

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

ELECTIONS ACROSS FIELDS



Composition (COMP)
Jazz & Improvisation Studies (JAZZ)
Performing Arts & Technology (PAT)
Music Education (MUSED)
Musicology (MUSICOL)
Music Theory (THEORY)

FALL 2009 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.

**Classes are subject to change or cancellation.
FOR MEETING TIMES AND PLACE, PLEASE SEE
THE UM SCHEDULE OF CLASSES at**

COMPOSITION

Introduction to Elementary Composition (COMP 221), 3 cr. hrs. Prof. Daugherty

For non-music majors. No prerequisites.

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, including pop, ethnic, and jazz idioms. Student creative projects receive individual attention. No prerequisites, but the ability to read music is strongly recommended.

Introduction to Electronic Music (COMP 415/515), 2 cr. hrs. Prof. Santos

Graduate students elect COMP 515.

Composition 415 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.

Creative Composition (COMP 421), 3 cr. hrs. Staff

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.

JAZZ & IMPROVISATION STUDIES

Contemporary Improvisation (JAZZ 566), 4 cr. hrs Profs. Sarath & Allen

Permission of instructor. Eclectic approach to improvisation in modern styles. The course will include multi-media and music technology collaboration.

PERFORMING ARTS & TECHNOLOGY

Digital Music Ensemble (PAT 412/512), 1-2 cr. hrs. Prof. Rush

Graduate students elect PAT 512.

The 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.

Studio Production I (PAT 431/531), 3 cr. hrs. Prof. Corey

Graduate students elect PAT 531.

The advanced study of theory and practice of recording techniques, mixing, and production for multi-channel audio systems through guided projects.

Advanced Computer Composition (PAT 451/551), 3 cr. hrs.

Prof. Moorefield

Graduate Students elect PAT 551.

Prerequisite: Permission of instructor.

Students study various algorithms for computer-enhanced performance and composition with an emphasis on real-time and interactive systems. The course includes the study of several historical and current algorithmic compositions.

Performance Systems (PAT 461/561), 3 cr. hrs.

Prof. Simoni

Graduate students elect PAT 561.

Prerequisite: MATH 105 and permission of instructor.

An introduction to digital sound synthesis, signal processing theory, and psychoacoustics with an emphasis on sound design and composition. Students demonstrate theoretical mastery and aural recognition of additive synthesis, amplitude modulation, frequency modulation, waveshaping synthesis, and subtractive synthesis.

Media Arts (PAT 510), 3 cr. hrs.

Prof. Kirshner

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.

Engineering Applications Media Technology (PAT 511), 3 cr. hrs.

Prof. Simoni

Algorithm design and analysis with applications in the sonic and visual arts; fundamental knowledge representation, formal reasoning, and search algorithms. Emphasis will be placed on fundamental computational problems in the media arts, with discussion of the introductory issues in encoding and processing style.

MUSIC EDUCATION

History and Philosophy of Music Education (MUSED 502), 3 cr. hrs.

Prof. McCarthy

Critical analysis of the history and philosophy of music education in North America.

Teaching Music in Higher Education (MUSED 595), 2 cr. hrs.

Prof. Younker

Includes an examination of theories of music teaching and learning, adult learning styles, developmental stages experienced by undergraduate students, and discussion of issues in the teaching of music in higher education. This course is designed to satisfy the training/orientation requirement for graduate student teaching instructors.

MUSICOLOGY

Note: The Faculty Council on Graduate Studies has ruled that all Musicology courses at the 500 level or above, except MUSICOL 503 and 509, will count towards the coursework alternative to the Music History Preliminary Examination. Your department may have particular requirements for Musicology courses. Check with your advisor.

Special Course: Western Music, 1850-1900 (MUSICOL 405/505), 3 cr. hrs. Prof. Wiley
Graduate students elect MUSICOL 505.

This course investigates the state of the opera and orchestral music in the period, together with selected additional genres and post-romanticism. Among the operas considered are Wagner's *Die Walküre*, Verdi's *Aida*, Musorgsky's *Boris Godunov*, and Tchaikovsky's *Evgenii Onegin*; among the orchestral works, symphonies by Brahms, Tchaikovsky, and Mahler. Grading factors: two midterm examinations and a final (MUSICOL 405); students who elect MUSICOL 505 will be expected to write an analytical paper on a substantial piece composed in this period, locating its structure and style in relation to norms of the period. Students are encouraged, in consultation with the instructor, to choose their paper topics early. Prerequisites are an undergraduate music history and music theory survey.

Special Course: The Classical String Quartet (MUSICOL 406/506), 3 cr. hrs. Prof. Whiting
Graduate students elect MUSICOL 506.

The course surveys the development of a genre that helped to define the so-called classical era as a music-historical epoch. While due attention will be given to the relevant historical and social contexts, the chief matter of the course will be music produced in and around Vienna, by Haydn (from Op. 17 on), Mozart, and Beethoven (through Op. 74, a quartet composed in the year of Haydn's death). Our analytical frameworks will range from Ratner and Rosen to Caplin and Hepokoski/Darcy. Three analytical papers will be assigned (two for undergraduates), plus a final examination. In-class performance will be encouraged. Undergraduates who enroll in this course should have completed the core musicology and theory sequences.

Special Course: Music of Tchaikovsky (MUSICOL 407/507), 3 cr. hrs. Prof. Wiley
Graduate students elect MUSICOL 507.

This course examines the life and principal works of Pyotr Il'ich Tchaikovsky. The biographical component will bring forward new insights into the composer's life based on recent and ongoing research in Russia, after establishing a context for the challenge of being a composer in Russia in the 1860s and 1870s. A selection of major compositions will be discussed in class, including but not limited to the operas *Evgenii Onegin* and *The Queen of Spades*, other theatre works, a number of symphonies, chamber pieces (First Quartet, Sextet 'Souvenir of Florence'), and other works. Students electing MUSICOL 507 will write a substantial paper on a composition by Tchaikovsky not studied in lecture, placing it in the context of his milieu and his other works. Other grading factors will be examinations—one (possibly two) midterms and a final.

Special Course: Music of Motown (MUSICOL 408.001/508.001), 3 cr. hrs. Prof. Clague
Graduate students elect MUSICOL 508.001.

This course celebrates the fiftieth anniversary of Berry Gordy, Jr.'s Motown Records with a survey of the people, artists, and songs that helped transform American popular music in the 1960s, bringing African American sounds into the pop mainstream. We will review Gordy's business strategies and explore both chart topping hits and lesser-known gems coming out of the

“snakepit”—Motown’s West Grand Boulevard recording studio built in a converted garage. We will study groups ranging from the Satintones to the Jackson 5 and artists from Barrett Strong to Marvin Gaye. Along the way you’ll hear a bunch of great music and examine how Motown grappled with and contributed to the Civil Rights Movement. Finally, we’ll examine the decline of Motown following its turn to Hollywood film (*Lady Sings the Blues*, *The Wiz*, etc.) and departure from Detroit. Coursework includes tune diagrams, exams, and a research paper; activities include a visit to Motown’s “Hitsville” studio in Detroit and guest speakers who worked at Motown. Readings will include the autobiographies of Motown artists as well as general histories of the label. Join the class and find out “What’s Goin’ On” with Motown!

Special Course: Film Music (MUSICOL 408.002/508.002), 3 cr. hrs. Prof. Wierzbicki
Graduate students elect MUSICOL 508.002.

This course is an introductory survey of the history and aesthetics of film music as exemplified in Hollywood and European productions from the late 1890s to the present day. Topics for discussion will include—but will not be limited to—the dramatic function of music as an element of cinematic diegesis and as non-diegetic underscore, the codification of musical iconography in the standard cinematic genres, the symbolic use of pre-existing music in film scores, and the evolving musical styles of Hollywood composers. Special attention will be focused on the scores of Max Steiner, Franz Waxman, Bernard Herrmann, David Raksin, and Dmitri Tiomkin and on the use of music in the films of such directors as Alfred Hitchcock, Stanley Kubrick, and Terrence Malick. In addition to lecture material, class sessions will involve the viewing and discussion of numerous film clips. Assignments will include readings, brief reports on the music in specified films viewed outside of class, and a final paper (2,000 words minimum) on the role of music in an instructor-approved film of the student's choice.

History of the Symphony (MUSICOL 411/511), 3 cr. hrs. Prof. Geary
Graduate students elect MUSICOL 511.

This course traces the history of the symphony from its origins in the first half of the eighteenth century up to the present. Highlighting significant developments in the genre over time, we will consider works by, among others, Sammartini, Beethoven, Berlioz, Mahler, and several twentieth-century composers. We will also explore the many social and cultural forces that helped to shape this most familiar of orchestral forms. Topics to be addressed include the changing nature of the listening audience, the formation of a canon in Western music, the emergence of a musical infrastructure capable of supporting civic and municipal orchestras, and shifting aesthetic values during the time period in question. Assignments will involve listening and score analysis, supplemented by readings on reserve or in a course packet. Grading will be based on class participation, a research paper to be completed in consultation with the instructor, and both a midterm and final exam. Undergraduates who enroll in this course should have completed the core musicology and theory sequences.

History of Jazz (MUSICOL 417/517), 3 cr. hrs. Prof. Garrett
Graduate students elect MUSICOL 517.

This course surveys the historical growth and development of the various kinds of music that have been called "jazz" in the United States. Structured as a chronological overview, the course places the musical conventions, significant performers, and key aesthetic shifts of jazz in cultural, technological, and social context. Students will learn not only to identify the differences between a wide range of jazz styles but also to analyze and interpret the meanings of these differences. In the process, the course aims to help students build skills for listening to,

describing, analyzing, and writing about jazz. Assignments involve reading, listening, brief written assignments, two papers, and two exams.

Music in the Twentieth Century (MUSICOL 423/523), 3 cr. hrs.

Prof. Fulcher

Graduate students elect MUSICOL 523.

This course traces the evolution of “modernist” music form the late nineteenth through the twentieth centuries. It begins by examining the question of modernism in music, and then considers when and how it emerged in both Europe and the Unites States, studying selected movements, composers, and works in detail. It concludes with a consideration of the question of “post-modernism” in music, as well as of other current directions and their relation to earlier tendencies in twentieth-century music. The course includes lectures, reading, and discussion, as well as a mid-term and a final exam, consisting of both essay and listening portions.

Music and Language (MUSICOL 426/526), 3 cr. hrs.

Prof. Lam

Graduate students elect MUSICOL 526.

This course examines the relationships between music and language, broadly defined. It will be divided into two parts. The first reads representative studies on the topic; the second examines specific issues through a repertory of musical compositions selected from Asian and Western cultures. For their term projects, students are encouraged to probe music and language issues in their own performance or study repertories.

History of U.S. Music (MUSICOL 450/550), 3 cr. hrs.

Prof. Clague

Graduate students elect MUSICOL 550.

This course surveys musical activity in what is now the United States of America, from the 1500s to the present. It also examines the functions of music in American life, and endeavors to place students into the role of historians to encourage a critical engagement with facts and their interpretation. Recognizing that courses on American classical music, jazz, rock and roll, musical theatre, and African American music are taught in the School, and that many American genres are part of virtually every student's experience, the instructor has designed this course with the hope of illuminating connections among these and other kinds of American music, as well as links among the musical traditions of Europe, Africa, and North and South America. By looking at the whole of American music history in a single course, we can observe continuities and disjunctions that might otherwise go unnoticed. This course will use UM emeritus professor Richard Crawford's *America's Musical Life: A History*. Taking performance, rather than composition, as its primary focus, the book examines five centuries of music making on the North American continent.

Course work will include reading, close listening, writing, discussion, a class recital, and projects, including an oral history interview for the *LivingMusic* website of the School's American Music Institute. Students will present their interpretive work in short papers and select from a range of options for a final, original research project to be presented in a poster format on the last day of class. There will be two exams.

Music in Culture (MUSICOL 458/558), 3 cr. hrs.

Prof. Ho

Graduate students elect MUSICOL 558.

In this course, culture is broadly conceived. We are interested in the life of music in diverse situations. Musical expression may manifest itself as sheer creative outpouring, religious experience, or gendered identity. It may evolve as an agent of change in social history, or it may exercise its power in healing therapy, amongst others. Through wide exposure, the course aims

to provide the possibilities for thinking about music in and as culture. Classes will consist of lectures and discussion. Shared reading responses, a review comparing two books, a short mid-term paper, and a final paper will determine the overall course grade.

Music of Asia II (MUSICOL 467/567), 3 cr. hrs.

Prof. Ho

Graduate students elect MUSICOL 567.

This course introduces the student to the primary musical genres and traditions of West, South, and Southeast Asia. Students will be exposed to a variety of musical genres and performance contexts—folk, classical, tribal, religious, courtly, and popular. Issues ranging from composition and improvisation to preservation and dissemination will be addressed, as appropriate. The course goal is to familiarize students with the outstanding vocal and instrumental styles and forms of the region. Grading is based on three listening tests, one concert or CD-review, mid-term and final examinations.

Renaissance Music (MUSICOL 478/578), 3 cr. hrs.

Prof. Mengozzi

Graduate students elect MUSICOL 578.

This course focuses on European music of the fifteenth and sixteenth centuries. Our goal is to develop a critical and historical understanding of the musical life of that period. To achieve this purpose we will not only take a close look at musical works, genres, styles, forms, composers, but we will also study the political, religious, and social institutions that contributed to creating the flourishing musical culture of the "Renaissance." Readings will be drawn from the textbook and other scholarly sources. The assignments will aim at developing music analytic skills and at exploring issues of performance practice.

Introduction to Graduate Studies (MUSICOL 501), 3 cr. hrs.

Prof. Fulcher

Graduate students only.

This course is intended to develop the research skills as well as the methodological and theoretical perspectives that students will need in their subsequent graduate studies in musicology. It begins by surveying the development of musicology in its different national contexts, and then turns to more recent directions in both American and European musicology and ethnomusicology. Requirements include weekly presentations and readings as well as two substantial papers, one focused on the evolution of the field itself, and the other a subject of the student's choosing, employing methodologies or techniques we have discussed.

Music Bibliography (MUSICOL 503), 3 cr. hrs.

Prof. Reynolds

Emphasis will be upon learning to locate and evaluate various tools of music research. The course also includes the study of editing music to scholarly standards and recent developments in on-line searching for music materials. Some assignments will permit students to focus on their own specialties.

Teaching an Introduction to Music (MUSICOL 509), 2 cr. hrs.

Prof. Borders

Graduate students only.

Teaching practicum, observation, and foundations will be covered in this course, which is required of graduate students in musicology and those enrolled in the musicology certificate program. Oral presentations, sample syllabi, written and oral reports, and other required papers will be evaluated for grading purposes.

Introduction to Ethnomusicology (MUSICOL 547), 3 cr. hrs.

Prof. Lam

Graduate students only.

This course examines current theories and practices of ethnomusicology. The first five weeks of the course will survey representative studies published in the last ten years. The rest of the course will examine specific topics and/or issues critically and in detail. Students will do two term projects: each will produce a comprehensive and annotated bibliography on a musical culture or topic of his/her choice; each will write a theoretical/analytical paper on a specific music activity or expression.

Special Course: Music and Nationalism: A Global Perspective (MUSICOL 605), 3 cr. hrs.

Graduate students only.

Prof. Castro

This graduate seminar examines nationalism in different global contexts along with musical expressions that contribute to the construction of national identity. The focus is on music outside the Western art music canon. The course also deals with varied and connected concepts related to nationalism, including postcolonialism, globalization, and representation. Students are expected to participate extensively in classroom discussions of theoretical articles and musical ethnographies and to write a seminar paper that synthesizes ideas from the course.

Early 19th-Century Styles: Reassessing Mendelssohn: Music, Life, and Legacy (MUSICOL 645), 3 cr. hrs.

Prof. Geary

Graduate students only.

The bicentennial year of Mendelssohn's birth seems an appropriate time to take a fresh look at the life, music, and legacy of this often misunderstood and sometimes maligned composer. One of Germany's most influential and beloved musicians at the time of his death in 1847, Mendelssohn soon came to be thought of by many as an overly refined, sentimental, and somewhat effeminate composer whose music seemed superficial in comparison to the more profound, more "masculine" music of composers such as Beethoven, Wagner, and Brahms. This view was to a large extent shaped by Wagner himself, who in 1850 unleashed a vicious anti-Semitic attack on Mendelssohn and other Jewish musicians as a way of excluding them from the highest ranks of German composers.

This seminar aims to reassess Mendelssohn in light of his posthumous reception, exploring the influential role that he played in shaping nineteenth-century German musical life as a composer, conductor, and performer. The portrait that results will reveal a musician who was front and center in the development of an infrastructure for art music that not only defined the culture of its time but that still largely exists today. Thus, in his role as music director of the Leipzig Gewandhaus orchestra, Mendelssohn's programming reflected the rise of a new historical consciousness and contributed to the growing sense of a European musical canon weighted heavily toward the Austro-Germanic tradition. In his own music, Mendelssohn employed aspects of a forward-looking Romanticism while appropriating elements of earlier musical styles, resulting in a reconciliation of past and present that has troubled many observers over the years.

These and other facets of Mendelssohn's personal and professional life, including his importance for the nineteenth-century Bach revival and his embrace of a self-consciously Protestant identity in the wake of his conversion from Judaism, will be brought to bear upon a consideration of his role in defining a German national and cultural identity. Drawing on a spate of recent scholarship, this course will also trace the path of Mendelssohn's reception from the time of his

death to the present, exploring such topics as Wagner's anti-Semitic attack, the suppression of Mendelssohn under the Nazis, and contemporary debates surrounding the composer's Jewish identity.

In addition to participating in class discussions, students will be expected to complete a substantive research paper and give a brief oral presentation on a topic to be determined in consultation with the instructor.

MUSIC THEORY

Review of Sophomore Writing Skills (THEORY 334), 2 cr. hrs. **Prof. Mead**
Placement by Transfer Placement Exam.

Analysis of Modernist Music (THEORY 433/533), 3 cr. hrs. **Prof. Vojcic**
Graduate students elect THEORY 533.
Prerequisite: THEORY 250 or equivalent.
Primary emphasis is on the development of analytical and aural skills in significant 20th-century musics, using varied repertoire and varied aural and analytical approaches.

Eighteenth-Century Counterpoint (THEORY 442/542), 3 cr. hrs. **Prof. Korsyn**
Graduate students elect THEORY 542.
Prerequisite: THEORY 240 and either 250 or 259.
Involves analysis and practice of the craft of counterpoint based on 18th-century repertoire of Western music and scholarly treatises of both that period and the present. A diet of species counterpoint is emphasized in the first half, then varieties of contrapuntal craft of the difficulty of two- and three-part inventions of J. S. Bach.

Orchestration II (THEORY 455), 3 cr. hrs. **Prof. Schoenfield**
Prerequisite: THEORY 454, or equivalent with permission of instructor.
Techniques used by composers of the 18th, 19th, and 20th centuries will be compared and analyzed. Reading and listening assignments as well as attendance at School of Music, Theatre & Dance ensemble rehearsals. Final project involves composing or arranging an extended work for wind ensemble or orchestra.

Proseminar in the Analysis of Music (THEORY 537), 3 cr. hrs. **Prof. Mead**
Prerequisite: THEORY 430 or permission of instructor.
Each proseminar treats varied repertoire presenting different approaches for analysis. Each may be repeated for credit.

Special Courses:

Text and Music (THEORY 460.001/560.001), 3 cr. hrs. **Prof. Gosman**
Graduate students elect THEORY 560.001.
Prerequisite: THEORY 250 or 259 or permission of the instructor.
This course will consider the relationship between text and music in a variety of tonal songs and choral works. We will focus on how composers stretch harmonic, metric, and formal conventions to express specific texts. In addition, we will consider performance decisions required by each setting.

The Concertos: The Changing Relationship of Solo and Ensemble in Concertos over Time (THEORY 460.002/560.002), 3 cr. hrs. **Prof. Mead**

Graduate students elect THEORY 560.003.

Prerequisite: THEORY 250 or 259 or permission of the instructor.

This course looks at the concerto as an evolving locus of relationships between individuals and groups of musicians, looking at works from the Baroque to the Modernist period. We will consider issues of form and orchestration, among other questions, to help clarify the kinds of musical and social relationships enacted in a variety of concertos. Works to be considered will be drawn from the music of Bach, Haydn, Mozart, Beethoven, Schumann, Tchaikovsky, Prokofiev, Schoenberg, and Carter, as well as from suggestions from the class.

Analysis of Modernist Music— “Four Crazies” (THEORY 460.003/560.003), 3 cr. hrs.

Graduate students elect THEORY 560.003.

Prof. Rush

Prerequisite: THEORY 250 or 259 or permission of the instructor.

This course will attempt to integrate many streams of musical composition (beyond the notion of genre) in the late 20th-century by examining four masters who sometimes are judged as “peculiar, strange, or even crazy”: Sun Ra, Olivier Messiaen, Pauline Oliveros, and John Cage. By performing the music and hearing in-class performances, the class will make an effort to understand the music intellectually and experientially, as well as explore the deep spiritual/religious underpinnings of their music and lives. In addition, the class will devote roughly one month to Carnatic (South Indian) Singing as a means to more fully understand deep trends in Post-Modern Music.

Schenkerian Theory & Analysis I (THEORY 531), 3 cr. hrs.

Prof. Petty

Prerequisite: Permission of instructor.

The course teaches the basic techniques of Schenkerian analysis, a method for understanding musical works through analysis using musical notation to represent aural experience. The course emphasizes basic concepts of linear, contrapuntal, and harmonic structure in tonal music; these concepts guide analyses of short compositions and excerpts from longer works. Students learn to express their analytical insights through the preparation of analyses presented in Schenker's style of musical notation.

Teaching Tonal Theory (THEORY 590), 3 cr. hrs.

Prof. Gosman

Integration of practical teaching techniques with evaluation of texts and anthologies. Coverage includes fundamentals, harmony, ear training, sight-singing, keyboard harmony, counterpoint, tonal analysis, and various integrated approaches as well as some computer-assisted materials.

Seminar in Theory: Three Issues in Contemporary Music Theory: Rhythm, Form, and Performance (THEORY 805), 3 cr. hrs.

Prof. Petty

Prerequisite: Permission of instructor.

This course examines theories of rhythm and form through readings historical and contemporary, and considers how these influence the burgeoning field that brings music analysis into dialogue with performance. Open to doctoral students in Music Theory and Composition-Theory and, by permission, to students in other PhD programs.