ELECTIONS ACROSS FIELDS

Composition (COMP)
Dance (DANCE)
Ensemble (ENS)
Musicology (MUSICOL)
Music Education (MUSIC ED)
Music Performance (MUSPERF)
Music Theory (THEORY)
Performing Arts & Technology (PAT)
Piano (PIANOLP & FPIANO)

WINTER 2017 REGISTRATION EDITION

Here are opportunities for cross-election from one's area of concentration: students throughout the School may select among these courses outside of their respective fields to gain new approaches to musical thought for their own professional development. Courses for non-music majors are also included.

Classes are subject to change or cancellation.

FOR MEETING TIMES AND PLACE, PLEASE SEE THE UM SCHEDULE OF CLASSES AT <RO.UMICH.EDU/SCHEDULE>
**COMPOSITION**

**COMP 222, 3 cr. hrs. - Prof. Roshanne Etezady**  
*Introduction to Elementary Composition*

For non-music majors 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 422, 3 cr. hrs. - Prof. Bright Sheng**  
*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 416, 2 cr. hrs. - Prof. Erik Santos**  
*Seminar in Electronic Music*  
Prerequisites: COMP 415/515

Composition 416 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. Graduate students elect 516.

**COMP 526, 2 cr. hrs. - Prof. Erik 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, 2-3 cr. hrs. - Prof. Erik Santos**  
*Special Topics – Open Mic Seminar*  
No Prerequisite

Composition 233/433 is a Special Topics class designed around the special artistic interests of each member of the Composition Faculty. This term, the class will be *Open Mic Seminar* led by Erik Santos. The Open Mic stage is a brave place where amateurs become professionals, and professionals become amateurs. Seasoned and resilient performers like Prince and Louis CK have been known to return again and again to Open Mics in order to restart “from zero” and develop brand new material in front of new crowds. Lots of folks focus intensely on their “A-plans” in school, though essential
“Eureka!” moments often happen on the side stages (during fun, or during the sudden need for a “Plan B”).

This class will help develop your skills as a performer (solo and accompanimental), composer/arranger, and leader/follower. Stage management skills, rehearsal skills, adaptability, interdisciplinarity, ensemble building, and audience building will all be brought into focus. Each class will be a performance/feedback session, and each participant will be expected to experiment with new creative and collaborative avenues throughout the term.

DANCE

100.004 Modern Dance with Latino Influences (1 credit) – S. Torijano
Bienvenidos! (Welcome)! Start your week on Monday (and Wednesday) at 10:10 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 Introduction to Dance Improvisation (1 credit) – M. Paberzs
This course provides an introduction to the practice of dance improvisation. Students will develop basic skills to create movement themselves and consider how to craft images and dances in the moment both individually and in groups. Through movement exercises, explorations in space, readings, journal writings, and discussions, this class will introduce both trained and new movers that improvisation can be a fun, exciting journey full of play, innovation, and reflection.

100.013 Introduction to Modern/Contemporary Floor Work (1 credit) – S. Lehmker
In this introductory technique class derived from Bartenieff and release – inspired training, we will be looking to imagine the floor as a mobile surface to interact with. Each class will begin with a full-bodied warm-up that utilizes elements of improvisation to engage and awaken the senses. We will progress through explorations of levels and textual dynamics that establish/re-enforce the dancers’ relationship to the floor. The class will steadily build in physicality and complexity towards more challenging floor phrases as the semester advances.

100.014 Contact Improvisation (1 credit) – C. Funn
This course is designed to allow movers from all backgrounds to engage in a physical practice that creates awareness of the self, while embarking on shared partnered experience. This class will start with the fundamental workings of Contact Improvisation (CI). With a background in martial arts, the instructor will draw from these motifs to provide platforms into shared movement works. The culmination of the work will result in a performance to share these physical conversations.

128/228/328/428 Dance Laboratory (1 credit) – A. West/S. Torijano/S. Rush/R. Garcia/
Sec. 001 – Ballet Lab, Sec. 002 – Modern Lab, Sec. 003 – Improvisation Lab, Sec. 004 – Yoga 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.
346 The Development of Music in Dance (3 credits) - C. Matijas-Mecca
The study of the musical scores will be approached through their choreography(-ies), movement vocabulary, and staging. Students will be exposed to western concert dance practices through the musical scores for which they are created.

348 Africanist Traditions (3 credits) – R. Wilson
This course examines the history and influence of African American vernacular dance and performance traditions upon American popular, concert, and commercial dance performance, beginning with black-faced minstrelsy and ending with 20th century traditions such as hip hop. It will bring forward and clear retention of Africanist culture rooted deeply in the American Aesthetic, as evidenced in the work of such major choreographers as George Balanchine, Alvin Alley, and others.

352 Body Knowledge (2 credits) – K. Whyatt
This course will offer a broad overview of areas which complement and support dance and movement training. These include: Labanotation, Laban Movement Analysis, Release Ball Work, Pilates, Alexander Technique, Ideokinesis, Bartenieff Fundamentals, and massage.

442 Screendance (3 credits) – P. Sparling/T. Sarris
Collaborations in Media introduces the hybrid fusion (also called Videodance or Dance for the Camera) of movement, camera work and editing on Final Cut Pro. A highly interdisciplinary course that attracts students from Dance, Performing Arts Technology, Art and Design, and Screen Arts and Culture, it challenges students from diverse disciplines to compose short works for the screen in a series of 5-6 assignments. The course hosts an Annual UM Dance on Camera Festival of works curated from that year's New York Dance on Camera Festival at Lincoln Center.

542 Screendance 1: Collaborations in New Media (3 credits) - P. Sparling/T. Sarris
This course introduces the fusion of movement, camera work, and editing on Final Cut Pro. An interdisciplinary course that attracts students from Dance, Performing Arts Technology, Art and Design, and Screen Arts and Cultures, it challenges students from diverse disciplines to compose short works for the screen in a series of 5-6 assignments. Informed by class screenings of student assignments, professional works and historically significant films and videos, the course develops confidence and skills in the making of screendance and criteria for evaluating this relatively new but increasingly visible art form. The course hosts an annual UM Dance on Camera Festival of works curated from that year's New York Dance on Camera Festival at Lincoln Center.

562 Reading and Writing Dance Criticism (3 credits) – A. Kane
This course focuses on writers who assess and describe dance from a variety of perspectives, for a variety of audiences, in a variety of formats. Study of major dance critics from the 19th century to the present day will also provide a springboard for students to experiment with the process of writing themselves.

601 Research in Action 4: Dance History and Theory (3 credits) – A. Kane
Prerequisite: Dance 501 and 502
This course introduces students to historical concepts, theories and methodologies, and to the major dance historians of the 19th-20th centuries. The aim is to develop a critical awareness of the competing constructions of dance history and of the interplay between history and other disciplines within and beyond dance. Students will interrogate different approaches to reading and writing our dancing past through the use of selected case studies, spanning textual, visual, oral and performative histories.
642 Screendance 2: Advanced Projects & Productions (3 credits) – P. Sparling
Building upon the editing and camera skills, and creative research acquired in 542 Screendance 1, (prerequisite), this course challenges the student to propose three projects ranging from work for the screen, work for gallery or installation, and work for integration into live performance. In collaboration with faculty advisors and chosen venue, the student will then select one proposed project for completion and final production. Students are strongly encouraged to submit work(s) to festivals and/or present finished work(s) to audiences in innovative formats.

ENSEMBLE

ENS 360, 1 cr. hr.
D. Wilson
Campus Jazz Ensemble
Non-music majors only.

Jazz ensemble for non-SMTD majors. The ensemble performs one campus concert per semester.

ENS 462, 1–2 cr. hrs.
R. Hurst
Small Jazz Ensemble
By audition.

Six to eight groups (of five or six members each) perform standard and contemporary jazz repertory. The groups perform regularly in public.

ENS 467, 1–2 cr. hrs.
M. Kirschenmann
Creative Arts Orchestra
Prerequisite: JAZZ 470 or permission of instructor.

A largely improvisation-based group that invites interaction with other performance fields such as dance, theatre, and music technology.

MUSICOLOGY

MUSICOL 405/505 (sec. 1), 3 cr. hours J. Fulcher
Debussy: His Music, Context, and Contemporaries

This course traces Debussy's life and the evolution of his work and style within his musical, cultural, political, and institutional contexts. It then compares this evolution with those of his most prominent contemporaries. The course consists of weekly lectures as well as readings and discussions. In addition to two essay and listening tests, students will be evaluated on the basis of their research presentations and participation in class discussions. Graduate students elect MUSICOL 505 (sec. 1)
MUSICOL 405/505 (sec. 2), 3 cr. hours
Music in Contemporary Japan

M. Hill

This course surveys musical practice in present-day Japan, broadly defined. The course will give students a nuanced understanding of music in Japan today by exploring diverse genres and styles, including Japanese traditional, folk, popular, and art music. In addition to teaching students to recognize and discuss stylistic features of various musical practices, the course will emphasize their historical roots and influences, and their cultural context in globalized 21st-century Japan. Students are expected to go over assigned readings in advance in order to actively participate in class discussion. Student learning will be assessed through reading-response journals, exams, a research presentation, and a final paper developed from the same topic. The primary textbook is Music in Japan by Bonnie C. Wade (required). Other readings will be made available through Canvas. Students are expected to go over assigned readings in advance in order to actively participate in class discussion. Student learning will be assessed through reading-response journals, exams, a research presentation, and a final paper developed from the same topic. This course is open to upper-level undergraduates. Graduate students enroll in MUSICOL 505 (sec. 2).

MUSICOL 406/506 (sec. 1), 3 cr. hours
Documenting Michigan's Musical Heritage in Film and Video

L. Monts

This is a project-based field and laboratory course aimed at capturing and documenting Michigan folk, ethnic, and immigrant music. Using state of the art audiovisual laboratory facilities based in the Ann and James Duderstadt Center, students will assist with the final stages of a feature video documentary on Michigan’s rich musical heritage as well as launching projects of individual interest. Working individually and in teams, students will acquire basic skills for conducting interviews, audio/video capture and editing, archiving, and learn about the ethical and practical issues associated with ethnomusicological fieldwork. Interested students from SMTD-PAT and Musicology; School of Art and Design; School of Information; and LSA Screen Arts and Culture, American Culture, Anthropology, and Communications are encouraged to enroll. Graduate students enroll in MUSICOL 506 (sec. 1).

MUSICOL 406 (sec. 2), 3 cr. hours
Contemporary Film Music

L. Weinberg

Though ostensibly a visual medium, motion pictures might more accurately be called sound pictures. Film soundtracks feature dialogue, sound effects, and music that fulfill practical storytelling roles, and that combine with imagery and narrative to create powerful emotional resonance in viewers. This course explores how music has transformed feature films of the contemporary era, from the eerie postmodern soundscape of 2001: A Space Odyssey to the epic orchestral scores of recent superhero franchise reboots. Course activities include weekly film viewings and reading assignments set against lecture/discussions offering a topical survey of developments in film scoring as both a technical practice and an art over the last half century. Graded assignments will include short weekly responses, a midterm exam, and a final project in which students will score a film clip using original or pre-existing music of their choice. This course is open to upper-level undergraduates.
MUSICOL 407/507 (sec. 2), 3 cr. hours  
American Experimental Music  
L. Weinberg

What do we mean when we call a composer or his/her music “experimental”? This course tackles the question from several angles: historical, political, philosophical, and analytical. We will focus primarily on music produced in the United States during the twentieth and twenty-first centuries, tracking a number of composers, collectives, and movements chronologically and geographically, and especially homing in on musical developments in New York and California during the socially and politically tumultuous 1960s and 1970s. Along the way, we will encounter many kinds of experimentalism, including: the creation of new instruments, the exploitation of novel recording technology, and radical reassessments of taken-for-granted Western musical parameters and concert culture. We will also discuss the ways in which experimentalists have destabilized the boundaries between popular, jazz, and “classical” music, and challenged accepted distinctions between music, noise, and silence.

Students are expected to complete regular reading and listening assignments, as well as short weekly responses that will facilitate discussion. Student performance will be evaluated on the basis of participation, a midterm project, and a final project involving an essay, presentation, and performance of an experimental piece of each student’s choice. Graduate students elect MUSICOL 507 (sec. 2).

MUSICOL 408/508, (sec. 1) 3 cr. hours  
Chinese Music: Hands-on Studies  
J. Lam

This is an experimental and hands-on course on Chinese music and culture for students with no prior experience with China. In the first 4 weeks, students will read general histories and theories of Chinese music and culture. In the next 8 weeks, students not only will study, in detail, four selected masterpieces of kunqu (Chinese classical opera) scenes, but also will learn basic skills in kunqu acting, dancing, singing, and playing of musical instruments from visiting Chinese artists. In the last 3 weeks of the term, students will work with the course instructor and visiting artists to develop their creative and individualized presentations (5 minutes of performance time) of Chinese music-drama-opera. The course will conclude with a presentation of students’ lecture-demonstration of their papers and/or creative dances/operas. Graduate students elect MUSICOL 508 (sec. 1).

MUSICOL 408/508 (sec. 2), 3 cr. hours  
Sacred Music in Sixteenth-Century Venice: Willaert, Merulo, and the Gabrieli  
S. Mengozzi

While music history typically celebrates genius composers and virtuoso performers, in fact, all Venetian musical culture in the sixteenth century was inextricably linked to the civic and political culture of the city and highlighted some of its paradoxes. The vibrant cosmopolitanism of the “most serene republic” coexisted with a strong sense of civic identity, just as its flourishing tradition of sacred music, despite conforming to Catholic practice, coincided with a period of difficult relationships with papal Rome. Students taking this course will have an opportunity to explore the genres, forms, styles, and performance practices of Venetian sacred music in the context of such complex cultural dynamics. We
will pay special attention to the role of instrumental music (particularly organ and wind bands) toward shaping the unique “color” of Venetian sacred music, particularly at St. Mark, but also within the local confraternities. Active performances of the works analyzed in class will be promoted; a course pack with the scores of those works will be available for purchase at the beginning of the semester. The course is open to seniors and graduate students. Successful completion of MUSICOL 478/578 (Renaissance Music) is desirable, but not required. Graduate students elect MUSICOL 508 (sec. 2).

**MUSICOL 414/514, 3 cr. hours**

**19th- and 20th-century Opera**

G. Cruz

A history of opera after 1800, addressing the centrality of the art form to western modernity. The course centers on the study of a selected repertory, exploring the ways in which operatic music and song function as significant mediums for the articulation of subjectivity, gender, and political identity, as well as history, memory, morality, truth, myth, music itself, and the value of art. Lectures are complemented with seminar-style classes in which the students are invited to contribute to the discussion. Seminars provide students with the opportunity to work on their listening and analytical skills and to reflect collectively on assigned readings. Graduate students elect MUSICOL 514.

**MUSICOL 417/517, 3 cr. hours**

**History of Jazz**

J. Borders

This lecture / discussion course surveys the history of Jazz music from its roots to the present, covering a broad range of styles. Particular attention will be paid to pivotal figures. Representative audio and audio-visual recordings will be analyzed, discussed, and connected to related trends in music and the broader culture. Contexts and practices of performance and recording will also be examined. Outside class, students should expect to attend live Jazz performances (when possible), listen to recordings, read and write about the artists and their approaches. The course’s main objectives are to increase students’ appreciation, understanding, and enjoyment of Jazz music; identify key developments in Jazz history; sharpen listening skills; and develop useful approaches to analyzing, discussing, and writing about the music and its place in history and culture. Students enrolling in the course should expect regular reading and music-listening assignments, periodic quizzes, brief in-class and online writing assignments, midterm and final examinations, and two papers. Graduate students elect MUSICOL 517.

**MUSICOL 507 (sec. 1), 3 cr. hours**

**Music and Mobility: Global Diasporas**

M. Ho

This course seeks to challenge the boundaries of the modern nation-state to chart a musical map of the world that reflects the movements of human beings across the globe. Much of the contemporary world is constituted of diasporic societies. Global trade, slavery, imperialism, colonialism, wars, and the search for better lives have forcibly moved people as well as driven others to move voluntarily. We wish to understand how migrants, both old and recent diasporic peoples, have engaged creatively, through music, with their surroundings to make new selves and new lives; wherever they have found themselves. Outstanding examples will be chosen from the African, Arab, Asian, Jewish, and European,
diasporas worldwide. At the same time, we will read on world history continuously throughout the semester, to understand the human connections that have gone into the making of the modern world—socially, politically, economically, and culturally. This course aims to further our understanding of the ways in which human beings survive and evolve by creating and consuming new musical and aesthetic worlds for themselves—how they make sense and create place through sound.

Course assignments will include three discussion and response papers based on the readings, and a final exploration, paper, or performance. This final project may consider a people and a music that are personally relevant for you, or examine another diasporic society and its music that you find particularly engaging. Graduate students only.

**MUSICOL 605, 3 cr. hours**

C. Castro

Special Course: Contemporary Issues in Ethnomusicology: Pedagogy and Research

This seminar combines the reading of scholarly monographs and articles from the last ten years in ethnomusicology with discussions about the field that range from theoretical to pedagogical concerns. The course is directed at doctoral students with a serious interest in ethnomusicology (including specialists and those from other disciplines) and involves copious reading, analytical discussions, class presentations, and a final paper. Graduate students only

**MUSICOL 645, 3 cr. hours**

S. Whiting

Studies in Late Classic and Early 19th-Century Styles: Beethoven's String Quartets

This seminar on Beethoven’s string quartets will treat issues of compositional genesis, analysis, cultural context and reception (e.g., private vs. public), bundle-coherence in *opera* 18 and 59, and relations to works in other genres (especially theatrical genres). Students will be expected to read extensively in the relevant literature, to give three seminar reports, and to expand one of the reports into a final project. Graduate students only. *Permission of instructor required.*

**MUSICOL 647 (sec. 1), 3 cr. hours**

J. Fulcher

Studies in 20th-Century Music: Music under Totalitarian and Authoritarian Regimes

This seminar begins with a general examination of the theoretical texts concerning culture under totalitarian and authoritarian regimes, and considers their goals and tactics. It then proceeds to examine the most prominent examples in the 20th century, concentrating on Europe but also considering other relevant regimes. There will be weekly class discussions of the assigned reading as well as regular research reports by seminar members. Students will be evaluated on the basis of their reports (4 or 5 each during the semester), their class participation, and their final research papers. There will be weekly discussions, readings, and reports, in addition to a final term paper. Graduate students only.
This graduate seminar will consider the amplified guitar from a variety of perspectives. As a group and at the beginning of the term, members will cover fundamental historical and technical topics, including the instrument’s history beginning with the era of acoustic recording, through the invention and commercial production of the electromagnetic pickup and amplifiers, up to today’s designs; instrument manufacture, marketing, and sales; analog and digital processing and the myriad ways electric guitar signals are reshaped and augmented (electric guitarists will be encouraged to discuss their gear, solid-state and/or tube amplification provided in the classroom); key recordings, recordists, styles, and approaches; guitarists on television and in film. As the term continues, the seminar will focus on the cultural meaning of the amplified guitar, its music and players. Seminar members will be encouraged to develop innovative topics and approaches, and conduct original research. Subjects of exploration are impossible to anticipate, but might touch on matters of virtuosity, affect, fandom, virtual learning (YouTube and online tutorials), the amplified guitar in global contexts, the material culture or iconography of the electric guitar.

Students will be expected to make regular and useful contributions to the work of the seminar and undertake original, interdisciplinary research. They may anticipate substantial reading, music-listening, and viewing assignments; two oral presentations and two papers (approx. 20 pp. each) due at midterm and the end of the semester. Should a waiting list form, the instructor reserves the right to determine admissibility. Graduate students only.

**MUSIC EDUCATION**

MUSED 470/570, 2 cr. hrs.  
C. Conway

**Teaching Private Lessons to Middle and High School Students**

Teaching Private Lessons to Middle and High School Students is designed for music performance students who are preparing to teach private instrument and voice lessons to middle school and high school students. Topics include: child and adolescent development, musical development, movement, rhythm and rhythmic notation, aural skills and tonal notation, creative musicianship, musical sensitivity, preparing students for solo and ensemble, and logistics of private studio teaching.

MUSED 501, 3 cr. hrs.  
M. McCarthy

**Psychology of Music Teaching and Learning**

Psychology of Music Teaching and Learning addresses topics related to music and human consciousness and behavior, drawing on perspectives from music cognition, perception, psychometrics and related studies. The course is designed to introduce students to the field of psychology of music and music teaching and learning, and to identify developmental, social, cognitive and cultural constructs underlying music practices and cultures. Emphasis is placed on expanding and deepening perspectives—through critical readings from a variety of disciplines, seminar discussions, written reflections on selected topics and an in-depth study of a topic.
MUSIC PERFORMANCE

MUS PERF 412 - two sections: M/W 8:30-9:30 and T/Th 9:00-10:00
Yoga for Performers
R. Swedberg
1 Credit hour
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, (Monday and Wednesday 8:30-9:30 a.m. OR Tuesday
and Thursday 9:00-10:00 a.m.) 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

MUSIC THEORY

THEORY 440/540-Modal Counterpoint, 3cr. hrs. P. Schoenfeld

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’ (16th-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 537, 3 cr. hrs.  
Á. Heneghan

Proseminar in the Analysis of Music

Analysis of pieces chosen from tonal and post-tonal repertoires. Rather than being bound by one specific methodology, we will take a variety of approaches, paying special attention to the question of form—the manifold ways in which music can be organized. Exploring the relationship between listening and analysis, we will consider how what we hear can inform our analytical decisions, and vice versa, how analysis can enhance the listening experience. By examining a range of works, in different styles and for different forces, we will acquire tools to analyze as well as to think critically about the analytical enterprise. Possible repertoire may include Bach’s Inventions, Mozart’s String Quartets, Beethoven’s Piano Sonatas, Schubert’s Symphonies, Brahms’s Intermezzi, Schoenberg’s vocal music, Webern’s String Quartets, or Stravinsky’s instrumental music.

THEORY 460/560, sec. 001, 3 cr. hrs.  
P. Hall

Special Course: Music in Political Film
Prerequisites: THEORY 240 and 250

How does music affect our perception of political film? How does music manipulate our feelings for or against the subject matter? In this course we will survey some of the major films in this genre, beginning with Battle of the Somme (1916), and ending with Songs of War (2012), and more recent films. In addition to readings on the political/historical topic, we will learn basic terminology and analytical techniques for film music. Graduate students elect 560.

THEORY 460/560, sec. 003, 3 cr. hrs.  
M. Guck

Tonal Harmony as an Expressive Resource

Tonal harmony often tends to be associated with Roman numeral analysis and with musical structure or syntax. However, choices of chords, harmonic rhythm, and the order in which chord follows chord are important to the expressive effects of musical works. Schumann’s decisions about harmony in, for example, Dichterliebe sometimes help to suggest that the singer is deluded, and Brahms chooses particular chords, or indirect, odd progressions, in order to create atmospheres.

We will explore the ways in which harmony is expressive, beginning with vocal literature and moving to instrumental pieces. Work will center on listening and analysis that is designed to help in understanding harmony’s role in relation to expressive and dramatic purpose.

Class discussion is of central importance. It will be based on assigned analysis and reading. Writing assignments will include short analytical texts and brief summaries of readings. These are in preparation for a final paper to be developed over the course of the term.
Theory 460/560, 3.cr.hrs.  
Special Course: Advanced Harmony  

Prof. Satyendra

This course surveys tonal and post-tonal harmonic topics: irregular resolutions, suspended tonality, dissonant "tonics," chord regions, transformational tonality, motivic harmony, harmonic fluctuation, voice-leading routines, chord networks, source harmonies, generated harmony, group actions, harmonic systems, compositional designs, cross-domain applications. Written work will consist of composition and analysis exercises culminating in a final project.

PIANO

PIANOLP 590, The Piano Sonata, 3 credit hours – M. Bengston
A chronological survey of the piano sonata from early keyboard sonatas of Domenico Scarlatti to the present day. The course will examine many representative works of the major composers of piano sonatas drawn from the Baroque through the present day, while continually discussing theoretical and historical issues related to the music. The primary objective is to increase both knowledge and understanding of repertoire. The course will include student presentations on works of their choice.

FPIANO 527, Fortepiano Instruction. 2-4 credit hours – M. Bengston
Private instruction in fortepiano, in repertoire to include JS Bach, CPE Bach, Haydn, Mozart, Beethoven and Schubert, for students with some piano experience. With instructor's permission.

PERFORMING ARTS TECHNOLOGY

PAT 205/ 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. Examined music includes games/series: Space Invaders, Pac-Man, Punch Out, Super Mario Bros, Final Fantasy, The Legend of Zelda, Myst, Diablo, BioShock, Red Dead Redemption, Farmville, Angry Birds, DDR, Guitar Hero, LA Noire, Kingdom Hearts, and many others, as well as game music of class choice. This course is designed for non-music majors, thus: the ability to read standard music notation is neither required nor advantageous. 4-5 pm Tues/Thurs. Central Campus: UMMA Auditorium. 2 credits. For more information contact Matthew Thompson: mattthom@umich.edu
PAT 412, 1–2 cr. hrs.
S. Rush
Digital Music Ensemble

Digital Music Ensemble (DME) is a technology-based interdisciplinary performance troupe that collaborates in the creation and performance of new works of art or performs historically innovative works. DME uses methods of open-ended critical inquiry to challenge meaning in the creation, realization and performance of art. The fall semester is usually focused on readings concerning the Labyrinth tradition in many cultures, culminating in the recurring work “Gypsy Pond Music,” a sonic, site-specific installation involving sculpture and algorithmic computer music. Graduate students elect PAT 513.

PAT 501, 3 cr. hrs.
J. Edwards/P. Dooley
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 522, 3 cr. hrs.
J. Corey
Technical Ear Training and Critical Listening
Prerequisite: permission of instructor.

This course is an introduction to the concept of translating between timbres and frequency resonances produced by parametric equalization. Students learn to aurally identify different timbres through their corresponding spectral envelopes. Critical listening exercises will also be explored with a focus on dynamics processing, spatial characteristics, spectral balance, and recording, mixing, and production techniques.

PAT 542, 3 cr. hrs.
A. Kirshner
Practicum in Music and Sound for Film
Prerequisites: PAT 331, SAC 290, SAC 400, music composition, or permission of instructor.

Students work on original film and animation projects, in roles such as composers, sound designers, dialog editors, mix engineers, or production audio crew on advanced student productions. Class sessions include script analysis, screenings, discussion of readings, and in-class critiques of works-in-progress. The emphasis is on developing an awareness of the multiple ways that music and sound can interact with the moving image to
create meaning. While this is an advanced course that assumes a familiarity with computers and audio production tools, it does include some direct instruction in relevant techniques such as syncing to picture, spotting music, dialog editing, and on-set recording.

**PAT 472/572 and ARTS ADMIN 472/572**  
**R. Swedberg**  
**Business of Music**  
**3 Credit hours**

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 3:10-4:30) in Stamps auditorium in the Walgreen Center. 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.

**PAT 512**  
**Interdisciplinary Collaboration I / Student Partnerships in Technology and Performing Arts**  
**3 Credit hours**  
**Leith Campbell**  
**Prerequisites: none**

To be a 21st-century performing artist inevitably requires engagement with technology; digital technologies have become integral at every level and stage of artmaking—creation, production, documentation, and distribution. This project-based course will provide performing artists and technologists with the opportunity to engage meaningfully with media technologies through the collaborative creation of a substantial piece of the work. Performing artists of any discipline (including instrumental and vocal musicians, dancers, actors, composers, directors, designers) will team up with Performing Arts Technology students and work on semester-long projects at the intersection of technology and the arts. Projects are devised by each student team, and may include performances with digitally-augmented instruments, music videos, album recordings, interactive dance systems, performances of electronic music repertoire, artist websites, mobile apps, and more. Weekly meetings are workshop-style forums for peer feedback and consultation with faculty. Projects will be presented in a public showcase at the end of the semester.
PAT 532  
**Contemporary Practices in Studio Production II**  
3 Credit Hours  
Eric Morgeson  
**Prerequisite: PAT 531**

This course focuses on the development of the producer's role as techno-artistic interpreter and creative collaborator. Critical listening and discussion investigate the evolution from the "illusion of reality" aesthetic to the "reality of illusion" point of view. Producers studied include Gaisberg, Spector, Martin, Eno, Reznor and Dr. Dre. Students sharpen their creative, technical, and production skills through the realization of complex recordings.

PAT 555, 1–3 cr. hrs.  
M. Gurevich  
**Electronic Chamber Music**  
**Prerequisite: Permission of instructor.**

Small ensembles of musicians are formed to create and perform contemporary chamber music. Various approaches to composition and group collaboration are explored through the integration of various categories of instruments including acoustic, electronic, electro-acoustic hybrids, performance controllers, and computers.

PAT 561  
**Performance Systems**  
3 Credit hours  
John Granzow  
**Prerequisite: Permission of instructor**

This course explores contemporary technologies that support musical performance. Topics include the goals of technology-enhanced performance, instrument interfacing, system design, programmable systems, and sound reinforcement design for playback of electronic and acoustic ensembles. Students create original compositions using performance systems that they have designed and build and direct performances that use these systems.

PAT 598 sec. 003, 3 cr. hrs.  
J. Edwards  
**Special Topics: Introduction to Music Technology**

The course will provide a basic introduction to audio and video recording, notation software, and website design, with a goal of developing online an online presence to facilitate entrepreneurship for artists.
Inside the Music & Video Technology Industry explores how leading audio and music technology companies, such as Pandora, Adobe, Smule, Dolby, iZotope, Line 6, and Avid, bring products from idea to market. We examine best practices, roles, day-to-day responsibilities, desired skillsets, and department/team function. This online seminar is intended for all students considering full-time positions or internships in the music, audio, and video tech industry. No prior engineering background required. Topics include: software development in large organizations, UX/UI design, marketing, hardware development, product management, advanced technology and research, project management, sales, data and analytics, executive teams, and operations (HR, IP/patents). Online lectures available. Class will meet twice during 8 weeks. Online office hours include discussion and meetings with leading industry professionals.

In partnership with dozens of companies and industry mentors, we are breaking down how some of the greatest products were made, how these companies operate, and the roles and skills involved. Join us on this adventure - meet and interact with the leading companies in the music industry.

Dialogue of the Senses
3 Credit hours
Sile O'Modhrain
Prerequisite: Permission of instructor

In this course, we will take time out to consider our senses, the mechanisms by which we gather information about the world around us. The course's objective is to heighten our awareness of how we interact with our environment and, by so doing, to cause us to re-think how we interact with the computational media we create.

Digital Fabrication for Acoustics
3 Credit hours
John Granzow
Prerequisite: Permission of instructor

This course explores digital fabrication applied to acoustics and instrument design. Students learn 3D printing and laser cutting, conduct sound-based experiments with materials, and design custom musical objects. Acoustic principles are applied in computer-aided design and verified through simulation and making. Readings in musical acoustics, contemporary organology and critical making support class discussion and critique.