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>
DIY Marketing and Social Media

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

Cultural Entrepreneurship: Your Passion as Your Profession

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

The Recording Industry: Selling Your Music to the World

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

ARTSADMIN 472 / 572, 001 (also listed as PAT 472 / 572, 001)  
R. Swedberg

The Business Of Music

A survey of professional opportunities in performing arts management, the recording industry and arts entrepreneurship, with a focus on building business skills for the personal development of a career in music.

Students will learn basic skills that may serve any of the Business of Music areas of concentration: leadership, planning, budgeting, financial analysis, marketing, fund-raising and development (and/or seeking investors). The class will meet twice weekly (T/Th 3:00-4:30) in Stamps auditorium in the Walgreen Center, North Campus. Assignments will include: analysis of case studies, writing a grant proposal, and working in teams to create a model arts enterprise that will need a business plan and marketing materials. The course is taught by Associate Professor of Music, Robert Swedberg, who will also feature a number of guests from various business of music disciplines. Qualifies for Upper Level Writing Requirement.

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**COMPOSITION**

COMP 221, 3 cr. hrs.  
R. Etezady

Introduction to Elementary Composition

For non-music majors. For students with limited musical background who wish to gain understanding of the creative process and contemporary art music by composing. The course investigates traditional compositional crafts as well as more current or experimental tendencies. Student creative projects receive individual attention. No prerequisites, but the ability to read music is strongly recommended.

COMP 421, 3 cr. hrs.  
K. Kuster

Creative Composition

Prerequisites: THEORY 238

A course offered through class instruction, supported by private instruction with a GSI. For music majors other than composition majors, of lower-or upper-division status.

COMP 415, 2 cr. hrs.  
E. Santos

Intro to Electronic Music

Prerequisites: COMP 415/515

Composition 415/515 is a course in the creative applications of technology. Composition projects are the focus of the course; students will do hands-on work with audio equipment. Weekly lab sessions, lectures, listening, readings, and in-class discussions will cover the techniques and aesthetics of electronic music.
COMP 526, 2 cr. hrs.  E. Santos
Adv Seminar in Electronic Music
Prerequisites: COMP 416/516

Composition 526 is a course in the creative applications of technology. Composition projects are the focus of the course; students will do hands-on work with audio equipment, in search of new sounds, thoughts and arrangements. Over the course of the semester, students will present their work in various stages of completion, and receive/offer creative feedback.

COMP 233/433, 2 cr. hrs.  P. Schoenfeld
Special Topics - Music and Mathematics

From wherever we turn from the Greeks to the present, mathematics and music seem to bear a strong intellectual and aesthetic relationship. This course will explore not only methodological similarities (geometric symmetry, fractals in Bach, well-tempered tuning), but also will examine aesthetic parallels that have fascinated mathematicians such as Newton, Euler, and Riemann. (Why should the equation $e^{i\pi}+1=0$ give one the sense of awe that is experienced by a late Beethoven string quartet, for example?) Other topics such as Kepler's "Song of the Earth", "Newton and the mystery of the Major Sixth", and Euler's "The Mathematics of Musical Sadness," will be discussed. Regarding mathematics as a method of composition we include music by chance, music and group theory, and how not to mix mathematics and music. A student with a solid understanding of high school mathematics (through pre-calculus) will have no problems understanding the material; and other than the ability to read music, no music theory will be required.

DANCE

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

100.005 Performance & Social Justice (1 credit)  F. Torralba
This course will explore a variety of dance and performance-based practices that can be utilized as a means for peace building and social transformation. Through readings of case studies, group reflection and physical explorations, students will gain an understanding of how live performance can facilitate communication, action, and foster creatively supportive communities. This class will introduce basic skills to craft images and create movement, drawing from both dance and theater methods, including ritual play, improvisation, and cultural-based practices.
**100.009 Modern Dance with Latino Influences (1 credit)**
S. Torijano
Bienvenidos! (Welcome)! End your Tuesdays and Thursdays on a high note, at 4:10pm, dancing to the sounds of Latin American music such as Mambo, Merengue, Bolero, and Salsa; mixed with contemporary dance styles. Learn about the origins of these rich musical styles, broaden your knowledge and find new ways to identify with Central and South American music, poetry, literature and the visual arts.

**100.012 Intro to Jazz (1 credit)**
S. Schiff
In this class, we will begin with a jazz warm-up that includes principles of alignment, rhythmic and spatial awareness, musicality, flexibility and strengthening. We will continue with a 60-minute class focusing on Brazilian Zouk movement and technique and finish the class with a group practice session in which the instructor will be able to provide students with individualized coaching. By the end of the semester, students will have a solid grasp of Zouk foundations, begin to develop personal style, as well as have the skills to participate in Zouk social dances outside of the classroom. In addition to technique, students will learn about the history of this dance and Brazilian culture.

**121/227/327/427 Dance Laboratory (1 credit)**
Sec. 001 – Modern Lab, Sec. 002 – Ballet Lab, Sec. 003 – Yoga Lab, Sec. 004 – Improvisation Lab
Students will have the opportunity to learn other methods and styles of dance. Courses vary each term and may range from Yoga and Somatic Practices, Partnering, Solo Performance Practices, and Master Classes by Guest Artists.

**261 Congolese 1 (1 credit)**
J. Sompa
Study of traditional dances of the African Congo.

**335/583 Dance and Related Arts (2 credits)**
Participating student choreographers, composers, visual artists, video artists, etc., collaborate on experiments to develop an evening length happening/collage/performance that is held at the end of the semester.

**347 Dancing Cities: Cultural Capitals (3 credits)**
A. Kane
This course takes a transnational and trans-historical approach to the study of 19th-21st century dance. In contrast to chronological, cause and effect narratives of choreography and performance, it focuses on several ‘dance capitals’ and case studies, for example 19th century Romanticism and Romantic Ballet in London, Paris and St. Petersburg, and Dance as Cultural Diplomacy during the Cold War. The course uses Pierre Bourdieu’s concepts of ‘habitus’ and ‘cultural capital’ as a theoretical underpinning and, thus, introduces students to the idea of ‘fields of production’ – how both local conditions and international trends are at play in the creation of choreography and dance companies; how dance works are received in particular contexts; and how the arts are supported (or not) at regional and national levels by complex combinations of economic, cultural and symbolic systems of power. For the final project, students self-select a city and time frame, and investigate the aesthetic and political conditions of the dancing and dance-making there.

**431 Dramaturgy (3 credits)**
C. Croft
Dramaturgy for Physical Performance.

**446/586 Accompanying Movement (3 credits)**
C. Matijas-Mecca
In this course, musicians will learn how to accompany for kinesesthetic, movement-based art forms through the study and analysis of western dance technique classes. Using both Modern Dance and Ballet Technique courses offered in the Department of Dance, musicians will observe and analyze the structure and content of the class, will research the specific genre of the class, and by observing
the methods of communication used between instructor and dance student, instructor and musician, and dance student and musician, they will learn how to collaborate in a dance class. Throughout the term, the student will accompany individual combinations so that by the end of the term, they will be able to provide an appropriate standard of music for an entire class session. This will provide the musician with an entry into collaboration with movement-based art forms.

501 Research in Action 1: Research Methods in Dance (3 credits)   A. Kane
This course equips students with the knowledge and skills to engage in dance research. It introduces them to the rich material resources of the University and the broader research community. A range of theoretical frameworks and methodologies will be addressed, as will strategies for designing a research project, determining a clear rationale and appropriate parameters, and articulating particular research questions. The aim is for students to understand current debates, the nature of evidence and argument, and the relationships between practice, theory and criticism.

534 Performance Improvisation 1 (3 credits)   A. Chavasse
This course introduces students to the practice of improvisation as a performing art. They will engage as artist, soloist, collaborator and, collectively, create a performance ensemble. Theory and practice will be combined through journaling, reading, writing a program note and a final paper.

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

FORTEPIANO

FPiano 527, Fortepiano Instruction.   M. Bengtson
Credit hours TBD by weekly hours of instruction.

Private instruction on a 5-octave Viennese style piano, in repertoire to include JS Bach, CPE Bach, Haydn, Mozart, Beethoven, Clementi, and Schubert. Intended for advanced pianists. Instructor permission required.
HUMANITIES

RCHUMS 334 sec. 004, 3 cr. hrs. K. Kelly and A. Lucas
TuTh 1:00PM – 2:30PM
Special Course: The Atonement Project

Rackham Residential college course taught by Kathleen Kelly and Ashley Lucas. Students can be LSA or SMTD, and we’ll be working on musical activities and projects that can be taken to those in a prison environment, or to those who have experienced the effects of incarceration.

JAZZ & CONTEMPORARY IMPROVISATION

ENS 360, 1 cr. hr. Profs. Rowe and Wilson
Campus Jazz Ensemble - By audition.
Jazz ensemble for non-SMTD majors.

ENS 460, 1–2 cr. hrs. Profs. Rowe and Wilson
Jazz Ensemble and Lab Ensemble – By audition.
The groups perform big-band jazz ranging from classic works by Duke Ellington and Count Basie to contemporary compositions by students and faculty. The groups perform regularly on campus and off.

ENS 462, 1–2 cr. hrs. Profs. Hurst and Rowe
Jazz Combos
By audition.
Six to eight groups perform standard and contemporary jazz repertory. The groups perform concerts once per term.

JAZZ 450, 2 cr. hrs. Prof. Travers
Contemplative Practices Seminar
Explores contemplative disciplines through historical and theoretical perspectives and through direct experience.

JAZZ 455, 2 cr. hrs. Profs. Travers and Sarath
Creativity and Consciousness
Prerequisite: Permission of Instructor
This course explores the idea that heightened consciousness may be a central aspect to creative activity in diverse fields.
MUSIC EDUCATION

MUSED 210 – Psychology of Music 
C. Rodriguez
TuTh 10:00AM - 11:30AM
3 credits

Music plays an important role in our lives, but how much do we actually understand about this powerful phenomenon? Psychology of Music is a course about the musical mind and musical behaviors. The purpose of this course is to examine musical phenomena in terms of mental functions and to study how people perceive, remember, create and perform music.

MUSED 407: Teaching Music to Underserved Students
K. Fitzpatrick
Thursdays, 2:30-5:30
2 credits, Stearns 202 (Cady Room)

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

MUSED 475 - Suzuki Pedagogy for Violin, Viola, and Cello
Instructors: Mark Mutter (violin/viola) Andrea Yun (cello)
Tuesday 8:30AM – 11:30AM
Prerequisite: Currently studying violin, viola, or cello in an SMTD performance or music education degree program.
3 credits

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

Violinists and Violahs should register for Sec. 001. Cellists should register for Sec. 002.
The violin/viola course will be taught by Mark Mutter.
Bio: https://suzukiassociation.org/people/mark-mutter/
The cello course will be taught by Andrea Yun. Bio: http://www.andreayun.com/contact.html
Each section will have an enrollment cap of 15.
MUSED 500 - Educational Research in the Arts  
Kate Fitzpatrick  
Wed 9:30 AM - 12:30 PM  
3 credits  

Open to all graduate students. Study of research processes in schools and communities, with an emphasis on framing problems and evaluating studies, drawing on diverse modes of inquiry.

MUSED 502 - Music, Society and Education  
Carlos Rodriguez  
Mon 9:30 AM - 12:30 PM  

Open to all graduate students. Study of music’s role in society and education from historical and philosophical perspectives. Open to all graduate students. This course is a real-time, online, international seminar taught in conjunction with The Hanover University of Music, Drama, and Media, Hannover, Germany, and focuses on global issues in music teaching and learning through collaborative discussion and projects.

MUSICOL 406/506. Special Course, 3 cr. hrs.  
C. Castro  

Music and the Body  

This seminar-style course surveys a variety of theoretical frameworks for understanding the relationship between music and the body. The course will be divided into broad segments, including the perceiving body, music and movement, music and health, and music and the racialized/gendered/sexualized body. Students enrolling for this course should anticipate a substantial amount of reading, journal writing, and a high level of class participation through discussion and other activities. Basic knowledge of Western music terminology and concepts is required.  
Graduate students elect MUSICOL 506.

MUSICOL 407/507, sec. 001. Special Course, 3 cr. hrs.  
S. Whiting  

The Music of Beethoven  

The course surveys Beethoven’s music in biographical and historical context. Emphasis will be placed on finished works rather than sketches and "compositional genesis." There will be weekly listening and reading assignments (the latter in Lewis Lockwood, Beethoven: The Music and the Life), an analytical paper on a work not examined in lectures, and a final examination. Students are expected to have completed the undergraduate core in music history and theory or the equivalent.  
Graduate students elect MUSICOL 507.
In Search of Wagner

More than a hundred years after his death, Richard Wagner remains a thorny, much disputed subject in the history of opera and, more generally, of western modernity. This course addresses Wagner's problematic status today through a variety of perspectives: hermeneutic, historical, aesthetic, theatrical and philosophical. A selection of works by the composer will be addressed in detail, including *Der fliegende Holländer, Lohengrin, Tristan und Isolde*, and *Der Ring des Nibelungen*. The complex afterlife of these works will also be traced in selected literary and filmic texts.

Graduate students elect MUSICOL 508.

Topics in the Early History of Opera 3 cr. hrs.

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 18th century. Opera is to be studied critically as music, theater, spectacle, performance medium, and cultural expression. Special aspects of this course include a focus on the singers of baroque opera, opera's arrival in the Americas, and the financing and staging of opera. While some of the lectures and listening assignments will be organized around excerpts, others will be designed to focus on whole operas, their music and musical dramaturgy, historical significance, economics, modes of production, and reception in performance. Composers to be studied may include Peri, Caccini, 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 early-modern musical culture, whether they are based in the SMTD, in LSA, or in other units.

This course traces the evolution of twentieth-century or "modern" music in its different national contexts as well as in their historical and stylistic interactions. It examines not only the internal evolution of the musical language in each case, focusing on the major repertoire or the most seminal works, but also those political or cultural factors that impinged upon and helped to shape this evolution. The course includes lectures, reading and listening assignments, a research report, and a mid-term and final exam. Graduate students elect MUSICOL 523.
M. Clague

The Leonard Bernstein Centenary

Musicology 450/550 is open to both undergraduate and graduate students. The goal of the course is three-fold: it offers an overview of musical activity in what is now the United States of America, from the 1500s extending to the present. Secondly, it examines the function of music in American life through an exploration of individual works and composer biography. Finally, the course endeavors to place students into the role of historians through the completion of an original project.

In fall 2017, the course will combine aspects of a historical survey with those of an introductory research seminar. As 2018 marks the centenary of the birth of pianist, composer, conductor, cultural activist, and media personality Leonard Bernstein (1918–1990), the class this year will include a semester-long engagement with the work and writings of this influential figure in American culture. The class will undertake a group research project working with students at Harvard and NYU to examine the impact of Bernstein’s Young Peoples Concerts by interviewing audience members in New York and Ann Arbor at festival concerts by the New York Philharmonic. We will spend a weekend in New York from November 10-12, touring New York City with one of Bernstein’s children and exploring the archives of the New York Philharmonic. This course opportunity will likely never be repeated.

Course work will include reading, close listening, writing, discussion, and projects, including a role-playing exercise in which students examine the work of a single composer in depth. There will be three listening tests and two exams.

Graduate students elect MUSICOL 550.

MUSICOL 457/557 The Musics of African Americans, 3 cr. hrs.  
L. Monts

This course explores the broad range of African American music in cultural and historical contexts. Beginning with an overview of music in African culture, course topics include a survey of folk music, spirituals, gospel, blues, jazz, and art music. Although the class lectures and discussions examine the diversity of African American musical expressions, the assigned viewings and readings will correspondingly encompass the political, social, economic, and religious variables that stimulated the evolution of particular music styles and genres.

Graduate students elect MUSICOL 577.

MUSICOL 467/567, 3 cr. Hours  
M. Ho

Music of the Middle East, India, and Southeast Asia

This course covers the primary musical genres and traditions of West-, South-, and Southeast Asia. We will pay attention to musical elements, style, structure, and form, and address aesthetics, composition, improvisation, preservation, transmission, dissemination, authenticity, innovation, and modernity. The course goal is to familiarize students with selected vocal and instrumental styles and forms of these regions. At the same time, the course aims to impart a critical perspective to the study of Asian music. Grading will be based on three exams, three creative assignments, and a final paper. Graduate students elect MUSICOL 567.
MUSICOL 477/577. Medieval Music, 3 cr. hrs.  
J. Borders

Medieval Music surveys European sacred and secular musical repertories from the advent of Gregorian Chant through motets and chansons of the late fourteenth century. It is organized around important sites of medieval musical activity—the monastery, the cathedral, the castle, the urban square, and the palace. Students who enroll in the course will learn about the cultural contexts of medieval music, gain knowledge of representative examples of medieval monophony and polyphony, and develop a basic understanding of medieval musical notation, music theory, and compositional techniques. Students should expect regular listening and readings assignments, in-class listening quizzes and three-minute papers, midterm and final exams. Participation will include singing in the in-class schola cantorum. The ability to read modern Western musical notation is required.
Graduate students elect MUSICOL 577.

MUSICOL 501, 3 cr. hours  
Introduction to Graduate Studies  
J. Fulcher

This seminar will examine the development of the field of Musicology (including Ethnomusicology and its gradual definition as a field); it traces the origins and evolution of its questions, research methods and theoretical approaches from the beginnings of musical scholarship to the present. Students are required to read the important sources that have marked this evolution and to present regular reports on the material covered. In addition to the above reading and reports, students write two research papers, one of about ten pages, the second of 15-20 pages, employing the methodologies and bibliography studied. Musicology graduate and musicology certificate students only.

MUSICOL 503, 3 cr. hours  
Music Bibliography  
K. Castellana

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. Teaching an Introduction to Music, 3 cr. hrs.  

S. Whiting  

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

MUSICOL 547, 3 cr. hours  

Introduction to Ethnomusicology  

J. Lam  

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

MUSICOL 622. History of Music Theory II, 2-3 cr. hrs.  

N. Martin  

See description for THEORY 622 under Music Theory.

MUSICOL 641. Studies in Early Renaissance Music, 3 cr. hrs.  

S. Mengozzi  

The Cult of the Virgin Mary in 15th-Century Europe: Texts, Images, Music, and Ritual  

The growth of Marian devotion in the 15th century 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. For graduate students only.
Musicol 642 and Musicol 643

Listening to Early Music
(meeting concurrently)
T-TH 2:30-4:00 Moore 3213, Moore 3219, or Moore 1370

L. Stein

This experimental course is not a survey course in music history. Rather, it is a graduate seminar designed to enhance understanding and appreciation of early modern European and Latin American music. Through close listening, comparative listening, score study, analysis, and the study of primary sources, students will learn to recognize a selection of early modern genres and the conventions or codes understood by composers, performers, and audiences in selected times and places c.1500--c.1750. We will learn something about performance practices while addressing such topics as the sacred and the profane, relationships between text and music, musical eroticism, music in culture, music for the stage, musical virtuosity, the patronage of music, and music as a vehicle for political discourse. We will engage with primary sources as often as possible to learn about the variety of sources and notational issues associated with each repertory we study. Depending on the enrollment, students may be offered projects focused on music or musical genres relevant to their own instruments or vocal types. The work of the course will involve assigned listening and musical study, as well as reading from material provided via library reserve or a course website. Grades will be based on class participation and written work. Open to graduate students, musicians, and others interested in early-modern culture, whether they are based in the SMTD, in LSA, or in other units.


M. Clague

The Gershwin's Porgy and Bess

The opera Porgy and Bess (1935) is classic grand opera—an impoverished community is shaken by murder and an unlikely love seeks to restore hope. The opera ends in pathos that combines tragedy and optimism. Set in Charleston, South Carolina, during the era of Jim Crow and using an almost entirely black cast, the opera also brings issues of race to the fore, alongside class and gender dynamics. The only white characters in the opera are non-singing parts for police officers who not only fail to protect the community, but allow their own racism to derail the possibility of justice.

Porgy and Bess resonates deeply with the wounds and scars around racial, class, religious, and gender conflicts in twentieth-century American history, while current events, from hate crimes and the rising tide of racist speech in America, make the social issues embedded in the opera just as urgent in the twenty-first century. This graduate research seminar explores the issue of what the opera means—to whom and when. Issues addressed will include cultural representation, authorial power, the fluidity between archetypes and stereotypes, operatic conventions, the black stage in America, the creative process from novel and play to opera, the cultural perspectives of the opera’s creative team, and many other critical issues.

The University of Michigan School of Music, Theatre & Dance in collaboration with the University Musical Society will present Porgy and Bess on campus with student performers in February 2018. This seminar will help lay the critical groundwork for a day-long symposium to precede that performance. Students will complete extensive individual research projects and may be invited to present their conclusions at a public forum.
WELLNESS

MUSPERF 412, 001
(meets T/Th 9:00-10:00) or MUSPERF 412, 002 (meets M/W 8:30-9:30)
Yoga For Performers (open to non-SMTD students)
Balancing body, mind, and spirit for optimal performance.

Yoga is an ideal practice for singers, actors, instrumentalists and dancers, as it is based on breath, which fuels and informs performance of all types. Students from other majors are performers in their own ways too, and while the class was originally developed for performing artists, the process is easily applicable to all who think of themselves as performers.

Opera Director and Associate Professor of Music Robert Swedberg is a Certified Yoga Instructor, registered with Yoga Alliance. He has developed a yoga program featuring elements from several different yoga styles, additionally supported by music and drama pedagogy. The class provides a balance of physical and mental conditioning that best suits the special needs of performers, while avoiding those elements of yoga practice that might be less possible, or less likely to benefit them. This class is designed to accommodate those who are new to yoga practice, as well as those with some experience.

YFP meets for an hour, twice weekly, in the beautiful Cady Room in the Stearns Building (Baits and Broadway - North Campus). Interested parties may take a sample class, by permission.
(swedberg@umich.edu) Also visit this website for more information: www.yogaforperformers.com

PERFORMING ARTS TECHNOLOGY

PAT 220, 2 cr. Hrs.
Song Language: Songwriting Workshop

This course is designed to nurture student songwriting in a supportive workshop environment. New songs, written for the class, will be performed and critiqued as we strive to illuminate songwriting fundamentals, define personal vision and expand artistic boundaries. Course work will include an exploration of the American songwriting tradition.

PAT 305, 2 cr. hrs.
Video Game Music

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

PAT 498, sec. 007, 3 cr. hrs. C. Burns
Sample and Hold: The Art of Electronic Music

Explore the sounds and textures of rock, new wave, hip-hop, R&B, techno, ambient, EDM, and experimental music, ranging across a variety of artists and producers including John Cage, J Dilla, Brian Eno, Jlin, and Pauline Oliveros. Study the tools and techniques of splices, samples, morphs, beats, and loops, and investigate the dialogue between artistic and technological innovations in electronic music.

PAT 501, 1–3 cr. hrs. P. Dooley or J. Edwards
Introduction to Computer Music

This course is an introduction to electronic musical instruments, MIDI, and digital audio systems. Students create several original compositions for presentation and discussion. The aesthetics of electroacoustic composition are discussed through study of selected repertoire.

PAT 502, 3 cr. Hrs. E. Santos
Computer Music Composition & Arranging

This course is a continuation of PAT 201/501 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 510, 3 cr. hrs. Prof. Kirshner
Media Arts: Immersion and Enculturation

The course details the theory and practice of music technology, interactive art forms that use technology, models of human computer interaction, and digital video and animation. Students will perform analyses of contemporary works in the media arts from aesthetic, production, technological, and artistic points of view. Students will examine the roles in the collaborative process.

PAT 551, 3 cr. Hrs M. Gurevich
Interactive Media Design I

Prerequisites: PAT 202/502 or equivalent, and experience with computer programming
This course introduces the technological and theoretical foundations of designing physically interactive media experiences. Students develop interactive sensing systems and program embedded computing devices as well as real-time auditory, visual and tangible displays. Through exercises that draw on theory and techniques of interaction design, students create technological sketches and prototypes for novel devices and artworks.
PAT 555, 3 cr. Hrs                                    M. Gurevich
Electronic Chamber Music

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.

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**MUSIC THEORY**

THEORY 537, 3. cr. hrs.                                    M. Guck
Proseminar in the Analysis of Music

Analysis of pieces chosen from tonal and post-tonal repertoires offers experience with various approaches. Analysis tends to be detailed and begins by noticing the obvious but often overlooked. Representative past repertoire includes Bach's keyboard suites, Mozart's string quartets, piano concerti and symphonies, Brahms's vocal music (including various songs, choral music and, specifically the Alto Rhapsody), and Webern's free atonal music. Some pieces are chosen at the beginning of the semester, based on the interests of class members.

THEORY 430, 3. cr. hrs.                                    M. Guck
Advanced Analysis of Tonal Music

Develops the ability to interpret The tonal music based on concepts familiar from freshman- and sophomore-level music theory courses, as well as on new techniques. We will explore the characteristics of phrases during different periods (baroque, classic, romantic), as well as how phrases are coordinated to make the typical forms of each period. The repertoire includes vocal, keyboard, and ensemble music. The semester begins with keyboard works of Bach, continues with keyboard sonatas and string quartets of Mozart and Beethoven, and concludes with a song cycle of Schumann or Schubert.

Theory 440, 3 cr. hrs.                                          P. Schoenfeld
MoWe 10:00AM – 11:30AM
Modal Counterpoint

With the sixteenth century arose the golden age of vocal polyphony-- a musical plateau of settled taste and agreed upon standards. Style and content are in accord, the vertical and horizontal aspects reconciled.
The attractions of this period are not on its surface, but are appreciated by the conjunction of intellect, emotion, and physical action, viz. score study, listening, and singing. We commence with creating good melodic lines and reviewing the 'five species' (16h century style). With this we'll be
equipped to compose two and three voice motets à la Orlando di Lasso, and will culminate with a four or five-voice motet emulating the elegance of Palestrina.

THEORY 438/538, 3 cr. hrs.  S. Mukherji
TuTh 2:30PM – 4:00PM
Theory and Analysis of Non-Western and World Music

This course is about the classical music traditions of North India, also known as Hindustani music. The first half of the course focuses on acquiring mastery over the basic musical materials of this idiom through singing, improvisation, and transcription exercises. The second half of the course builds on these skills to theorize about and analyze aspects of North Indian classical pitch (i.e. raga) and rhythmic (i.e. tala) structure, form, performance practice, and their connection to other musical idioms, including the classical music of South India, and the classical and popular musical traditions of the West. Course activities include various musicianship exercises as described above, and a final research or composition project. Graduate students elect Theory 538.

THEORY 460/560, sec. 003, 3 cr. hrs.  S. Rush
MoWe 11:30AM – 1:00PM 3219 SM
“Four Crazies”

This course will discuss many trends in musical composition and performance by examining four (perhaps) eccentric masters of music, Sun Ra, Olivier Messiaen, Pauline Oliveros and John Cage. By performing music and hearing performances of the “theme composers”, the class will make an effort to understand the music intellectually and experientially. An attempt will also be made to integrate the composers’ spirituality and religion with the understanding of compositional process.

THEORY 622, sec. 001, 2-3 cr. hrs.  N. Martin
MoWe 11:30AM – 1:00PM 2026 SM
History of Music Theory II

This course surveys the history of music theory in the eighteenth, nineteenth, and early twentieth centuries. Readings will be drawn from the writings of Rameau, Kirnberger, C.P.E. Bach, Koch, Reicha, A. B. Marx, Fétis, Choron, Förster, Weber, Richter, Sechter, Hauptmann, von Oettingen, Helmholtz, Riemann, Hanslick, Louis and Thuille, Schoenberg, and Schenker. Significant general themes may include: the relationship between speculative and practical traditions, the institutional sites of music theory, interactions between theory, analysis, and composition pedagogy, the role of oral teaching traditions, the position of music theory in the academy, the scientific status of music theory, and the historiography of music theory.

THEORY 805, sec. 001, 3 cr. hrs.  P. Hall
Fr 12:30PM – 3:30PM
Twentieth-Century Sketches and Autographs

This course will prepare students to work with twentieth-century sketches, autographs and other archival materials. Topics of study include: making contact with the director of an archive, locating manuscripts, archival etiquette, recording data, creating a database of sketches, the fine art of
transcription, photographing and scanning manuscripts, creating digital examples for presentation, detective work with sketchbooks and fragments, compositional process, using sketches for analysis, editions, and reconstructing an unfinished work. There will be weekly readings and assignments, a presentation, and an approximately fifteen-page paper.