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>
**DANCE**

DANCE 246 (3 cr.)
The Development of Music in Dance
Christian Mattias-Mecca
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 542 (3 cr.)
Screendance and New Media 1
Charli Brissey
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 interferences. 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 regards 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 642 (3 cr.)
Screendance 2: Advanced Projects & Productions
Charli Brissey
Building upon the editing and camera skills, and creative research acquired in 542 Screendance 1, (prerequisite), this course challenges the student to propose three projects ranging from work for the screen, work for gallery or installation, and work for integration into live performance. In collaboration with faculty advisors and chosen venue, the student will then select one proposed project for completion and final production. Students are strongly encouraged to submit work(s) to festivals and/or present finished work(s) to audiences in innovative formats.

**ENSEMBLE**

ENS 346, sec 001 (1 cr.)
University Band
John Pasquale, cond.
The University Band is open to non-music majors (or music majors on secondary instruments) by audition. Repertoire consists of grades 5-6 and is the most advanced non-major concert band. Rehearsals are on Mondays and Wednesdays from 4:45-6:15p in Revelli Hall.

**ENS 346, sec 002 (1 cr.)**
**Campus “Blue” Band**
**Richard Frey, cond.**
The Campus "Blue" Band is open to all non-music majors (or music majors on secondary instruments) with a playing assessment for chair assignment only. Repertoire consists of grades 4-5 and requires corresponding technical and musical skill. Rehearsals are on Mondays and Wednesdays from 6:30-7:45p in Revelli Hall.

**ENS 346, sec 003 (1 cr.)**
**Campus “Maize” Band**
**TBA, cond.**
The Campus “Maize” Band is open to all non-music majors (or music majors on secondary instruments) with a playing assessment for chair assignment only. Repertoire consists of grades 3-4 and requires corresponding technical and musical skill. Rehearsals are on Wednesdays from 8:00-10:00p in Revelli Hall.

**ENS 346, sec 004 (1 cr.)**
**Campus Band Chamber Winds**
**Richard Frey, cond.**
The Campus Band Chamber Winds is open to all non-music majors (or music majors on secondary instruments). Students can either attend as a predetermined chamber ensemble or individually where you will be matched with another group. Rehearsals are determined on mutually agreed upon rehearsal dates. A final concert will feature all of the chamber ensembles for the term.

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**EXCEL**

**THTREMUS 385 / ARTSADMN 385 (2 cr.)**
**Performing Arts Management**
**TBD**
**Tues 10:00-112:00PM, B207 Walgreen Drama Center**
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.

**ARTSADMN 406/506, sec. 001 (3 cr.)**
**Arts Leadership Forum**
**Aaron Dworkin**
**Tuesdays, 10:30-1:30PM in 2443 Walgreen Drama Center**
This course is designed to provide access to the greatest leaders from the fields of performing arts, arts administration, arts leadership and philanthropy. Students will have the opportunity
for multi-faceted in-depth engagement and reflection. The premise of the class is to ignite learning through inspiration from and role modeling by successful leaders and direct mentorship. Students will meet with the visitor for a facilitated interactive experience and conversation, engage each speaker in a facilitated Q and A and process the materials in an interactive group discussion. Students will also write response pieces to each speaker, providing their own perspectives and takeaways from the absorbed material. Finally, as the final project, students will present a mini-lecture, engage in a peer Q and A and provide critical feedback. The response papers will be submitted after each visit. Each visitor may also assign a reading for the preparatory discussion, and possibly, for the visit itself.

ARTSADMN 406/506, sec 002 (1 cr.)
Integrating Diversity in Educating Artists (IDEA)
Afa Dworkin
This non-traditionally formatted course meets in Moore 2038 from 12:30-2:30PM on three Thursdays: 1/16, 2/13, 3/12. Additional meeting times will be arranged with the instructor. Partial attendance at SphinxConnect (Feb. 6-8) is required. Students will explore the history of DEI best practices and current related issues within arts leadership, participate in SphinxConnect, and then work alongside Sphinx staff to plan webinars and other post-conference work. This experiential course will provide students an inside view on the practicalities of fostering DEI within in the performing arts, and reflect on how such work may be relevant to their careers.

ARTSADMN 426/526 (also listed as THTREMUS 426) (2 cr.)
Fundraising and the Arts
Prof. Greg Poggi
Mon/Wed 4:30–5:30PM, 2443 Walgreen Drama Center
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.

ARTSADMN 428/528, sec 001: (1 cr.)
Arts Leadership
Ken Fischer
Tuesdays, 6:30–8:30PM 1/15-2/26 in Moore 2044
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.

ARTSADMN 431/531, sec 001 (1 cr.)
Running Your Own Ensemble, Theatre Troupe, or Dance Company
Kari Landry
Wednesdays, 6:30–8:30PM, Moore 2044. 1/8, 1/22, 1/29, 2/5, 2/12, intensive on Saturday 2/15 9:00AM-12:00PM, 2/19 and 3/11
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.
ARTSADMN 433/533, sec 001 (1 cr.)
Media Technology Careers
Jay LeBoeuf
Thursdays 6:30-8:30PM 1/9-2/20 in the Music Technology Lab (SM378)
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.

THTREMUS 435 / ARTSADMN 535 (3 cr.)
Producing in the American Theatre
Prof. Greg Poggi
Mon/Wed 1:30–3:00PM, B207 Walgreen Drama Center
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 450/550, sec. 001 (3 cr.)
Arts Entrepreneurship Essentials
Aaron Dworkin
Tuesdays, 2:30-5:30PM, 2443 Walgreen Drama Center
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 472/572, sec 001, & PAT 472/572 (3 cr.)
The Business of Music
Prof. Jonathan Kuuskoski
Tue/Thu 1:00–2:30PM, Watkins Lecture Hall (1350 Moore)
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.

**MUSICOL 306/406 (3 cr.)
The Amplified Guitar
Prof. James Borders**

This undergraduate-only course focuses on the most important instrument of the 20th century, the amplified guitar. It will begin by examining technical and music-historical developments, including guitar and amplifier design, manufacture, marketing, and sales. Special attention will be devoted to Michigan and Ohio companies in connection with UM’s Great Lakes Initiative (W20). In the second half of the term, students will delve more deeply into the cultural impact of the electric guitar, its players and their music. In consultation with the instructor, students will develop two different research topics of individual interest. Midterm and (cumulative) final essay examinations; two (non-cumulative) listening quizzes; attendance and in-class participation. Original, interdisciplinary research will be encouraged, as will innovative ways of presenting the products of that research.

**MUSICOL 405/505 (3 cr.)
Classical Music of North India
Prof. Inderjit Kaur**

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

**MUSICOL 407/507, sec. 1 (3 cr.)
Debussy: His Contexts and Contemporaries
Prof. Jane Fulcher**

This course traces Debussy's life and the evolution of his work and style within his musical, cultural, political, and institutional contexts. It then compares this evolution with those of his most prominent contemporaries. The course consists of weekly lectures as well as readings and discussions. In addition to two essay and listening tests, students will be evaluated on the basis of their research presentations and participation in class discussions.

**MUSICOL 407/507 sec. 2 (3 cr.)
Remapping American Music: Topics in Latinx Music in the US
Prof. Juan Velasquez Ospina**

The popularity of music of artist like such as Gloria Estefan, Ricky Martin, Selena Quintanilla, Pitbull, and Calle 13, as well as the widespread enjoyment of Bernstein’s Broadway phenomenon West Side Story and the work of composers such as Tania Leon are possible today because of the contribution that “Chicano,” “Hispanic,” “Puerto Rican,” “Caribbean,” and other Latinx histories and musics have made to the cultural diversity of the United States.
Latinx population has been one of the principal drivers of demographic growth in the United States during the last several decades, accounting for the half of national population growth since 2000. During this course we will appreciate Latinx music from new perspectives, exploring the earlier experiences of Latinx in the US and the insertion of Latinx music in the earlier recording industry; the Caribbean migration and the impact of Afro-Caribbean music in the 40s, 50s, and 60s; how music contributed to the Chicano’s social movement; and the reconfiguration of Latinx identity through sound during the late twentieth and early twentieth-first centuries. Thus, this course introduces the myriad of music and histories that the Latinx have brought to the US while bringing together issues like ethnicity, race, and gender, through a selection of materials including short readings, recordings, films, and documentaries. This course will be taught in a lecture-discussion format and it is meant for undergraduate at General Education Level.

MUSICOL 408-508, sec. 1 (3 cr.)
Chinese Theatre: Kunqu
Prof. Joseph 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, sec. 2 (3 cr.)
Special Course: Beethoven and the Sonata II
Prof. Whiting
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, in FA 2019 addressed Beethoven's keyboard sonatas from op. 1 through op. 28. This follow-up course, coinciding with the 250th anniversary of Beethoven’s birth, covers 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 417-517 (3 cr.)
History of Jazz
Prof. James Borders
This lecture / discussion course surveys the history of jazz from its roots to the present time, covering a broad array of styles. Representative audio and audio-visual recordings will be discussed and connected to trends in music history and the broader culture. Contexts and practices of performance and recording will also be examined. Particular attention will be paid
to pivotal figures, including Louis Armstrong, Charlie Parker, Miles Davis, and John Coltrane. Outside class, students should expect to attend live jazz performances (when possible), listen to assigned recordings, read and write about the artists and their approaches in the textbook and posted required reading assignments. The course’s main objectives are to increase one’s appreciation, understanding, and enjoyment of jazz music; identify key stylistic developments; examine jazz’s history and sociology; sharpen listening skills; and develop useful approaches to analyzing, discussing, and write about the music and its place in society.

Students enrolling in the course should expect regular reading and music-listening assignments, periodic quizzes, brief in-class and online writing assignments, in-class presentations, a midterm and cumulative final examination, and two papers of manageable scope.

**MUSICOL 502 (3 cr.)**  
**Research Techniques**  
**Prof. Stefano Mengozzi**  
This course is designed to develop skills necessary for musicological research and scholarly writing, including increased fluency with bibliographic research tools; the identification and evaluation of evidence (primary sources and secondary literature); the compilation of annotated bibliographies; the identification of research questions, problems, topics, and methods; the craft of scholarly writing; and the completion of a substantial research paper (including topic, abstract, outline, paper drafts, and a final paper). As part of its more comprehensive goals, the course aims to prepare students to write a third-term paper for the Musicology program; in that sense, the 502 term paper can be seen as a point of departure for future projects. Most class meetings will be held as group workshops; occasionally, individual tutorials (scheduled in advance) will substitute for typical course meetings. Additional individual tutorials will also be scheduled periodically throughout the semester.

**MUSICOL 506/643 (3 cr.)**  
**The Castrato**  
**Prof. Louise Stein**  
This research seminar is focused on the history of the castrato singer, on the stage, in the chamber, and in choirs from the 1500s through to the last recorded castrato in the early 20th-century Papal choir. We investigate the sites of the castrato’s professional activity, the voices and repertory of individual castrati, their employment, the ways in which singers collaborated and shaped the work of composers, and contrasting cultural understandings of the castrato. Some readings from fields of study beyond music will be included, but the seminar will focus on music. The materials for study include both primary sources (photos of unpublished manuscript and unpublished archival documents) and secondary sources (published libretti, scores and modern editions, as well as readings from a class bibliography).

This seminar is open to scholars, performers, singers, accompanists, composers, music theorists, and early music enthusiasts. Students from outside the SMTD, especially those with an interest in early modern culture, are encouraged to enroll. Attendance is required. Class participation is important within the format of the seminar. The work of the course consists of listening to music, studying scores, and reading. Grades will be based on written work, seminar presentations, and class participation. Undergraduates may register for MUSICOL 506.

**MUSICOL 647 (3 cr.)**  
**Music in Totalitarian and Authoritarian Regimes**
Prof. Jane Fulcher
This seminar begins with a general examination of the theoretical texts concerning culture under totalitarian and authoritarian regimes, and considers their goals and tactics. It then proceeds to examine the most prominent examples in the 20th century, concentrating on Europe but also considering other relevant regimes. There will be weekly class discussions of the assigned reading as well as regular research reports by seminar members. Students will be evaluated on the basis of their reports (4 or 5 each during the semester), their class participation, and their final research papers. There will be weekly discussions, readings, and reports, in addition to a final term paper. Graduate students only.

MUSICOL 649 (3 cr.)
Studies in Asian Music: Music as Performance and Discursive Practice
Prof. Joseph Lam
This seminar examines theories and analytical methods on music as creative, performance, and discursive practice, emphasizing the ways sonic and non-sonic features and meanings/intentions define and interact with one another. Students in the seminar will critically examine relevant publications, such as Jacques Attali’s Noise, Joseph Lam’s Musiking, Tia DeNora’s Music in Everyday Life, Anthony Seeger’s Why Suya Sing, and Christopher Small’s Musicking. Students will conduct research on topics of their choice, investigating how music performs and negotiates, in specific contexts, artistic and social-political agendas with sonic and non-sonic expressions in multi-media compositions and performances.

MUSICOL 650 (3 cr.)
Music of the United States: Popular Music Studies
Prof. Charles Garrett
This graduate seminar examines various analytical approaches to understanding popular music, focusing on contemporary popular music in the United States. The course explores a range of critical issues in popular music studies, including aesthetics, authenticity, consumerism, genre, spectacle, technology, identity, and the digital world. Course requirements include intensive reading, listening, viewing, discussion, weekly writing assignments, and a research paper. For graduate students only.

MUSIC EDUCATION

MUSED 504 (3 cr.)
Historical Research in Music Education: Voices from the Margins
Dr. Marie McCarthy
Open to all graduate students. The primary purpose of the course is to expand scholarship toward a more inclusive history of music/arts education. Course goals are designed to study contemporary approaches to historical inquiry, and to prepare students to conduct a small-scale study using revisionist approaches to documenting and interpreting the past. Course topics include: status of historical research in music/arts education; values of history to music/arts educators; critical historiography; master narratives, and lacunae in the field, with a focus on the history of African American music education; going to the sources (archival
research on campus, and via online collections; oral history) and, methods for conducting historical inquiry. The class will meet W 2:30-5:30.
MUSIC THEORY

THEORY 460/560 Section 001 (3 cr.)
“Four Crazies” (Analysis of Post-Modern Music)
Professor Rush
3 hours, Winter 2019. Prerequisites: MT 240 and 250, or permission of instructor. (Graduate students register for Music Theory 560.) The course discusses trends in post-modern composition and performance by examining four eccentric masters of music, Sun Ra, Olivier Messiaen, Pauline Oliveros and John Cage. By performing and hearing performances of the “theme composers”, we will try to understand the music intellectually and experientially. The class will meet T/Th, 1-2:30.

THEORY 460/560 Section 002 (3 cr.)
Musicolinguistics
Professor Mukherji
3 hours, Winter 2019. Prerequisites: MT 240 and 250, or permission of instructor. (Graduate students register for Music Theory 560.) "Music," Henry Wadsworth Longfellow once said, "is the universal language of humankind." Indeed, the belief that there is something language-like about music has long fascinated not only poets such as Longfellow, but also scientists, philosophers, and thinkers from a variety of other backgrounds - not to mention linguists and music theorists. This course builds on this age-old interest from an interdisciplinary perspective, to see how music and language are related, and how they are also different. We will explore, therefore, how music and language function in different cultural contexts, as described by anthropologists, and how they evolved, and allow us to think, express and be creative, as philosophers, psychologists and biologists have discussed - and in the process, we will explore things as diverse as birdsongs and Beethoven symphonies, fractals and Neanderthal flutes, and grunge rhythms and the music of New Guinea. To help us ground our comparison of music and language, we will learn some linguistics too, within a framework known as generative linguistics, developed by linguists such as Noam Chomsky, and we will see how this perspective suggests that music and language might actually be identical. The class will meet T/Th, 3– 4:30.

PERFORMING ARTS TECHNOLOGY

PAT 200/500 (3 cr.)
Introduction to Computer Music
J. Edwards/P. Dooley/A. Hill
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 / Z. Özcan
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/MUSPERF 300 (2 cr.)
Video Game Music
M. Thompson
This course charts the evolution of video game music from the first synthesized “bleeps” and “bloops” of early games, through the rise and fall of the video arcade, to the nearly ubiquitous games/consoles found in most households, and the latest craze-causing games on mobile devices. In-class discussions will provide methods for 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 class 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, Red Dead Redemption, Farmville, Angry Birds, DDR, Guitar Hero, LA Noire, Kingdom Hearts, and many others, as well as game music and topics of class choice. This course is designed for students of any major, thus: the ability to read standard music notation is neither required nor advantageous.

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 (2 cr.)**
**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.

PIANO

PIANOLP 488 (4 cr.)
19th-century Piano Literature
M. Bengtson
A survey of keyboard music from Beethoven through the late works of Liszt and Brahms. Student work includes listening journals and quizzes that encompass both recognition of key repertoire and historical-cultural information presented in class. T/TH at 2:30pm

PIANOLP 592 (4 cr.)
Fantasies and Variations
A seminar-style course exploring the genres of the solo keyboard Fantasy and variation set. Student work will include performances and presentations on the major variation sets in the canon, including Bach's Goldberg Variations, Beethoven's Diabelli Variations, Brahms' Handel Variations, and Rzewski's Variations on the People United Will Never Be Defeated. For advanced pianists only; instructor's permission required. T/TH at 1:30pm
VOICE

VOICELIT 504, sec 001 (3 cr.) - grads, juniors and seniors
VOICELIT 388, sec 002 (2 cr.) - sophomores
Czech Vocal Literature for singers and pianists
Timothy Cheek
Monday/Friday (not Wednesday) 11:30–12:50
Room 2058, Moore Building

Prerequisites: Permission of the instructor, facility singing in Italian and German.

This class is a performance class for singers and pianists, presenting an overview of Czech art song repertoire, in Czech, from folk song settings through songs by Smetana, Dvořák, Fibich, Bendl, Suk, Martinů, Kaprálová, Haas, Eben, Husa, Bodorová, and others.

Assignments of short Janáček opera excerpts will serve as an introduction to singing in Janáček’s style. Each singer is also assigned one Czech aria by Dvořák, Smetana, Janáček, and others. The class will culminate with a public performance.

Although some class time will obviously be spent exclusively on Czech lyric diction, this is not a diction class per se. So, for example, there will be no IPA assignments or other written assignments. All singers will receive word-for-word translations and IPA of their songs, along with recordings of the spoken texts, and a full performance schedule, on the first day of class. However, students are expected to be able to pronounce a Czech text by sight by the end of the semester. Because of preparation and planning needed for the course, all interested students should contact Professor Cheek no later than December 6th by email, and must be able to make a firm commitment to taking the class if selected. Selection is based partly on the desire to serve a wide range of voice types, and partly to serve different class levels. Selection of who will be in the class will be made by mid-December.

THIS CLASS IS ONLY OFFERED EVERY OTHER YEAR