepreneurship Essentials  
Arts Entrepreneurship Essentials is a comprehensive journey that begins with developing one's entrepreneurial mindset (conceiving, vetting and formulating an idea) and then implementing those ideas into successful, sustainable creative ventures. Students explore entrepreneurship through the prism of their own disciplinary specialization. Required texts, coupled with class lectures, collaborative projects and engaged discussions are designed to help develop the core skill sets necessary to awaken and develop young creative entrepreneurs. As an overall philosophy, this course demystifies entrepreneurship and illustrates how an authentic passion and commitment to creativity and learning serve as key pillars for a successful, fulfilling life. The final Capstone Project ties together the material covered in all modules, showcasing each student's ability to formulate and make the case for a creative venture.
ARTSADMN 475/575 sec. 001, 3 cr. hrs.  
J. Kuuskoski

Music Industry Workshop
Participants will work in teams to learn about the business of music today, identify industry needs within the campus community, and ideate a new product or service. Teams will conduct customer discovery, explore legal barriers, validate a test with a sample customer group, and pitch their results to the class and other campus stakeholders. This course may be taken as a practicum for the Entrepreneurship Minor.

CHAMBER MUSIC

CHAMBER 470/570: Chamber Arts Collective (1-2 credits)  
Matt Albert
Meeting times: 8:30-9:30 (Thursday)
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.

DANCE

100 Introduction to Dance (1 credit)
Introductory studio dance courses provide instruction in technical and creative aspects of a variety of dance genres. Each section under this course listing is devoted to a different dance genre. Section/genres include: contemporary/modern dance; ballet; jazz; hip hop; and special topics such as dance improvisation. In each of these sections, principles of alignment, rhythmic and spatial awareness, dynamic, flexibility, and strength are investigated as foundations for freedom of expression. Very brief reading and writing assignments, as well as performance and video viewing and analysis, inform the work in the studio. Courses culminate in the sharing of technical accomplishments and creative work. Taught by Dance MFA Graduate Student Instructors.

100.005 Modern Dance with Latino Influences (1 credit)
Bienvenidos! (Welcome)! Start your Mondays and Wednesdays on a high note, at 10:00am, 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 – African Diaspora Music & Dance Lab, Sec. 004 – Improvisation 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)
Study of traditional dances of the African Congo.

**265 Afro-Caribbean** (1 credit)
Introduction to Afro-Caribbean Dance --- Study of the various folkloric dance forms of the Caribbean, particularly those of Cuba, Haiti, and Brazil.

**446/586 Accompanying Movement** (3 credits)
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.

**501 Research in Action 1: Research Methods in Dance** (3 credits)
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)
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.
537/637 ST: Choreographic Approaches to Arts & Ecology (1-3 credits)
This course examines the relationship between the arts and sciences during what is often referred to as ‘The Anthropocene,” meaning the current epoch in which human impact on Earthly geography is undeniable and irreversible. We will investigate our roles and responsibilities as artists making work in response to our current political-social-ecological climate. With a focus on making-as-research, this course integrates choreographic inquiry with studies in ecology, infrastructure, postcolonial theory, and queer and feminist approaches to art-making. In what ways can we design choreographic/art-making processes that reflect and challenge broader quotidian movement systems, such as urban ecosystems, activism models, systemic inequalities, and interspecies relationships? We will foster creative projects through local site visits and field work relevant to student research interests, putting the work we make in direct dialogue with the world around us. Students do not need to have specific dance, art, or scientific training to take this course.

634 Performance Improvisation 2 (3 credits)
This course is devoted to in-depth study and practice of improvisation as a performing art. In improvisation, insight, inspiration, composition and performance occur simultaneously. The constant flux and exchange of doing and reflecting heightens awareness of compositional choices. The improvising performer works without a net, where every choice and action is visible and audible. Recognizing the three strands of improvisational practice: bodily exploration, honing and cultivating aesthetic values and observational skills, and composing dances in the moment will influence and shape the learning process. Each student will be called upon to develop as an artist, a soloist, and as a collaborator as we build a movement and music ensemble that can co-create shapely, coherent, short and long pieces through improvisation. The course will culminate in a performance at the close of the semester. Two reading and writing assignments per week will support and encourage thoughtful analysis and practice. The final summary paper will connect experience in class, journal entries, discussions and the reading assignments into a meaningful anthology.

JAZZ & CONTEMPORARY IMPROVISATION

JAZZ 460 – Intro to Jazz Improv at University of Michigan
12:30-1:20 Tuesday & Thursday
Introduction to Jazz Improvisation --- Course material covered includes basic jazz theory, chord/scale relationships, melody construction, blues progressions, voice leading, basic jazz piano, voicings, transcription and pattern practice. In addition, the course will address beginning jazz pedagogy and will be helpful to Music Education students.

JAZZ 470 - Improvisational Forms
Tues 6-8pm Hankinson
2 credits
Open to students of all instrumental backgrounds (including voice), majors, stylistic orientations and levels of improvisatory experience, the class approaches spontaneous musical creativity through a trans-idiomatic lens. Style is a byproduct of process, thus allowing students to tap into
their personal creative reservoirs—whether jazz, classical, hip hop, maqam, gospel, etc.—and explore the infinite possibilities that are inherent in 21st century musical practice. Generation of ideas, interactive strategies, deep listening, mind-body integration and transformed consciousness as well as ramifications for improvisatory creativity for a range of extra-musical issues—social justice, race, gender, environment and peace—are among the topics that comprise class activities and discussions. Ideal for classical musicians who are new to improvisation, or perhaps have backgrounds in fiddling or extended techniques, and jazz musicians who seek to expand their creative horizons.

**JAZZ 554 – Fundamentals of Rhythm B: The Grid**
9:30am - 10:30am Tuesday & Thursday

**JAZZ 554 sec 030  - Music School of the Future**  
Graduate seminar  
Mondays 12:30-2:30  
Room 201 Stearns  
2 credits  Permission of instructor

As conversations about change in music studies steadily escalate, so does the need for today’s graduate students—as the future leaders of the field—to be fluent with the range of issues being discussed and the complex dynamics of the debate. Informed by an emergent, consciousness-based worldview called Integral Theory (which has only recently been applied to music), this class critically interrogates conventional practice (e.g. performance, theory, history), prevailing tendencies in change deliberations and far-reaching future possibilities. The Contemporary Improviser Composer Performer profile, a creative template that prevailed in earlier eras of European classical music and which has returned, in globally-mediated form, through African American traditions factors prominently as key to 21st century musical navigation. Connections are also drawn to important contemporary issues—such as social justice, race, environmental sustainability, peace, and spirituality/consciousness—that remain elusive in most music programs. Inspired by the widely-read 2013 College Music Society “Manifesto,” of which Prof. Sarath was lead author, and subsequent conversations, the class combines an activist edge with utopian imagining about what a fundamentally reconceived music studies paradigm might look like.

**MUSIC EDUCATION**

**MUSED 407: Teaching Music to Underserved Students**  
K. Fitzpatrick  
Thursdays, 10:30 AM - 12:00 PM  
2 credits

This course will explore the complexities of teaching music in underserved contexts. The course is open to all music majors who wish to learn more about teaching music in diverse settings. Topics will include the complex constructs of race, ethnicity, socioeconomic status, culturally responsive pedagogy, and reciprocal community engagement, and a focus will be placed on practical application of these important issues within the process of music teaching and learning.
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.

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

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

MUSED 500 - Educational Research in the Arts
Kate Fitzpatrick
Wed 2:00 PM - 5:00 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.

MUSIC THEORY

THEORY 460/560, sec 001: Analysis of Chamber Music, 1780-1980
A. Vojcic
The primary focus of this class is to define analytical approaches to a small, but diverse body of frequently performed works, with analytical emphasis on chromatic harmony and flexing (sonata) form. Conceptual framework for individual analyses is established in relation to ideas of common versus individual practice. Repertoire includes entire works such as Mozart’s String Quartet K.387, Messiaen’s Quartet for the End of Time, and Ligeti’s Trio for Horn, Violin, and Piano. Individual movements are drawn from Schubert’s Cello Quintet, Brahms’ Piano
Quartet Op.60, Stravinsky’s Three Pieces for String Quartet, and others. In addition to close exploration of works under scrutiny in class, graduate students will engage in a semester-long analytical inquiry into a work from their own repertoire.

**THEORY 460/560, sec 003: Analyzing the Music of the Beatles**  
W. Everett  
Mondays and Wednesdays, 10:00 AM - 11:20 AM  
3 credits  
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.

**MUSICOLOGY**

**MUSICOL 405/505, section 002**  
Prof. Lam  
Studies in Asian Music: Chinese Instrumental Music  
This course examines traditional and contemporary Chinese instrumental music, ranging from fifteenth century qin (seven string zither) compositions to 21st century ensemble and symphonic works composed in international styles. The course will unfold in three stages: 1), a survey of traditional Chinese instrumental music aesthetics, history, and musical instruments; 2) analytical studies of a number of representative traditional compositions, with emphasis on compositional and performance techniques; 3) analytical studies of a number of contemporary compositions as musical and cultural discourse between China and the West.

**MUSICOL 407 001**  
Prof. Garrett  
Music, Race, and Ethnicity  
This upper-level undergraduate seminar explores the relationship between music, race, and ethnicity as applied to and expressed by music of the United States. Coursematerial ranges widely, from the music of blackface minstrelsy to broader issues of racial/ethnic representation in music to popular genres of the twenty-first century. Course readings will draw on theoretical, historical and musical discussions of race and ethnicity, writings on exoticism and orientalism, whiteness studies, and critical race theory. Course requirements include intensive reading, listening, viewing, discussion, weekly assignments, and a research paper.

**MUSICOL 408/508**  
Prof. Whiting  
Beethoven’s Sonatas (I)  
The premise of the course is that Beethoven's keyboard sonatas, solo and accompanied, form a body of work worth studying as a whole (as opposed to the usual practice of isolating the solo sonatas). The first semester of the course addresses Beethoven's keyboard sonatas from op. 1 through op. 28. The continuation of the course (to be offered WN 2020, the 250th anniversary of Beethoven’s birth) will cover the sonatas from op. 30 through op. 111. Emphasis will fall on the
analysis and interpretation of finished works (rather than on compositional genesis). Grades will be based on in-class participation (performance will be encouraged), analytical essays (two for undergraduates, three for grad students), and (if need be) a final examination. The course is designed for undergraduates and graduates in music; undergraduates must have completed the music history core.

MUSICOL 413-513  Prof. Stein
Topics in the Early History of Opera to 1800
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, the travels of opera, the first opera of 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. This course may be used to satisfy the Upper Level Writing Requirement with permission of the instructor. Graduate students elect MUSICOL 513.

MUSICOL 421/521  Prof. Whiting
Music of the Classical Era
This course surveys vocal and instrumental music in Europe and the Americas from the style galant of the 1730s to "second-period" Beethoven. Listening assignments will be drawn from John Rice, ed., Anthology for Music in the Eighteenth Century. Readings will be assigned from John Rice, Music in the Eighteenth Century (the course textbook); Neal Zaslaw, ed., The Classical Era: From the 1740s to the End of the 18th Century; and Daniel Heartz’s three-volume history. Hepokoski and Darcy’s Elements of Sonata Theory will figure in the classroom discussion of the instrumental works. Grades will be assigned on the basis of daily participation, three analytical exercises, and a final examination. Graduate students elect MUSICOL 521.

MUSICOL 423/523  Prof. Fulcher
Music in the Twentieth Century
This course traces the evolution of modernist music form 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 6
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 477/577**  
**Medieval Music**  
Prof. Borders  
This lecture-discussion course surveys European sacred and secular musical repertories from the advent of Gregorian Chant through polyphonic motets and song settings of the late fourteenth century. It is organized around important sites of medieval musical activity—the monastery, the cathedral, the castle, the urban square, and the palace. Students who enroll in the course will learn about the cultural contexts of medieval music, gain knowledge of the musical styles of representative examples, and develop a basic understanding of medieval music notation, music theory, and compositional techniques. Students should expect regular listening and reading assignments, in-class listening quizzes and three-minute response papers, midterm and final exams, and a term paper. Participation will include singing in the in-class *schola cantorum*. The ability to read and understand modern Western musical notation is required.

**MUSICOL 501**  
**Introduction to Graduate Studies**  
Prof. Jane Fulcher  
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**  
Prof. Kohler  
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, sec. 1**  
*Mets with MUSICOL 643*  
**Handel and his Singers: Collaboration and Celebrity Culture**  
Prof. Stein
This seminar focused on vocal music composed or arranged by G. F. Handel explores an important intersection between the history of singing and the history of musical composition. Collaboration was a prominent feature of musical creation and performance in Handel’s time, manifest most obviously in the collaborative improvisation required by the performance practice of the era, and demonstrated, for example, in the many "pasticci" staged with arias by more than one composer. Handel composed for professional singers, some of whom worked with him across geographical boundaries, genres, and distinct moments of his career. We will listen to and study arias, operas, and cantatas, aware that singers were not expected to have the same vocal characteristics, histrionic ability, or sound, even when they shared the same range. We will investigate the degree to which singers contributed to collaboration within a "star" system that also shaped operatic productions. Students will learn from primary sources (scores, libretti, aria collections, documents, images/portraiture) as well as modern editions and readings from scholarly literature. Our research traces Handel’s travels and relationships, so we will necessarily also learn about patrons, audiences, public and private contexts, and competitors. Students will engage in collaborative projects with assigned reading, listening, and score study. A term project and/or series of shorter research papers (length and character to be determined in class) will be required. Attendance and class participation are required. The seminar is open to scholars, singers, performers, and composers, including students pursuing MEMS concentration or certificates.

MUSICOL 509
Teaching an Introduction to Music, 3 cr. Hours
Musicology 509 is a seminar intended to prepare graduate music students for the task of teaching an introductory music course to non-music majors. It will consist of oral presentations by students on topics typically covered in an introductory course; a listening journal of music (from whatever source) that might be relevant to such a course; a course outline developed throughout the term and submitted as a final project; a sample examination; and various short writing assignments. The course satisfies the GSI training requirement for students in musicology and the doctoral pedagogy requirement for students in other Rackham degree programs.

MUSICOL 547
Introduction to Ethnomusicology
This course is divided into two parts. The first surveys major theories of the discipline; the second discusses in detail several current and key concepts, such as sound culture, music as discourse, and music as national heritage. In addition to substantial reading assignments, students will conduct term research projects on topics that they choose with the instructor's approval. They will also write formal papers reporting on factual data and theoretical interpretations developed in their research projects. Graduate students only.

MUSICOL 605 sec. 1
Sensory Studies: Sound, Sensorium, and the Social
Whereas music and sound studies have focused on the auditory, sensory studies has challenged such singular sense paradigms. Drawing from practices in diverse world cultures, it has moved beyond the modernist five-sense model, analyzing the ways different senses inform each other, and foregrounding the social formation of the senses. In this seminar, we will engage this
scholarship to explore the complex sensory engagements of the situated human sensorium, focusing in particular on how listening is informed and shaped by other sense modalities.

Course requirements will include weekly written responses to assigned readings, regular class participation, leading a class discussion, and a substantial research paper and its presentation in class.

**MUSICOL 605 sec. 2**

*Opera and Comedy*

This seminar examines the nexus of opera and comedy from a plethora of interdisciplinary perspectives; its dual purpose is to develop a critical understanding of the role played by the comedic on the musical stage and to probe a range of analytical and critical tools revealing the historical and cultural significance of comedy as phenomenon and practice. We will familiarize ourselves with the key philosophical texts on the subject by Aristotle, Baudelaire, Bergson, Nietzsche, Freud, Zupancic and Agamben and others, while attending to a variety of operatic and other stage texts which clue us in how music is developed as a comedic device and how it interacts with other such devices to shore up a mode of reason and of critique in the 19th and the 20th-century stages. Genres studied include opera buffa, opera parody, operetta, and the revue; we will examine selected operatic productions and films foregrounding comedic purpose and critique.

**MUSICOL 606, section 001**

*Prof. Mengozzi*

*Meets with Theory 651, section 001*

*Mode in Western Music: Essence or Context?*

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 643
Prof. Stein

Meets with MUSICOL 506, section 1
Handel and his Singers: Collaboration and Celebrity Culture
This seminar focused on vocal music composed or arranged by G. F. Handel explores an important intersection between the history of singing and the history of musical composition. Collaboration was a prominent feature of musical creation and performance in Handel’s time, manifest most obviously in the collaborative improvisation required by the performance practice of the era, and demonstrated, for example, in the many "pasticci" staged with arias by more than one composer. Handel composed for professional singers, some of whom worked with him across geographical boundaries, genres, and distinct moments of his career. We will listen to and study arias, operas, and cantatas, aware that singers were not expected to have the same vocal characteristics, histrionic ability, or sound, even when they shared the same range. We will investigate the degree to which singers contributed to collaboration within a "star" system that also shaped operatic productions. Students will learn from primary sources (scores, libretti, aria collections, documents, images/portraiture) as well as modern editions and readings from scholarly literature. Our research traces Handel’s travels and relationships, so we will necessarily also learn about patrons, audiences, public and private contexts, and competitors. Students will engage in collaborative projects with assigned reading, listening, and score study. A term project and/or series of shorter research papers (length and character to be determined in class) will be required. Attendance and class participation are required. The seminar is open to scholars, singers, performers, and composers, including students pursuing MEMS concentration or certificates.

MUSICOL 650
Prof. Garrett

Music of the United States: Sound Studies
This course responds to the emergence of scholarly interest in “sound studies,” an interdisciplinary field that engages with musicology, ethnomusicology, anthropology, sociology, philosophy, acoustics, and media studies as well as the histories of recording, technology, sound, and listening. Oriented around historical and cultural notions about sound and listening, we will examine questions surrounding the concepts, definitions, creation, dissemination, reproduction, purposes, ideologies, and technologies of sound. To what extent do understandings, uses, and experiences of sound change over time and place? Course requirements include intensive reading, listening, discussion, weekly assignments, and a research paper.

PERFORMING ARTS TECHNOLOGY

PAT 200/500 Introduction to Electronic Music Production
Dooley/Edwards

This course is for students not majoring in Performing Arts Technology who are interested in developing a contextually-informed artistic practice in the area of electronic music composition, production, and performance. Through a series of composition exercises, students build skills in sequencing, audio and MIDI recording and editing, mixing, sound synthesis, sampling, effects processing, and live electronic music performance with real-time controllers.
PAT 201/501, 3 cr.  
**J. Edwards/P. Dooley**  
Introduction to Computer Music  
This course is an introduction to electronic musical instruments, MIDI, and digital audio systems. Students create several original compositions for presentation and discussion. The aesthetics of electroacoustic composition are discussed through study of selected repertoire.

PAT 202/502, 3 cr.  
**E. Santos**  
Computer Music  
Prerequisite: PAT 201/501  
This course is a continuation of PAT 201 with an emphasis on composition and arranging using MIDI, software samplers, and digital audio systems. Compositional issues are explored by classroom discussion, critiques, and lectures.

PAT 204, 3 cr.  
**C. Burns**  
Creative Coding for Music  
An introduction to principles and practices of computer programming for musical applications. Students learn visual, procedural, and object-oriented programming in general-purpose and music-specific languages. Projects address important musical programming concepts including algorithmic composition, real-time interaction, and audio buffer processing. Emphasis is on creative and artistic uses of code.

PAT 220, 2 cr.  
**D. Siegel**  
Song Language: Songwriting Workshop  
This course is designed to nurture student songwriting in a supportive workshop environment. New songs, written for the class, will be performed and critiqued as we strive to illuminate songwriting fundamentals, define personal vision and expand artistic boundaries. Course work will include an exploration of the American songwriting tradition.

PAT 305, 3 cr.  
**M. Thompson**  
Video Game Music  
This course charts the evolution of video game music from the first synthesized “bleeps” and “bloops” of early games, through the rise and fall of the video arcade, to the nearly ubiquitous games/consoles found in most households, and the latest craze-causing games on mobile devices. In-class discussions will provide methods for simple analysis of game audio, consider the interactive nature of game audio, and examine the composers who create this music and how they do it. Class sessions will also include Skype Q&As with industry experts. In lieu of formal written papers, your contribution to a listening blog will create a vibrant online community. The course culminates with a creative final project: your composition of video game music. Examined music includes games/series: Space Invaders, Pac-Man, Punch Out, Super Mario Bros, Final Fantasy, The Legend of Zelda, Myst, Diablo, BioShock, Red Dead Redemption, Farmville, Angry Birds, DDR, Guitar Hero, LA Noire, Kingdom Hearts, and many others, as well as game music of class choice. This course is designed for non-music majors, thus: the ability to read standard music notation is neither required nor advantageous.
PAT 313, 3 cr.  
C. Burns  
The Art of Electronic Music  
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.  
S. Rush  
Digital Music Ensemble / Interdisciplinary Collaboration II  
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 421/521 Advanced Psychoacoustics  
O'Modhrain  
3 cr  
This course will focus on psychoacoustics, the study of how we perceive sounds. Topics covered will include the anatomy and physiology of the ear, the perception of simple and complex sounds, ecological acoustics and auditory scene analysis. Fulfills the Upper Level Writing Requirement.

PAT 424/524 A Dialogue of the Senses  
O'Modhrain  
Drawing on research from the fields of psychology, design and human-computer interaction, this course seeks to develop a design practice that better acknowledges the capabilities of our moving, acting, thinking bodies. For their final project, students present an original application, installation or piece that exploits the interaction between two or more senses.

PAT 431/531, 3 cr.  
J. Corey  
Contemporary Practices in Studio Production I  
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 443 / 543 sec. 001, 3 cr.**  
**Immersive Media**  
**Prerequisite: Instructor Permission**  
This course offers a practice-based investigation of modern immersive media technologies, including virtual reality platforms, spatial audio systems, and game engines. Lecture sections cover methods and tools employed in the design of multimodal virtual and augmented realities. During the lab sections, students work in groups to implement interactive systems using modern immersive media platforms. Assigned projects involve the prototyping and realization of immersive media artworks and performances. Combining critical and historical discourse with hands-on experience, the course helps students develop comprehensive skills in the use of immersive media as performing arts technologies.

**PAT 462/562, 3 cr.**  
**Sound Synthesis**  
**Prerequisites: Instructor Permission**  
An introduction to digital sound synthesis and signal processing theory with an emphasis on sound design and compositional applications. Topics include additive synthesis, amplitude modulation, ring modulation, frequency modulation, subtractive synthesis, granular synthesis, physical modeling synthesis, heterodyne filter analysis/resynthesis, linear predictive coding, and phase vocoding.

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**PIANO LITERATURE AND PEDAGOGY**

**PIANOLP 487, Piano Literature Elizabethan-Mozart**  
A survey of keyboard music from the Elizabethan Era through Mozart. Student work includes quizzes that encompass both recognition of key repertoire and historical-cultural information, as well as several listening journals.

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**THEATRE AND DRAMA**

**THTREMUS 222**  
**Intro to Global Theatre and Ethnic Studies**  
**Mbala Nkanga**  
Tuesday and Thursday 10:00 to 11:30  
North Quad 2155  
THTREMUS 227
Introductory Playwriting (2-3 credits)
Jose Casas
Monday and Wednesday 4:00 to 5:30
Large Classroom WDC 2439
A creative writing course in the rudiments of playwriting, with special attention to the one-act play. Students are accepted on the basis of a portfolio.

THTREMUS 233
Acting Outside the Box/Multicultural Acting
Anita Gonzalez
Tuesdays and Thursday 3:30 to 5:00 pm
Camera Studio WDC 2415
Scenes, monologues and improvisations from the diverse cultural canon. Embodied studio practice emphasizes aesthetics of diverse cultural communities. Students perform “outside of the box” and learn how to embody culturally specific practices, as they train in vocal, physical and theatrical expression skills.

THTREMUS 283
Script Analysis
Jake Hooker
Tuesdays and Thursdays 4:30 to 6:00 pm
Large Classroom WDC 2439
This course establishes a comprehensive knowledge of general terms and tools of play analysis. Various ways and trends of analyzing scripts for stage will be studied. Students will read, discuss and write about plays and the various symbols that sustain their messages. Ambiguities and aspects of plot will be explored.

THTREMUS 323
American Drama
EJ Westlake
Monday and Wednesday 11:30 am to 1:00 pm
Large Classroom WDC 2439
The study of the American heritage as theatre artists and what has influenced us; principal American dramatists and principal events and issues in the American theatre, mainly in the 20th century.

THTREMUS 399
Producing Independent Theatre: Detroit and Beyond.
Jake Hooker
Tuesdays and Thursdays 2:30 to 4:00 pm
Large Classroom WDC 2439
This interdisciplinary course examines practices, processes, and theories of producing independent theatre and performance in the United States in the 21st Century. The course will include theoretical readings and discussions, occasional field trips to Detroit, and guest speakers from the Detroit cultural landscape. The term "producer" will take on all the many forms it does in the theatre -- producer of: artworks, goods, services, spaces, experiences, capital, etc. Students will be expected to produce scholarly as well as creative responses to course material.
THTREMUS 405
BTA Forum
Mondays 3:00 to 4:00 pm
(Please hold this space in your schedule)