THE UNIVERSITY OF MICHIGAN
SCHOOL OF MUSIC, THEATRE & DANCE

ELECTIONS ACROSS FIELDS

Composition (COMP)
Dance (DANCE)
Ensemble (ENS)
EXCEL (ARTSADMN)
Musicology (MUSICOL)
Music Education (MUSIC ED)
Music Performance (MUSPERF)
Music Theory (THEORY)
Performing Arts & Technology (PAT)
Piano (PIANOLP & FPIANO)
University Arts (UARTS)
Voice (VOICELIT)

WINTER 2019 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>
**CHAMBER MUSIC**

VOICELIT 435, 2 cr.  
**Vocal Chamber Music**  
Prof. Herseth & Pelton

Open to all instrumentalists and singers at SMTD, graduate and undergraduate. Course participants explore, rehearse, and perform repertoire from the renaissance through pieces composed for them. Participants develop working relationships as they rehearse, with explorations of color, vibrato, tuning, phrasing, and presentation. Contact Professor Herseth if interested in taking the course.

**DANCE**

**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.

**DANCE 100.003**  
**Contemporary Ballet** (1 credit)

This course will introduce students to a dance style that blends elements of classical ballet, contemporary dance and yoga. The class will follow the basic structure of a ballet class, beginning with barre exercises, progressing into center and traveling combinations and learning choreography. The course expands upon a traditional ballet technique through the inclusion of increased mobility through the torso, off-balance movement, grounded weight distribution, floor-work and opportunities for improvisation. This course will emphasize dancing with a sense of whole-body awareness, physical alignment and creativity.

**DANCE 100.004**  
**Modern Dance with Latino Influences** (1 credit)

Bienvenidos! (Welcome)! Start your week on Monday (and Wednesday) at 10:10 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.
DANCE 100.007  
**Contemporary Floorwork** (1 credit)

Floorwork changes the body's relationship with gravity and requires dancers to navigate between higher and lower levels ("going in and out of the floor") as well as ascertain more athletic power moves. It allows dancers to increase their versatility and movement efficiency. Relating floorwork to more technical movement may help students understand how to transition to the ground. The class utilizes simple movement patterns that involve breathing, speed and the release of energy throughout the body in order to activate the relationship between the center and the joints, moving in and out of the ground more efficiently by maintaining a centered state.

DANCE 100.008  
**Intro to Popping** (1 credit)

This beginner level course focuses on the street dance genre of popping. Popping is a funk style that originated from California in the early 80s'. Since then, it has influenced the movement of many artists like Michael Jackson, Missy Elliot, Usher, Justin Timberlake, and more. Fundamental elements of popping we will cover in this class include hitting, dime stops, waving, gliding, isolation, ticking, and tutting. Students will be encouraged to incorporate these various elements into their own freestyle/improvisational movement. Choreography is also provided to help students develop retention, performance, and discipline. The goals of this class are to build self-confidence, create community, and discover personal style(s) of movement.

DANCE 100.011, 128/228/328/428 Sec. 005  
**Pilates** (1 credit)

Pilates is a physical training practice created by Joseph Pilates in the 1920s that is designed to develop balanced strength and flexibility while maintaining a focus on postural alignment and body awareness. This course will be an introduction to the exercises of the Pilates Method and will also involve elements of basic anatomy and kinesiology. Designed specifically for students, course content will include exercises that will serve the studying-body with a particular focus on strengthening spinal extensors and lengthening the body's back-line. Great for student-athletes and artists looking for a course to balance a training regimen, this course will help students identify personal practice methods to take with them beyond the semester. Most importantly, this class is a practice, a tune into one's own body and develop greater kinesthetic awareness within the Pilates method.

DANCE 100.014  
**Intro to House/Waacking** (1 credit)

This beginner level course focuses on the street dance genres of house and waacking. House dance started in the clubs of Chicago and New York City while waacking began in gay clubs in Los Angeles. Both genres allowed dancers to feel "lost" in the music and an escape from daily life concerns. In this class, we will practice both styles to develop our musicality and exercise our creativity to experience freedom while dancing. Students will be encouraged to incorporate various elements of both styles into their own freestyle/improvisational movement. Choreography is also provided to help students develop retention, performance, and discipline. The goals of this class are to build self-confidence, create community, and discover personal style(s) of movement.
DANCE 100.015
Jazz (1 credit)
In this course, students will explore jazz dance through the black American aesthetic. This course will focus on the evolution of jazz dance and its connection to the Historically Black College and University (HBCU) marching band dance line. Students will have the opportunity to research several HBCU dance lines on and off the football field. Students will have the opportunity to experience this style of movement training throughout the course of the semester that will culminate in the form of a traditional “stand battle”.

DANCE 100.016, 128/228/328/428 Sec. 007
Double Skin/Double Mind (1 credit)
"DS/DM is a way of preparing the body for dance that is inherent to your thinking and your imagination. It needs a connection with your own choices, also during the improvisation with other elements and materials. The experience creates a condition and an opening, it is not something fixed by rules that say: this is how you should dance. It is rather the opposite, you use it, and then you contrast it in an open field of intervention and manipulation".
- Emio Greco-

Double Skin/Double Mind (DS/DM) is a dance method developed by Emio Greco and Pieter C. Scholten to discover the sensitivity of the body through four basic principles: Breathing, Jumping, Expanding and Reducing. This awareness of the possibilities that the body can generate is necessary when creating new choreographic material. Because of this, the DS/DM method is the basis of every individual performance by Greco and Scholten. The DS/DM method is offered as a masterclass, a training or a workshop to both amateurs and professionals. Experiencing the DS/DM method can lead to a new physical and mental awareness in which intention and form coincide. DS/DM also provides insight into the artistic work of the two choreographers.


The DS/DM Lab will explore all of the principles of the Method in practice as well as spend time either improvising or developing movement material with the goal of learning how to work deeply on our own personal physical constructions. The aim is not to ‘choreograph’ a work, but find out how detailed focus and specificity alter our sense of the material and its possibilities for larger work. This work requires patience and curiosity. A high-intensity physical experience with the slowed-down pace of consistent research and questioning.

Kelly Hirina, a former member of ICKamsterdam, danced with Emio Greco and Pieter Scholten in Amsterdam, the Netherlands. She has been certified to teach the DS/DM Method as of early 2017.

DANCE 100.017, 128/228/328/428 Sec. 008
Intermediate Contemporary (1 credit)
This course is for students who have had some prior experience with dance technique and are seeking a class that progresses at an intermediate level. Students interested in this course will have an understanding of plie, dynamic weight shifts, and moving into and out of the floor, before enrolling. This course will review the fundamental elements of contemporary technique with a warm-up that consists of continuous and cumulative patterns focusing on strength,
alignment, rotation, and focus. Throughout the term, students will be encouraged to indulge in various contemporary movement qualities in phrase work that is full and physical. Students will also explore modern/contemporary dance from a historical perspective, and observe and reflect upon professional performances.

**DANCE 100.018, 128/228/328/428 Sec. 006**
**Intermediate Jazz Funk** (1 credit)
This is an intermediate level course that builds on the skills in urban/commercial-style Hip Hop moves and rapid level changes for floor work. Choreography is provided and students will be able to develop according to individual style, ability, and personal interpretation. The history of this genre is examined through a commercial dance lens and elements of Hip Hop dance, as well as the role of dance in Hip Hop culture. There is also an opportunity for Freestyle, Old Style, Poppin', Lockin', and popular commercial dance styles such as Street Jazz and Jazz Funk. Students registered for this class should have taken some form of prior Hip Hop training/classes.

**DANCE 128/228/328/428**
**Dance Laboratory** (1 credit)
Sec. 001 – Ballet Lab (also includes 511/611 Sec. 003), Sec. 002 – Modern Lab (also includes 513/613 Sec. 003), Sec. 003 – Improvisation Lab, Sec. 004 – Yoga 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.

**DANCE 246**
**The Development of Music in Dance** (3 credits)
The study of the musical scores will be approached through their choreography(-ies), movement vocabulary, and staging. Students will be exposed to western concert dance practices through the musical scores for which they are created.

**DANCE 262**
**Congolese 1** (1 credit)
Study of traditional dances of the African Congo.

**DANCE 342**
**Topics in World Dance** (3 credits)
This course offers an opportunity to gain insight into the functions, aesthetics, history, and cultural context of dances within specific societies. Theatrical, religious, popular, and social dance traditions will be examined in widely varied cultures.

**DANCE 348**
**Africanist Traditions** (3 credits)
This course examines the history and influence of African American vernacular dance and performance traditions upon American popular, concert, and commercial dance performance, beginning with black-faced minstrelsy and ending with 20th century traditions such as hip hop. It will bring forward and clear retention of Africanist culture rooted deeply in the American Aesthetic, as evidenced in the work of such major choreographers as George Balanchine, Alvin Alley, and others.
DANCE 442
**Screendance** (3 credits)
This course examines the creative potential of integrating choreography and technology through projects in experimental video, social media and the internet, interactive performance, improvisation, and sound design. Supplemental screenings and readings will provide historical and theoretical context to inspire new possibilities for pursuing mediated choreographic practices. We will broadly consider the term “choreography” to research the ways in which bodies and information move through time and space via a multitude of technological infrastructures. We will discuss what becomes identified as "technology" and the social, political, and ecological consequences of engaging with these systems. Critical attention will be given to the relationship between technology and visibility, specifically in regard to race, gender, sexuality, class, and ability. Through what labor do technological systems come into the world and who benefits from their being here? Each student will write a treatment for a final project of their own design which can take shape in a variety of forms: video, essay, live performance, etc. As a class, we will organize a public event to share final projects with the community.

DANCE 445/546
**Dancing Women/Dancing Queer** (3 credits)
Every time Beyoncé struts across the stage, punctuating her steps with swings of her hips, she uses her body to make a statement about gender and sexuality, potentially reshaping expectations about how a black, female, American body should and can move. Studying gender and sexuality through dance and performance foregrounds questions about embodiment that run across feminist and queer theory, as well as dance and performance studies. This graduate and upper-level undergraduate seminar will look at representations of gender and sexuality across a variety of sites from ballet to modern dance, the concert stage to the music video, and Broadway to avant-garde solo performance. Although our primary frames of analysis will be gender and sexuality, we will work from the premise that these questions can never be considered separately from questions of race, class, and nationality, among other vectors of identity.

The course will include a survey of relevant historical and contemporary literature at the intersection of dance, performance, queer and feminist theory, as well as in-depth analysis of live and archival performances. Prior experience with dance and performance is not required, since a central goal of the course is for everyone—no matter the place from which you begin—to develop vocabulary and strategies for discussing the relationship between gender and sexuality and physical performance. Students will be evaluated on their participation in discussion and in embodied exercises, as well as on their successful completion of written and performance-based assignments. In this mix of modes of engagement lies the course’s commitment to feminist methods: we will work together to explore multiple ways of knowing and engaging with the world and one another.

DANCE 542
**Screendance 1: Collaborations in New Media** (3 credits)
This course examines the creative potential of integrating choreography and technology through projects in experimental video, social media and the internet, interactive performance, improvisation, and sound design. Supplemental screenings and readings will provide historical and theoretical context to inspire new possibilities for pursuing mediated choreographic practices. We will broadly consider the term “choreography” to research the ways in which
bodies and information move through time and space via a multitude of technological infrastructures. We will discuss what becomes identified as "technology" and the social, political, and ecological consequences of engaging with these systems. Critical attention will be given to the relationship between technology and visibility, specifically in regard to race, gender, sexuality, class, and ability. Through what labor do technological systems come into the world and who benefits from their being here? Each student will write a treatment for a final project of their own design which can take shape in a variety of forms: video, essay, live performance, etc. As a class, we will organize a public event to share final projects with the community.

DANCE 564
George Balanchine and the Transformation of American Dance (3 credits)
This seminar examines the life and works of dancer/choreographer George Balanchine and his influence on 20th-21st century dance. Balanchine's fusion of "fine" and "popular" art resulted in a new American style of classical dance as well as a reinvigoration of dance forms in American musical theater and films. He has been compared to Shakespeare in the depth and scope of his work and ranked with Picasso and Stravinsky as one of the titans of twentieth century arts. Born in Tsarist Russia, Balanchine survived the 1917 Revolution to make a career in America (1933-83). He absorbed influences from nineteenth century Franco-Russian classical ballet at the Russian Imperial Ballet where he was trained and danced in the Tchaikovsky ballets. He participated in the artistic ferment surrounding the Russian revolution and in the modernist innovations of Diaghilev's Ballets Russes collaborating with Matisse, Stravinsky and Prokofiev. He changed the face of American dance by founding a new kind of modern American ballet company, The New York City Ballet, creating innovative dances for a new kind of American classical dancer (including the first native American ballerina, Maria Tallchief and the African American dancer, Arthur Mitchell). As a teacher, he transformed American ballet technique. But Balanchine was also a vital part of American popular culture, working in Broadway musical theater and Hollywood films. His work with African-American dancers Katherine Dunham, The Nicholas Brothers, and Josephine Baker influenced their development and his own. This course complements and supplements the more general topic and broadly themed courses in the curriculum with an opportunity for students to focus in on an extensive and intensive examination of a key figure in the history of dance and his works. Students will gain experience in original historical research with archival material, concentrating on primary sources of all kinds in conjunction with intensive analysis of Balanchine's choreography.

DANCE 642
Screendance 2: Advanced Projects & Productions (3 credits)
Building upon the editing and camera skills, and creative research acquired in 542 Screendance 1, (prerequisite), this course challenges the student to propose three projects ranging from work for the screen, work for gallery or installation, and work for integration into live performance. In collaboration with faculty advisors and chosen venue, the student will then select one proposed project for completion and final production. Students are strongly encouraged to submit work(s) to festivals and/or present finished work(s) to audiences in innovative formats.
Performing Arts Management  
TBD  
This course gives students working knowledge of how performing arts organizations operate. Throughout the course we will examine operating structures, how an organization makes decisions, and consider problems institutions are likely to face in the upcoming decade. Students will have the opportunity to practice some of the skills required to effectively manage an arts organization. This course is one of the gateway courses for the Performing Arts Management and Entrepreneurship minor.

Arts Leadership Forum  
A. Dworkin  
This course provides 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.). As the final project, students present a mini-lecture, engage in a peer Q & A and provide critical feedback. Through this course students develop insights to executive-level strategy, directly from professionals in active leadership roles.

New Music Business Models  
J. Litman & J. Peters  
Students will explore possibilities for enabling working musicians and composers to increase their share of the money earned by their music. Class time will be spent reviewing background information, engaging in discussions, and hearing from outside experts. Students are also expected to spend additional time outside class performing research related to the problem. At the end of the term, students will present a proposal to an expert review panel. Students must apply by Monday, 11/9 to take this course at this link: https://problemsolving.law.umich.edu/

Fundraising and the Arts  
G. Poggi  
This course provides a review and analysis of philanthropy and development in America's cultural life, and the role of both the public and private sectors in supporting the arts.

Arts Leadership  
K. Fischer  
This course explores the theory and practice of leadership in the non- and for-profit arts sector. Students will learn the history and structure of non-profits, especially board leadership and fiduciary oversight. They'll explore executive leadership, including strategic planning, budgeting, and organizational renewal. Course participants will actively engage with leaders in the field.
ARTSADM 431/531, 1 cr.
Running Your Own Ensemble, Theatre Troupe, or Dance Company
K. Laundry
Creating your own arts organization can provide a vibrant career path, but getting started can be daunting. This course gives students the tools needed to jumpstart sustainable careers in music, theatre, and dance. Topics will include: your artistic identity, business models, branding and marketing, financial planning, legal pitfalls, and fundraising.

ARTSADM 433/533, 1 cr.
Media Technology Careers
J. LaBoeuf
This course explores how today's leading technology companies bring products to market and how artists, musicians, composers, engineers, business and computer science students might contribute and become part of these companies. Topics include best practices to department functions. Online resources offer insights into real, working companies. Instructor will visit campus to meet with students. There is a required $50 registration fee.

ARTSADM 450/550, 3 cr.
Arts Entrepreneurship Essentials
A. Dworkin
Arts Entrepreneurship Essentials is a comprehensive journey that begins with developing one's entrepreneurial mindset 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. This course is one of the gateway courses for the Performing Arts Management and Entrepreneurship minor.

ARTSADM 472/572 & PAT 472/572, 3 cr.
The Business of Music
J. Kuuskoski
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 serve any of the Business of Music areas of concentration: leadership, planning, financial analysis, marketing, and fundraising. Assignments will include: analysis of case studies, writing a grant proposal, and working in teams to create a model arts enterprise. The course also features a number of guests from businesses and music disciplines. Qualifies for Upper Level Writing Requirement. This course is one of the gateway courses for the Performing Arts Management and Entrepreneurship minor.

ARTSADM 475/575, 3 cr.
Music Industry Workshop: Starting Music Businesses
J. Kuuskoski
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.

**ARTSADMN 535 / THTREMUS 435, 3 cr.**  
**Producing in the American Theatre**  
**G. Poggi**  
This course is a survey of the evolution of the producer's role in the development of the American theatre as an art form, a profession, and a business. Significant producers and productions of plays and musicals are explored, along with their impact on the field and the larger culture. An understanding of the historical perspectives of theatre management practices, both commercial and institutional, are emphasized.

**ARTSADMN 538 / THTREMUS 438, 3 cr.**  
**Legal Issues in the Arts**  
**G. Poggi**  
A study of the history and significance of American labor law and how it affects collective bargaining agreements in the performing arts; also examining recent negotiations, strikes, lockouts, and bankruptcies while considering the implications of "the culture war" - can or should the government control the nature and/or content of art?

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**MUSICOLOGY**

**MUSICOL 405/505, section 002**  
**Music and Social Movements**  
**Prof. Bodiford**  
This course employs a comparative approach to the analysis of popular music and its role as an expressive and mobilizing force within many of the most significant social movements of the 20th Century. Rather than providing a comprehensive survey, we will examine in depth four regional case studies to illustrate how musical tactics have been employed in specific cultural contexts for specific socio-political ends. These case studies include popular music developments as they relate to: the socialist movement in Chile, the anti-apartheid movement in Southern Africa, the struggle for racial equality in Jamaica, and the civil rights and counter-culture movements in the United States and Britain.

Since these social movements all reached their zenith during approximately the same time period (1960s-1980s), we will have a common basis for comparing the various motives and cultural tactics associated with each musical development. In each regional context we will also explore in detail the historical context and contemporary legacy of these events to provide a more complete understanding of how musical styles have been developed and employed to challenge social norms, and to what result. In addition to gaining familiarity with complex socio-cultural concepts and their influence on musical development, students will be expected to learn to identify specific genres, artists, and musical styles. Students will also be expected to critically engage with lecture, reading, and media materials in order to contribute meaningfully to class discussions.
MUSICOL 406/506
Organology: Musical Instruments of the World
Prof. Monts
The course introduces students to a broad range of issues in the field of organology—the study of musical instruments. The main emphasis will be on historical aspects, acoustical phenomena, classification taxonomies, and physical typologies of musical instruments in both non-Western and Western cultural contexts. The course practica will involve hands-on exercises and exhibit display techniques using the vast resources contained in the Stearns Collection of Musical Instruments.

MUSICOL 407/507, section 001
Les Six & Jeune France
Prof. Fulcher
This course examines the formation, ideals, cultural context, and music of two interlocking generations of French composers—the group Les Six (Milhaud, Poulenc, Honegger, Auric, Tailleferre, and Durey) in World War I and postwar Paris, and the group Jeune France (Messiaen, Jolivet, Baudrier, and Daniel-Lesur) in the interwar period and during World War II. After a general introduction to each group and their place in the development of French and European music, the course systematically studies the music of the individual composers involved as their styles evolved. There are weekly lectures, reading, discussion, and listening, as well as a mid-term and final exam and class reports.

MUSICOL 407/507, section 002
Operas of Mozart
Prof. Whiting
The course will provide an introduction to Mozart's major operas from Idomeneo through La clemenza di Tito. After preliminary examination of the landscape of genre and Mozart's own earlier operas, we will focus (for each opera) on the libretto as literature, structure and expression in musical setting, political ramifications, performance conventions, and biographical contexts. Once we have looked at clues and cues for staging within the music, selective consideration will be given to the transition from page to stage in recent productions. Student performance will be evaluated on the basis of participation, three short writing assignments (two for undergraduates), and a research paper. Students are expected to bring scores of each opera to class (the Neue-Mozart-Ausgabe is available online, and Dover reprints are affordable and widely available).

MUSICOL 408/508, section 001
Chinese Theatre: Kunqu
Prof. Lam
This course introduces students to kunqu, the classical opera of 21st century China. Declared in 2001 a UNESCO Masterpiece of Oral and Intangible Heritage of Mankind, the 600 years old genre of Chinese performing arts entertains with dramatic stories, literary lyrics, flowing melodies, and elegant dances, stimulating audience reactions about human joy and suffering. This course unfolds in three stages. The first part surveys the history and expressive-performance features of the genre. The second part examines in detail several masterpieces (scenes), such as "Zither Seduction," "Strolling in the Garden and Dreaming of the Beloved," "Killing the Warlord-Bridegroom," and "Escorting Lady Jing Home." The third part examines the ways kunqu becomes a discourse of Chinese culture, history and identities in 21st century and global contexts.
Students will have opportunities to learn to sing and dance kunqu expressions from visiting master performers from China.

**MUSICOL 408/508, section 002**  
**Music and Marian Devotion in Renaissance Europe**  
**Prof. Mengozzi**  
The growth of Marian devotion throughout the European Renaissance led to the creation of new modes of visual and musical representation of religious subjects. The course concentrates on these visual and musical artifacts in their close connection with contemporaneous devotional practices in European cities and courts. We will track the emergence and coming of age of a new model of sacred sound in conjunction with similar developments in the visual arts and devotional literature of the time, and by concentrating primarily on a selection of Italian laude, English carols, and motets. The course material and the assignments will be tailored to the particular interests and skills of participants (graduate students in other programs are welcome to take the course). Previous exposure to Renaissance music is recommended, but not required.

**MUSICOL 414/514**  
**The History of Opera (Nineteenth and Twentieth Centuries)**  
**Prof. Cruz**  
A history of opera after 1800, addressing the centrality of the artform to western modernity. The course centers on the study of a chosen repertory, exploring the ways in which operatic music and song function as significant media for the articulation of subjectivity, gender, identity, as well as of history, memory, morality, truth, myth, music itself, and the value of art.

**MUSICOL 420/520**  
**Topics in Baroque Music**  
**Prof. Stein**  
This course will provide an opportunity to engage with selected musical repertories and genres of the seventeenth and early eighteenth centuries (roughly 1570-1750). It will not offer a complete chronological survey. Particular emphasis will be given to the invention and definition of musical genres, the development of an expressive musical language and conventions, and the place and function of music (secular and sacred, vocal and instrumental, for court, chamber, church, and theater) in early modern society. In addition to music by such composers as Monteverdi, Lully, Corelli, Vivaldi, Handel, and J. S. Bach, the course will also include two special units: one will focus on the Roman baroque (“Corelli and Friends”) with music by Corelli and Alessandro Scarlatti, while the other will bring in music from Spain and its Latin American colonies. To some extent, our focus will depend on the interests of the students in the class. The course will also introduce students to writings about music, primary musical sources, aesthetic theories of the period, and some issues of performing practice. The work of this course consists of listening, reading, and score study. Music will be discussed in class, in some detail. Class attendance is required. Grades will be based on written work and class participation. Students from outside the SMTD with an interest in early modern cultures are encouraged to enroll. MUSICOL 420 may be used as an upper-level writing course, with permission of the instructor.
MUSICOL 505, sections 001 & 643
Handel and His Singers
Prof. Stein
This seminar focuses on eighteenth-century vocal music (primarily opera, cantata, and oratorio) composed or arranged by G. F. Handel in order to explore 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 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. The course will involve collaborative projects, assigned readings, listening, and score study, and a term project and/or series of shorter research papers (length and character to be determined in class). Attendance and class participation are required. The seminar is open to scholars, singers, performers, and composers, including students pursuing MEMS concentration or certificates.

MUSICOL 647
Approaches to Cultural History and to the Cultural History of Music
Prof. Fulcher
This seminar begins by examining the development of cultural history in Europe and the United States from the 19th-century to the present. Each week students read the key texts in the field, and give research reports (with hand-outs, a total of 4-5 for both parts of the semester) explaining and comparing he different approaches. In the second half of the semester students read works that apply these approaches to music specifically, and examine, compare and assess the results in their reports. For the seminar paper (c. 15 pages, using standard research format) students attempt themselves to apply one or more of these approaches to a specific musical period, repertoire, or works.

MUSICOL 650
Music of the United States: Race and Ethnicity
Prof. Garret
This seminar explores the relationship between music, race, and ethnicity as applied to and expressed by music of the United States. The course considers how these factors shape American musical life, giving special attention to issues of racial/ethnic representation in music. Course material ranges widely, from the music of blackface minstrelsy to “Indianist” classical compositions to popular genres of the twenty-first century. Course readings will draw on theoretical, historical and musical discussions of race and ethnicity, postcolonial scholarship, writings on exoticism and orientalism, whiteness studies, and critical race theory. While the course focuses on American music, its theoretical scope is designed to be useful for specialists in other musical traditions. Course requirements include intensive reading, listening, viewing, discussion, weekly assignments, and a research paper.
PERFORMING ARTS TECHNOLOGY

PAT 200/500, 3 cr.
Introduction to Computer Music
J. Edwards/P. Dooley/C. Burns
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.
Introduction to Computer Music
J. Edwards
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.
Computer Music
Prerequisite: PAT 201/501
E. Santos / P. Dooley
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.
Creative Coding for Music
A. Çamcı / C. Burns
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 305
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 314, 3. cr.**  
**Electronic Music and Social Justice**  
**C. Burns**  
This course investigates artistic responses to and interventions in struggles for social justice made by electronic musicians from the 1970s to the present day. Students learn specific artistic and technological techniques which inform music concerned with representation, protest, and activism, and develop critical perspectives on this repertoire.

**PAT 412 / 513, 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 513.

**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 432/532, 3 cr.**  
**Contemporary Practices in Studio Production II**  
**Prerequisite: PAT 432/ 531**  
**J. Edwards**  
This course focuses on the development of the producer's role as techno-artistic interpreter and creative collaborator. Critical listening and discussion investigate the evolution from the "illusion of reality" aesthetic to the "reality of illusion" point of view. Producers studied include Gaisberg, Spector, Martin, Eno, Reznor and Dr. Dre. Students sharpen their creative, technical, and production skills through the realization of complex recordings.
PAT 442/542, 3 cr.
Practicum in Music and Sound for Film
Prerequisites: PAT 331, SAC 290, SAC 400, music composition, or permission of instructor.
A. Kirshner
Students work on original film and animation projects, in roles such as composers, sound designers, dialog editors, mix engineers, or production audio crew on advanced student productions. Class sessions include script analysis, screenings, discussion of readings, and in-class critiques of works-in-progress. The emphasis is on developing an awareness of the multiple ways that music and sound can interact with the moving image to create meaning. While this is an advanced course that assumes a familiarity with computers and audio production tools, it does include some direct instruction in relevant techniques such as syncing to picture, spotting music, dialog editing, and on-set recording.

PAT 452/552, 3 cr.
Interactive Media Design II
Prerequisite: PAT 451/551
M. Gurevich
This course focuses on the application of skills and techniques developed in Interactive Media Design I to design and implement physically interactive performance systems and media installations. Incorporating advanced sensing and interaction techniques, students create fully realized works that are exhibited before a public audience. Seminal works of interactive art and interactive performance are discussed and critiqued.

PAT 472/572, 3 cr.
Business of Music
J. Kuuskoski
A survey of career possibilities in for-profit endeavors such as the Recording Industry, Music Publishing, Artist Management, and Arts Entrepreneurship, as well as non-profit enterprise in Arts Administration, and Performing Arts Management, with an emphasis on options where musical and/or theatrical skills are desired. Students will learn basic skills that may serve any of the Business of Music areas of concentration: planning, budgeting, financial analysis, marketing, fund-raising and development (and/or seeking investors) and leadership. Assignments will include: analysis of case studies, writing a grant proposal, and working in teams to create a fictitious 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 discipline.

PAT 498 / 598 sec. 001, 1 cr.
Inside the Music & Video Technology Industry
J. LeBoeuf
This course explores how today's leading technology companies bring products to market and how artists, musicians, composers, engineers, business and computer science students might contribute and become part of these companies. Topics include best practices to department functions. Online resources offer insights into real, working companies. Instructor will visit campus to meet with students.