

**THE UNIVERSITY OF MICHIGAN
SCHOOL OF MUSIC, THEATRE & DANCE**

ELECTIONS ACROSS FIELDS



Arts Administration (ARTSADMN)
Ensembles (ENS)
Music Education (MUSED)
Music Theory (THEORY)
Musicology (MUSICOL)
Performing Arts & Technology (PAT)
Piano Literature and Pedagogy (PIANOLP)
Theatre and Drama (THTREMUS)

FALL 2020 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](https://ro.umich.edu/schedule)>**

ARTS ADMINISTRATION

ARTSADMN 406/506 sec. 001, 3 cr

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

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

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

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

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

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

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

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.

ENSEMBLES

ENS 451

Out of the Blue

Out of the Blue is an auditioned outreach choral ensemble that partners with the Prison Creative Arts Project (PCAP), UM alumni and the Office of Diversity, Equity and Inclusion to bring choral concerts and workshops to prisons, juvenile detention centers and re-entry homes across Southeast, Michigan. Comprised of UM students (music and non-music majors), alumni and community members, the singers receive training from the PCAP Office and Office of Diversity, Equity and Inclusion on how to thoughtfully perform music in non-traditional settings as well as enhance their knowledge about the history of the Michigan prison system.

MUSIC EDUCATION

MUSED 407, 2 cr

K. Fitzpatrick

Teaching Music to Underserved Students

Thursdays, 10:30 AM - 12:00 PM

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 500, 3 cr

K. Fitzpatrick

Educational Research in the Arts

Wed 2:00 PM - 5:00 PM

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

C. Rodriguez

Music, Society and Education

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. This course is a real-time, online, international seminar taught in conjunction with The Hanover University of Music, Drama, and Media, Hanover, Germany, and focuses on global issues in music teaching and learning through collaborative discussion and projects.

MUSIC THEORY

THEORY 435/535

W. Everett

Analysis of Pop-Rock Music

Tues/Thurs, 10:00-11:20 AM

This course will introduce techniques useful in the analysis of pop-rock music, as applied to examples drawn from its entire history, from the 1950s to today. Class discussions will be based on readings, listening, transcription and analysis projects. Students will share the results of their work in discussion, class presentations, essay writing, and a formal paper. Prerequisites: Music Theory 240 and 250.

THEORY 460/560

P. Hall

Music in Political Film

How does music affect our perception of political film? How does music manipulate our feelings for or against the subject matter? In this course we will survey some of the major films in this genre, beginning with *Battle of the Somme* (1916), and ending with *The Favourite* (2018). In addition to readings on the political/historical topic, we will learn basic terminology and techniques of analysis for film music.

THEORY 805

W. Everett

Sex and Gender in Popular Music

Fri 12:30-3:30

Through readings and analysis, course participants will debate both historical and current thinking on topics in sex and gender as related to music. Readings will come from physiology, psychology, women's studies, social and cultural histories, and musicology and theory. The 130-year history of recorded popular music is a particularly fertile means of expression in this area, so nearly all of our work will deal with 20th- and 21st-century pop/rock styles, but students will be encouraged to find applications in other repertoires as interested. Topics as treated musically will include gender as both binary and nonbinary constructions; cultural effects of patriarchy and misogyny; heteronormative, queer and fluid orientations; matters of desire and seduction; sexual behaviors; sexual abuse; politics, moral panics and taboo; and pregnancy, disease and sex education. Music videos, album art, and artists' personae will be addressed tangentially.

MUSICOLOGY

MUSICOL 405/505 sec. 1

S. Whiting

Special Course: The Operas of Mozart

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 and three writing assignments (two for undergraduates). 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). The course is designed for undergraduates and graduates in music; undergraduates must have completed the core sequences in music history and music theory.

MUSICOL 405/505 sec. 002
Chopin Remembered

M. Pierce

Mondays and Wednesdays 8:30 AM– 10:00 AM, 2026 Moore

Who was Fryderyk Chopin, and why has his music continued to fascinate composers, musicians, and listeners to this day? To address these questions, students will examine Chopin's musical and cultural legacy from the nineteenth century to the present. We will ask how his life, split between Poland and France, gave rise to divergent narratives of his career and music. Students will also consider his influence on later composers including Debussy and Szymanowski, as well as his impact on piano performance and pedagogy. Finally, we will examine how Chopin's cultural significance has been constructed through film, museums, the tourism industry, and the 2020 Chopin Competition in Warsaw. Undergraduate students must have completed the core sequences in music history and music theory.

MUSICOL 406/506 sec. 2

J. Velásquez

Remapping Western Art Music: Latin American Art Music after 1800

Tues/Thurs 2:30 PM– 4:00 PM

Fluid interchanges between the popular and academic spheres have characterized Latin American art music since the nineteenth century, producing a rich repertoire with myriad sounds, musical languages, and histories. But despite its stylistic richness and the multiple histories that it conjoins, Latin American art music has often been neglected by area studies and even omitted from musicological and historical discussions.

This course introduces a selection of music composed in Argentina, Brazil, Colombia, Cuba, Chile, Peru, and Mexico after c. 1800. The music we will study represents salon and nationalist traditions, as well as more recent experimental tendencies. A selection of readings and analysis of texts and musical scores, as well as work with primary sources, will help students to understand this musical repertoire through theories of post-coloniality and decoloniality. We will also look and listen through the perspectives of race, ethnicity, gender, nation, nationhood, and Pan-Americanism. The work of the course involves reading, listening, and analysis of texts and music, as well as individual or team research projects with primary sources. This seminar is open to scholars, musicians, performers, singers, composers, music theorists, and anyone interested in Latin American cultures. Students from outside the SMTD are encouraged to enroll. Attendance is required. Class participation is important within the format of the seminar. Grades will be based on written work, seminar presentations, and class participation. For non-music students and those registering for credit through the Center for Latin American and Caribbean Studies (LACS), musical ability is not a prerequisite. The texts and related materials for the course will be made available through library reserves, online databases, and Canvas. No purchase is required.

This seminar will meet several times during the term with Musicol 506, sec. 1 and Musicol 643 “Early Modern Hispanic Music: la música de dos orbes,” taught by Prof Louise K. Stein.

MUSICOL 407/507 sec. 1**S. Whiting****Special Course: The String Quartets and String Quintets of Mozart**

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

MUSICOL 413/513**L. Stein****Topics in the Early History of Opera to 1800**

T-TH 11:00-12:30

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.

Graduate students elect MUSICOL 513.

MUSICOL 423/523**M. Pierce****Twentieth-Century Music**

Mondays and Wednesdays, 11:30 AM-1:00 PM, 2020 Moore

This course examines the cultural and political questions raised by music during the twentieth century, focusing mainly on the Western art music tradition. Students will examine works by composers including Igor Stravinsky, Grazyna Bacewicz, John Cage, Nadia Boulanger, Dimitri Shostakovich, and Unsuk Chin. We will ask how this music responded to the cataclysms of social upheaval, challenged notions of high and low art, and embraced new forms of patronage. Students will engage with these issues through close listening, analysis of written primary sources, and readings drawn from musicology and cultural history.

MUSICOL 465/565**C. Lwanga****Music in Africa**

Mondays and Wednesdays, 1:00 PM - 2:30 PM, 2020 Moore

Through a musical lens, this course exposes students to the diverse cultures and customs of Africa. It explores the rich musical traditions of the continent through in-depth readings as well as music analysis, and close listening and/or viewing of assigned recordings. While this is not a survey course, we will explore and scrutinize “issues” and content about instruments, musical styles, genres, as well as multiple contexts that give rise to music in particular histories and socio-political settings in Africa. To enhance a critical reflection upon the multiple perspectives about music in Africa (particularly Sub-Saharan Africa), we will draw on an ethnomusicological approach – the study of music in the context of culture.

MUSICOL 478/578**S. Mengozzi****Renaissance Music: Music of the Elizabethan Era**

T-Th 8:30-10:00

The course concentrates on the English madrigal, which in the late reign of Queen Elizabeth turned into a sophisticated conduit for covert political and religious statements in an increasingly fractured society. We will seek to attune ourselves to the political and religious import of the repertory through textual and musical analyses, mindful of the circumstances of madrigal performance. The course does not require previous exposure to Renaissance music, as basic music-analytic tools will be provided in the early part of the course. Non-music students are encouraged to concentrate on the texts of the madrigals and on the historical context of their production and performance. Grad students elect 578.

MUSICOL 501**G. Cruz****Introduction to Graduate Studies**

This course offers an introduction to the disciplines of historical musicology and ethnomusicology, their academic discourse, recent and historical debates, and their places in the academy. It will be necessarily selective in its materials, yet critical in its apparatus. Our questions will include: How did the disciplines of musicology and ethnomusicology with their Germanic roots make a transition to the United States? What are the assumptions (or biases) upon which they have been built? How have they drawn upon the critical debates and research strategies in related disciplines? What is its relevance in today’s world, whether in the academy, in the diverse worlds of musical performance, or to a broad public? We will work through an intense reading schedule in this course. Class periods will be run as seminars and students should come to these prepared to engage in thoughtful discussions of the weekly assigned literature and topics. In addition, each student will be asked to select a special research area that s/he will track throughout the semester in dialogue with weekly topics and assignments. The course also invites students to explore the rich archival resources at Michigan by choosing a collection, objects, or artworks that related to their chosen topics.

MUSICOL 503**Instructor TBA****Music Bibliography**

Tuesdays and Thursdays 8:30AM – 10:00AM, 1350 Moore

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 509

C. Castro

Teaching Musicology

Mondays, 1:30-4:30, 3219 Moore

Professional teaching is not merely a side gig for music scholars and performers. Guided by a passion for music as a deeply human endeavor, we teach in and out of classrooms, for various levels of understanding, and for a multitude of reasons. This course looks at the particularities of teaching musicology at the university level but keeps at the forefront the importance of interpersonal and pedagogical skills for engaging broad, diverse, and perhaps even unexpected audiences. Students must deliver several teaching presentations throughout the semester. The course also involves theoretical and practical readings, leading and participating in class discussions, and writing. Students must have access to a laptop or tablet for in-class activities. Non-musicology students with a sincere interest in the field are welcome to join the class.

MUSICOL 547

I. Kaur

Intro to Ethnomusicology

In this course we will cover a broad history of the scholarship in ethnomusicology as well as current issues and methodologies in the discipline. Our survey of scholarship will cover how the discipline has developed since its inception, in terms of broad intellectual ideas as well as specific analytical approaches, methodologies, and repertoires studied. The course will foreground interdisciplinarity, ethnography, and public engagement as inherent to ethnomusicological study.

MUSICOL 605

C. Castro

Ethnomusicological Studies on Gender and Sexuality

Mondays and Wednesdays 10:30AM - 12:00PM, 3219 Moore

This graduate seminar is open to all musicology graduate students, regardless of specialty. The subject matter will be quite diverse and will include Western Art music, popular music, and musics from all over the world, since ethnomusicology has as much to do with methods of study as it does topics. Students will also have a say in case studies that we examine throughout the semester. The core of the course will be intensive reading and discussions of studies in ethnomusicology--both historical and contemporary. Students will be responsible for leading some discussions and participating actively in all of them. Throughout the semester, students will piece together a final paper and presentation on a topic of their interest with guidance from the instructor. All students must have access to laptops or mobile devices, as there will be quite a bit of media involved as well. Non-musicology graduate students are welcome to join with permission of the instructor.

MUSICOL 606**J. Borders****Special Course: Studies in Liturgical Chant**

Mondays and Wednesday 12:00PM - 1:30PM, 3219 Moore

This seminar will examine two different topics in the history of Western chant. After briefly reviewing the history of medieval chant, the seminar will compare and contrast the uses of melodic formulas in earlier (10th / 11th century) vs later chants. Before the mid-semester break, students working with a rich collection of manuscripts facsimiles and online resources will address such questions as: How did the repertory known as “Gregorian” take shape in the time before music was written down? How did music notation reshape the melodic formulas inherited from the oral tradition? Of what impact were the notational innovations of Guido of Arezzo? After mid-semester the seminar will consider the uses of the chant in Christian worship from the perspectives of historical anthropology and ritual studies as it seeks to develop a new approach to understanding the music in its cultural context. Students should expect required reading assignments, music transcription assignments, two oral reports, and one paper (approx. 20 pp.) on one or the other topic of the seminar. Attendance, preparation, and participation will also figure into the grading; two or more unexcused absences will result in the loss of a letter grade.

MUSICOL 643/506 sec. 1**L. Stein****Early Modern Hispanic Music: la música de dos orbes**

Tuesdays and Thursdays 2:30PM - 4:00PM, 3213 Moore

This seminar concerns the place of music in Hispanic culture of the early modern period, the interaction of music and text, the conventions of musical-theatrical performance in seventeenth-century Spanish and colonial American theaters, the institutions supporting music in the early modern period, and the historiography of early Hispanic music as framed in the Americas. We will study music, musical genres (romances, villancicos, theatrical songs, instrumental music for keyboard, harp, and plucked and strummed instruments), writings about music and theater, musical and poetic sources, visual resources, and individual songs, plays, zarzuelas, and operas whose music is extant. The work of the course will involve reading, listening, and analysis of texts and musical scores, as well as individual or team research projects with primary sources. This seminar is open to scholars, students of early modern Hispanic cultures, musicians, 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. For students registering through RLL/Spanish and LACS, prior musical study is not a prerequisite. Undergraduates may register for Musicol 506, section 1.

This seminar will meet several times during the term with Musicol 406-506, Special Course, “Remapping Western Art Music: Latin American Art Music After 1800,” taught by Prof. Juan Velásquez

MUSICOL 650**C. Garrett****American Music and National Identity**

This seminar centers on the topic of national identity as applied to and expressed by music and musicians of the United States. The course covers a wide spectrum of music-making, ranging from Amy Beach to Charles Ives to Childish Gambino. Students will gain familiarity with scholarship on musical nationalism and learn to apply these varied approaches to music of their

choice. While the course centers 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 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, 3 cr

O'Modhrain

Advanced Psychoacoustics

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 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 443 / 543 sec. 001, 3 cr.

A. Çamcı

Immersive Media

Prerequisite: Instructor Permission

This course offers a practice-based investigation of modern immersive media technologies, including virtual reality platforms, spatial audio systems, and game engines. Lecture sections cover methods and tools employed in the design of multimodal virtual and augmented realities. During the lab sections, students work in groups to implement interactive systems using modern immersive media platforms. Assigned projects involve the prototyping and realization of immersive media artworks and performances. Combining critical and historical discourse with hands-on experience, the course helps students develop comprehensive skills in the use of immersive media as performing arts technologies.

PAT 462/562, 3 cr.

J. Granzow

Sound Synthesis

Prerequisites: Instructor Permission

An introduction to digital sound synthesis and signal processing theory with an emphasis on sound design and compositional applications. Topics include additive synthesis, amplitude modulation, ring modulation, frequency modulation, subtractive synthesis, granular synthesis, physical modeling synthesis, heterodyne filter analysis/resynthesis, linear predictive coding, and phase vocoding.

PAT 510

A. Kirshner

Seminar in Multimedia Performance

This course investigates the influence of changing technology (e.g. stage machinery, architecture, video, sound, animation, motion capture, projection mapping, etc.) on the history and practice of “live” performance. We discuss the aesthetics and practicalities of integrating technology (mechanical, analog and digital) into “situated” performance, and we analyze signature audio-visual performance works by artists from the turn of the 20th century to today.

PIANO LITERATURE AND PEDAGOGY

PIANOLP 489 sec. 597, 4 cr

M. Bengtson

Twentieth and Twenty-first century Piano Literature

A survey of keyboard music from Debussy through the music of today, organized by subjects such as Impressionism, Expressionism, post-Romanticism, serialism, minimalism, spectralism, and music of the various national schools. Student work includes listening journals and quizzes that encompass both recognition of key repertoire and historical-cultural information presented in class. Graduate students will also give presentations on recent piano repertoire. The course is open to anyone with an interest in the piano repertoire.

PIANOLP 591, 4 cr

M. Bengtson

Suites and Character Pieces

An investigation of piano repertoire focusing on the suite and the character piece. The first part of the course will focus on character pieces, selected primarily from the Romantic Era and the early twentieth century, with an emphasis on Hungarian music and music with Gypsy elements, tying in with topics explored in the conference of the American Liszt Society to be held in October of this semester. The dance suite will then be traced from its origins through its high point in the Baroque – particularly in the works of Bach – to its revival in the twentieth century. Classes may include verbal presentations as well as lectures and seminar-style discussions. Assignments will include listening, readings and analysis. Examinations will include repertoire identification, analysis, and historical/cultural background. The course is open to anyone with an interest in the piano repertoire.

THEATRE AND DRAMA

THREMUS 521 sec 001, 3 cr

J. Hooker

Mon/Wed 1:00-2:30, WDC 2439

The history of theatre from Greeks to Shakespeare, reading selected plays and tracing the history of theatre into dramatic texts generated at particular times and places

THREMUS 521 sec. 002, 3 cr

A. Hughes

Theatre History I

Tues/Thur 1:00-2:30, WDC 2439

The history of theatre from Greeks to Shakespeare, reading selected plays and tracing the history of theatre into dramatic texts generated at particular times and places

THREMUS 534, 3 cr

A. Lucas

The Atonement Project

Tues/Thurs 4:00-5:30, EQB830

This course will teach students about restorative justice, reconciliation, and atonement. We will explore questions of why and how artistic activity can begin and/or support processes of reconciliation for people who have committed crimes and for crime victims. Students in this class will facilitate weekly arts workshops in adult prisons and community venues where former prisoners, crime victims, and the families of those groups can gather together. Focusing on the themes of acknowledgement, apology, and atonement, the workshops will produce original performances, creative writing, and visual art presented at the end of the semester by both the student facilitators and the members of the workshop. Students and workshop participants who give their consent can contribute their work to the Atonement Project website — an online forum designed by the MIT Media Lab — as a means of starting conversations about atonement with web users. Ultimately this course seeks to identify the best strategies for using the arts to address crime and those most affected by it.

THREMUS 523, 3 cr

E.J. Westlake

American Drama

Mon/Wed 11:30-1:00

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.