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>
ARTS ADMINISTRATION

ARTSADMIN 406, sec. 001, 1 cr. hr.  S. Billman
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.

ARTSADMIN 406, sec. 002, 1 cr. hr.  S. Booth
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.

ARTSADMIN 406, sec. 003, 1 cr. hr.  J. Peters
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 career possibilities in for-profit endeavors such as the Recording Industry, Music Publishing, Artist Management, and Arts Entrepreneurship, as well as non-profit enterprise in Arts Administration and Performing Arts Management, with an emphasis on options where musical and/or theatrical skills are desired.

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

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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 221, 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.  
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.  
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

DANCE 100  
Introduction to Dance

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

DANCE 446, 3 cr. hrs.  
Accompanying Movement

C. Mecca
In this course, musicians will learn how to accompany for kinesthetic, 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.

DANCE 496, 3 cr. hrs.  
A. Kane  
Dancing Cities

This course takes both a transnational and synchronic approach to the study of dance history:
1. The close identification of key 19th-21st century concert dance choreographers and companies with specific ‘dance capitals’, namely London, Paris, New York and St. Petersburg, and the inherent problems of associating individual companies and/or genres as ‘national’.
2. The interplay between dance history and critical theory, most particularly Pierre Bourdieu’s concept of ‘cultural capital’ and the significance of this when studying dance in urban contexts.
3. Potential new models for theorizing dance as cultural capital, including a final project in which students self-select a city, dance genre and/or sub-culture for their assignment.

DANCE 501, 3 cr. hrs.  
C. Matjias Mecca  
Research in Action 1: Research Methods in Dance

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.

DANCE 534, 3 cr. hrs.  
A. Chavasse  
Performance Improvisation I

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.

DANCE 583, 2 cr. hrs.  
B. DeYoung and S. Rush  
Dance & Related Arts

Dance students collaborate with composers, visual artists, videographers, etc. to create an evening-length happening/collage/performance.
DANCE 601, 3 cr. hrs.  
Research in Action 4: Problematizing Theory in Practice  
A. Kane

This course reinforces concepts, theories and practices addressed during the students' first year of graduate study. The aim of the course is to interrogate key questions and issues currently shaping the dance field. Students will engage critically with selected readings and studio research in order to develop a sophisticated grasp of different approaches to dance-making and scholarship, and greater fluency in working across dance theory-practice areas. Assessment for the course will be by written, oral and practical assignments, culminating in a 15-minute lecture-demonstration, which can include a performative element, and a 5-minute Q&A.

DANCE 634, 3 cr. hrs.  
Performance Improvisation 2  
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.

JAZZ & CONTEMPORARY IMPROVISATION

ENS 360, 1 cr. hr.  
Campus Jazz Ensemble - By audition.  
Profs. Rowe and Wilson

Jazz ensemble for non-SMTD majors.

ENS 460, 1–2 cr. hrs.  
Jazz Ensemble and Lab Ensemble – By audition.  
Profs. Rowe and Wilson

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.  
Jazz Combos  
By audition.  
Profs. Hurst and Rowe

Six to eight groups perform standard and contemporary jazz repertory. The groups perform concerts once per term.
JAZZ 450, 2 cr. hrs.  
Contemplative Practices Seminar  
Prof. Travers

Explores contemplative disciplines through historical and theoretical perspectives and through direct experience.

JAZZ 455, 2 cr. hrs.  
Creativity and Consciousness  
Prerequisite: Permission of Instructor  
Profss. Travers and Sarath

This course explores the idea that heightened consciousness may be a central aspect to creative activity in diverse fields.

JAZZ 470, 2 cr. hrs.  
Improvisation Forms  
Prerequisite: Permission of Instructor  
Prof. Sarath

Improvisation in eclectic styles.

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**MUSIC EDUCATION**

MUSED 210 - Aesthetics of Rock  
C. Rodriguez  
TuTh 9:30AM - 11:00AM  
3 credits

While aesthetics has traditionally comprised the study of beauty in art, what about popular artists who work from increasingly diverse and unconventional artistic perspectives, and do not seek or create beauty per se? Similarly, the term “rock” is often used to describe one kind of music, but what about the many interpretations of this term among listeners who differ in age, gender, history, etc? Students are thus challenged to reinvent the terms “aesthetics” and “rock” as we investigate how musicians and groups situate themselves in relation to their music and audiences. Through the course activities, students will develop an improved understanding of their listening habits, preferences, and perceptions of quality, while gaining practice in formulating rock discourse through reading, listening, and discussion.

GUITAR 111 - Beginning Class Guitar  
M. Hopkins  
TuTh 11:30 AM - 12:30 PM  
2 credits

This is a beginning guitar class offered by the Department of Music Education. The purpose of GUITAR 111 is to help students develop their guitar skills, with a primary focus on using the guitar as an accompaniment instrument. Right Hand skills covered will include finger picking, flat picking, and a variety of strumming patterns. Left Hand skills will include open chords, barre chords, melody chords, and basic scale patterns. Introduction to reading of standard music notation, guitar tablature, and chord symbols will be covered. Other topics that will be presented include
improvisation, playing by ear, and using the capo for transposition.

Instructor permission is required. Interested students should contact Prof. Hopkins directly at mhopkins@umich.edu. This is a class designed for beginners with no previous guitar playing experience. A guitar will be provided for students who do not own an instrument.

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
M. Hopkins, M. Mutter, A. Yun
Monday 9:30 AM - 12:30 PM
Prerequisite: Currently studying violin, viola, or cello in an SMTD performance or music ed program.
3 credits

MUSED 475 is a course in Suzuki Pedagogy for violin, viola, and cello. 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 in 2016-17. Fall Term 2016 (MUSED 475) will cover Unit 1 and half of Unit 2. Winter Term 2017 (MUSED 476) will cover the second half of Unit 2 and Units 3 and 4.

Violinists and Violists 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.
Please contact Prof. Hopkins for more information at mhopkins@umich.edu.

MUSED 500 - Research Design in Music Education
M. McCarthy
Wed 4:00 - 7:00 PM
3 credits

In this course students will engage with diverse modes of inquiry and research designs—historical, philosophical, qualitative and quantitative. Each student chooses a research topic related to music education and develops a research proposal as the culminating project of the course.
MUSICOLOGY

MUSICOL 123, 4 cr. hours
Introduction to Popular Music
Non-music majors only

This course offers a broad survey of 20th-century popular music, exploring a diverse set of genres and musical artists from the Tin Pan Alley era to the present. The course places the musical conventions, key performers, and aesthetic shifts that mark the history of popular music in social, cultural, technological, and musical context. Designed to develop listening and analytical skills, the course aims to help students to understand, describe, interpret, and write about popular music.

MUSICOL 130, 3 cr. hours
Opera!
Non-music majors only

Although our primary focus is on the experience of listening to opera, the course does not require musical literacy or the ability to read music. Students will learn to listen actively in an informed way, and to look at a vocal score of an opera without fear, but no training in musical theory is presumed. They will hear live demonstrations in class and learn how opera singers sing. Through a selection of eight or nine operas chosen from the across the genre’s past and present, we will listen to, watch, and study opera critically, as music, theater, spectacle, performance medium, and cultural expression. The primary focus is on techniques for active listening, rather than on matters of historical understanding, though selected short readings provide a varied set of approaches to operatic criticism. Topics for Fall 2016 will include special attention to the singer’s art, and visits from contemporary opera composers and performers. Most of the lectures and assignments will involve whole operas, their musical dramaturgy, and impact and reception in performance. Composers to be studied include Bizet, Bolcom, Cavalli, Handel, Monteverdi, Mozart, Puccini, Rossini, Verdi...and others.
The assignments in this course involve listening to and watching operas, to be supplemented by short readings and written assignments. Grades will be based on written work and class participation. A class “outing” to see an opera will be arranged and a two-page written “review” of the performance will be required. This course is designed for students outside the School of Music, Theatre & Dance who are interested in learning about, listening to, thinking about, and celebrating opera. This is an introductory level course in music and theater, open to everyone--opera fans as well as those for whom opera will be a completely new experience.
MUSICOL 405/505 (sec. 2), 3 cr. hours  
C. Castro  
Music, Gender, and Sexuality

This course explores the intersections of music, gender, and sexuality from a cross-cultural perspective. Examinations of genres from Western art music to popular music to world music reveal a diversity of ideas about gender and sexuality and how these are worked out in sonic expression. Various theoretical approaches applied to music case studies illuminate concepts such as desire, embodiment, performativity, and queering. Note that the reading load is substantial and intellectually challenging. Students will be expected to respond in writing and in class to course readings and to lead discussion of chosen articles. The course also requires a final paper and a group presentation. Graduate students elect MUSICOL 505 (sec. 2).

MUSICOL 407/507 (sec. 1), 3 cr. hours  
S. Whiting

The course will provide an introduction to Mozart's major operas—from Idomeneo through La clemenza di Tito. After preliminary examination of the landscape of genre and Mozart's own earlier operas, we will focus (for each opera) on the libretto as literature, structure and expression in musical setting, political ramifications, performance conventions, and biographical contexts. Once we have looked at clues and cues for staging within the music, selective consideration will also be given to the transition from page to stage in recent productions. 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). Student performance will be evaluated on the basis of participation, three short writing assignments, a presentation in class, and a research paper. Graduate students elect MUSICOL 507.

MUSICOL 421/521, 3 cr. hours  
S. Whiting  
Music of the Classic Era

This course surveys vocal and instrumental music in Europe and the Americas from the style galant of the 1730s to "second-period" Beethoven. Listening assignments will be drawn from John Rice, ed., Anthology for Music in the Eighteenth Century. Readings will be assigned from John Rice, Music in the Eighteenth Century (the course textbook); Neal Zaslaw, ed., The Classical Era: From the 1740s to the End of the 18th Century; and Daniel Heartz’s three-volume history. Hepokoski and Darcy’s Elements of Sonata Theory will figure in the classroom discussion of the instrumental works. Grades will be assigned on the basis of daily participation, three analytical exercises, and a final examination. Graduate students elect MUSICOL 521.

MUSICOL 423/523, 3 cr. hours  
J. Fulcher  
20th-Century Music

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.
MUSICOL 424/524, 3 cr. hours
The Art Song

G. Cruz

The course takes to heart philosopher Roland Barthes’s description of art song as an art belonging to a “moment of civilization” that is now past. We will study a number of representative works from the German tradition of Lied and the French tradition of mélodie, all of which illuminate the core of this “moment.” We will consider how, after 1800, art song articulates in music and in poetry an impetus for expression that is grounded on the modern discipline of Bildung, a form of the cultivation of the self. The following topics will be addressed in detail: the nature of music and the metaphysics of sound in romanticism, the cultural status of poetry, ideas of musical representation, the relationship of music and words before and after 1900, the debates on expression in song, and musical rhetoric and style. Lectures are complemented with seminar periods, including student presentations. These provide everyone in class with the opportunity to work on listening and analytical skills, and to reflect on assigned readings. Graduate students elect MUSICOL 524.

MUSICOL 465, 3 cr. hours
Music of Africa

L. Monts

This course is an introduction to the music traditions of Africa, including popular music and works by African composers. A variety of musical practices and their cultural contexts will be explored through audio-visual materials, individual and group projects, and class participation. Beyond the survey of sub-Saharan African music, the course will focus on the music and cultures of Liberia, Sierra Leone, and Ghana. The performance part of the course will include hands-on sessions with Ghanaian fontomfrom drums and other instruments.

MUSICOL 467/567, 3 cr. hours
Music of the Middle East, India, and Southeast Asia

M. Ho

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 478/578, 3 cr. hours
Renaissance Music

S. Mengozzi

The goal of this course is to help students develop a critical and historical understanding of the musical life of 16th-century Europe, the so-called High Renaissance. To achieve this purpose we will not only take a close look at musical works, genres, styles, forms, composers, etc., 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. Graduate students elect MUSICOL 578.
MUSICOL 501, 3 cr. hours  
J. Fulcher  
Introduction to Graduate Studies

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  
K. Castellana  
Music Bibliography

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, 3cr. hours  
L. Stein  
Teaching an Introduction to Music

This is a pedagogy course, and doctoral students may elect it to satisfy their pedagogy requirement. The goal of the course is to help students develop good classroom skills and strategies for teaching introductory courses in music to non-music students (teaching active listening skills to less experienced listeners). Students will be asked to engage with music of all kinds, write short prose exercises about music, and give class presentations on a weekly basis. The final written project is cumulative. Open to all graduate students in music. This course does not count toward the five-course alternative to the Musicology Prelim Exam. Students will also have the opportunity to take a short field-trip to Chicago and a select group of students from this class will also engage in a field trip throughout the American South at the end of the semester to research and experience the music they studied in the course. There will also be a service-learning component built into this field-trip in which students will work with the New Orleans Lower 9th Ward Center for Sustainable Engagement & Development to assist in the restoration and repair of that district.

MUSICOL 547, 3 cr. hours  
J. Lam  
Introduction to Ethnomusicology

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 606, 3 cr. hours
Opera and Spectacle

This course explores nineteenth-century opera as a spectacle of modernity, informed by modes of industrial reason — of technique, fabrication, and efficacy — that open the lyrical stage to a new sensational culture. The course addresses in particular the uses of new visual technologies such as the phantasmagoria, the panorama and the diorama and it considers the formation of a new culture of spectatorship in nineteenth-century theater and in opera. It also traces the emergence of a new conception of song and of sound adapted to the sensational culture of the modern stage. We will read closely a member of operas and operatic moments in light of these themes, including: Rossini’s *Tancredi* and *Semiramide*, Weber’s *Der Freischütz*, Meyerbeer’s *Robert le Diable* and *L’Africaine*, Wagner’s *Der fliegende Holländer* and *Lohengrin*, and Offenbach’s *Les Contes d’Hoffmann*.

MUSICOL 625, 3 cr. hours
The Critical Editing of Music

This seminar will explore issues relating to music editing, particularly methods of establishing critical editions. Students who complete the course successfully will have gained: (1) knowledge of music editions and edition making; (2) experience with the Sibelius and Finale music writing programs. Graduate students enrolling in the course should expect to contribute regularly and constructively to discussions in seminar. Grading will be based on written assignments, including prose reports and a final critical editing project, plus attendance and preparation.

**MUSIC PERFORMANCE**

MUSPERF 412, 001
Yoga For Performers

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

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**PERFORMING ARTS TECHNOLOGY**

MUSPERF 300, 2 cr. hrs.
Video Game Music

M. Thompson

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

PAT 498, sec. 002
“Song Language” Songwriting Workshop

D. Siegel

This course is designed to nurture student songwriting in a supportive workshop environment. New work will be performed and critiqued as we strive to illuminate songwriting fundamentals and develop the connection between song and experience. Course time will include an exploration of the American songwriting tradition.

PAT 501, 1–3 cr. hrs.
Introduction to Computer Music

P. Dooley or J. Edwards

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

PAT 510, 3 cr. hrs.
Media Arts: Immersion and Enculturation

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.
PAT 521, 3 cr. hrs.  Prof. O’Modhrain
Advanced Psychoacoustics
Prerequisites: PAT 102, experience with sound design
or music technology, or permission of instructor

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.

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 notice and interpret what happens in tonal music based on concepts familiar
from freshman- and sophomore-level music theory courses, as well as on new techniques. The
course is organized in terms of analytical concepts and forms, but takes the musical phrase as its
central focus. 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.
Typically repertoire includes keyboard, chamber, and vocal works.

THEORY 460/560, sec. 001, 3. cr. hrs.  A. Vojcic
Analysis of Chamber Music

The primary focus of this class is to define analytical approaches to a small, but diverse body of
frequently performed works, with analytical emphasis on chromatic harmony and flexing
form. Conceptual framework for individual analyses is established in relation to ideas of common
versus individual practice. Repertoire includes entire works such as Mozart’s String Quartet K.387,
Messiaen’s Quartet for the End of Time, and Ligeti’s Trio for Horn, Violin, and Piano. Individual
movements are drawn from Schubert’s Cello Quintet, Brahms’ Piano Quartet Op.60, Stravinsky’s
Three Pieces for String Quartet, and others. In addition to close exploration of works under
scrutiny in class, students will engage in a semester-long analytical inquiry into a work from their
own repertoire. (4.) Prerequisite MT 250 or permission of the instructor.
“Music,” Henry Wadsworth Longfellow once said, “is the universal language of mankind.” Indeed, the belief that there is something language-like about music has long fascinated not only poets like Longfellow, but also scientists, philosophers, and thinkers from a variety of other backgrounds – not to mention linguists and music theorists. This course builds on this age-old interest from an interdisciplinary perspective, to see how music and language are related, and how they are also different. So we will explore, for example, how music and language function in different cultural contexts, as described by anthropologists, and how they evolved, and allow us to think, express and be creative, as philosophers, psychologists and biologists have discussed – and in the process, we will explore things as diverse as birdsongs and Beethoven symphonies, fractals and Neanderthal flutes, and grunge rhythms and the music of New Guinea. To help us ground our comparison of music and language, we will learn some linguistics too – within a framework known as generative linguistics, developed by the famed linguist Noam Chomsky and his colleagues – and we will see how applying this perspective to music suggests the intriguing possibility that music and language might actually be identical. Course activities will include solving linguistics problem sets, writing short responses to assigned readings, and a final term paper. Graduate students elect Theory 560.