



Southern Methodist University

Meadows School of the Arts, Division of Music

MUTH 1129 (001), Musicianship I, Fall 2016

Mondays and Fridays, 8:00 – 8:50 a.m., OFAC 2030

Grading Options: Letter (+/-) only; Pass/Fail is not available for this course

Instructor: Michael Lively, Ph.D.

Office location: OFAC B076

Open office hours: MWF 10:00 – 11:00 a.m., T Th 11:00 a.m. – 12:00 p.m.

Email: mtlively@smu.edu

*My sincere desire is for every one of my students to succeed – otherwise, I wouldn't be here!
Please contact me immediately with any concerns, circumstances, or issues that may impede your success.*

I. RATIONALE

This course is designed to develop basic musicianship skills, including the ability to hear and sing music notation and to notate heard music. These skills will be developed in terms of pitch, rhythm, and harmony via sight singing and dictation. Improving these fundamental skills will increase the likelihood of student success throughout the music curriculum and in later professional life.

II. COURSE AIMS AND LEARNING OUTCOMES

By the end of this course, each student should be able to:

- **Define** theoretical terms related to aural skills as discussed in class (solfege, etc.)
- **Classify** heard musical elements theoretically (e.g. major scale vs. minor, etc.)
- **Modify** a given element intelligently, e.g. hearing a major triad and singing a minor one
- **Analyze** a piece's rhythm and pitch content to convert it to notation (dictation)
- **Perform** a short piece at sight using solfege syllables
- **Evaluate** the dictations of others according to the style and terminology covered in class

These learning outcomes are based on Bloom's Taxonomy: Knowledge (define, repeat), Comprehension (classify, convert), Application (demonstrate, modify, arrange), Analysis (infer, estimate), Synthesis (create, design), Evaluation (critique, justify, discriminate).

III. COURSE DESCRIPTION

- Beginning studies in solfeggio, melodic and harmonic dictation. Must be taken in sequence.
- **Corequisite:** MUTH 1229. Required of all majors. **You should also be enrolled in MUTH 1229 at this time. See me if you are not.**
- This course will focus on dictation and sight-singing using diatonic melodies derived from the tonic and dominant in major and minor keys. Rhythms will utilize beat units and beat divisions in both simple and compound meters, with an introduction to tuplets.

IV. COURSE REQUIREMENTS, EXPECTATIONS, AND POLICIES AND POLICIES

Attendance and Participation Policy

- Prompt attendance is vital. Absences and tardiness will affect your grade as follows:
 - Attendance will be taken at each class meeting.
 - Each unexcused absence will result in approximately a one percent reduction in your grade for the course.
 - Being late for class will result in a lower grade for "participation." For an absence to be excused you must

notify the instructor in writing prior to the date of the excused absence. Oversleeping, family reunion trips, vacations, etc. will not be considered as excused absences.

- Make-up work:

It is the student's responsibility to obtain handouts, notes, and assignments for all classes missed. Consult the course emails or the Canvas page for more information.

Late homework must be turned in **within one calendar week** of the absence. Otherwise, a zero will be recorded in the gradebook.

- Absences on exam days:

Missing an exam is a serious issue. Exams missed due to *planned, excused* absences (including extracurricular activities and religious observance) must be made-up **before** the exam date.

Other *excused* absences on test days will be considered on a case by case basis. Late exams must be taken **within one calendar week** of the absence. **In all cases, exams that are not taken will result in a zero (0) for that exam grade.**

Regarding the final examination: The final examination day and time are established by the university and cannot be changed. Please plan accordingly. **Make-ups will not be offered after the final exam date. In all cases, a missed final exam will result in a zero (0) being recorded for the final exam.**

Course Materials

Robert W. Ottman, *Music for Sight Singing* (9th edition)

Michael Lively, *Keyboard Musicianship* (PDF file)

Music paper (available in the first course email and the Canvas page), pencils and erasers

Activities, Assignments, and Grading Policy

Grading Policy

You will be graded on a one-thousand-point scale based upon the following aspects of your work in this class:

Dictation Quizzes (10 x 30)	300 points
Sight Singing Exam #1	50 points
Sight Singing Exam #2	100 points
Sight Singing Exam #3	50 points
Final Exam (Sight Singing)	100 points
Keyboard Exam #1	50 points
Keyboard Exam #2	100 points
Keyboard Exam #3	50 points
Final Exam (Keyboard)	100 points
Attendance and Participation	100 points
Total	1,000 points

Ten weekly quizzes will be given in class during the semester. "Make-up" quizzes will not be scheduled later than one week after the original date of the quiz.

Grade	A	A-	B+	B	B-	C+	C	C-	D+	D	D-	F
Range	920-1,000	900-919	870-899	830-869	800-829	770-799	730-769	700-729	670-699	630-669	600-629	0-599
GPA points	4.0	3.7	3.3	3.0	2.7	2.3	2.0	1.7	1.3	1.0	0.7	0.0

Academic Honesty and Misconduct: You are bound by the Honor Code and the SMU Student Code of Conduct. For complete details, see: http://smu.edu/studentlife/studenthandbook/PCL_05_HC.asp and http://smu.edu/studentlife/studenthandbook/PCL_03_Conduct_Code.asp

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Excused Absences for University Extracurricular Activities: Students participating in an officially sanctioned, scheduled University extracurricular activity will be given the opportunity to make up class assignments or other graded assignments missed as a result of their participation. It is the responsibility of the student to make arrangements with the instructor prior to any missed scheduled examination or other missed assignment for making up the work. (University Undergraduate Catalogue)

V. PRELIMINARY SCHEDULE OF CLASSES, EVENTS AND ASSIGNMENTS

Major Course Assignments and Examinations:

Exam #1- September 16
Exam #2- October 14
Exam #3- November 11
Final Exam- Tuesday, December 13, 8:00 am - 11:00 am

Calendar of Classes, Sessions, Activities, Readings, Examinations & Assignments:

COURSE CALENDAR			
Week	Date	Topic	Evaluation
1	8-22 8-26	Scale Identification	Quiz #1
2	8-29 9-2	Interval Identification	Quiz #2
3	9-9	Root-Position Triads	Quiz #3
4	9-12 9-16	Sight Singing: Scales, Intervals, and Triads Keyboard: Play Any Written Pitch; Major and Minor Scales	Exam #1 (9-16)
5	9-19 9-23	Melodic Dictation (Major and Minor Scales)	Quiz #4
6	9-26 9-30	Melodic Dictation (Leaps within the Tonic Triad)	Quiz #5
7	10-3 10-7	Melodic Dictation (Leaps within the Tonic and Dominant Triads)	Quiz #6
8	10-14	Sight Singing: Speaking and Conducting Rhythms; Singing	Exam #2: (10-14)

		Melodies (Leaps within the Tonic and Dominant Triads) Keyboard: Intervals; Root-Position Triads	
9	10-17 10-21	Harmonic Dictation (Tonic and Dominant)	Quiz #7
10	10-24 10-28	Harmonic Dictation (Tonic and Dominant Inversions)	Quiz #8
11	10-31 11-4	Harmonic Dictation (Tonic, Dominant, and Subdominant)	Quiz #9
12	11-7 11-11	Sight Singing: Arpeggios (Tonic, Dominant, and Subdominant Triads) Keyboard: Melodic Transposition and Melodic Harmonization	Exam #3 (11-11)
13	11-14 11-18	Identification of Cadences	Quiz #10
14	11-21	Sight Singing: Ensemble Texture Keyboard: Piano-to-Piano Dictation	N/A
15	11-28 12-2	Sight Singing: Improvised Melodies Keyboard: Play-and-Sing	N/A
16	12-5	Keyboard: Hymns (Hands Separately)	N/A

Final Exam- Tuesday, December 13, 8:00 am - 11:00 am

This syllabus is subject to change. Changes will be announced in class and posted on the Canvas page.



Southern Methodist University

Meadows School of the Arts, Division of Music

MUTH 2129 (002), Musicianship III, Fall 2016

Mondays and Fridays, 9:00 – 9:50 a.m., OFAC 2030

Grading Options: Letter (+/-) only; Pass/Fail is not available for this course

Instructor: Michael Lively, Ph.D.

Office location: OFAC B076

Open office hours: MWF, 10:00 – 11:00 a.m., T Th 11:00 a.m. – 12:00 p.m.

Email: mtlively@smu.edu

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I. RATIONALE

This course is designed to develop basic musicianship skills, including the ability to hear and sing music notation and to notate heard music. These skills will be developed in terms of pitch, rhythm, and harmony via sight singing and dictation. Improving these fundamental skills will increase the likelihood of student success throughout the music curriculum and in later professional life.

II. COURSE AIMS AND LEARNING OUTCOMES

By the end of this course, each student should be able to:

- **Define** theoretical terms related to aural skills as discussed in class (solfege, secondary functions, etc.)
- **Classify** heard musical elements theoretically (e.g. modal mixture, etc.)
- **Modify** a given element intelligently, e.g. hearing a melody and adding chromatic inflections
- **Analyze** a piece's rhythm and pitch content to convert it to notation (dictation), with some chromatic harmony
- **Perform** a short piece (including chromatic pitches) at sight using solfege syllables
- **Evaluate** the performances of others according to the style and terminology covered in class

These learning outcomes are based on Bloom's Taxonomy: Knowledge (define, repeat), Comprehension (classify, convert), Application (demonstrate, modify, arrange), Analysis (infer, estimate), Synthesis (create, design), Evaluation (critique, justify, discriminate).

Specifically, this course fulfills the departmentally-determined outcomes listed below:

1. Speak (using a neutral syllable or rhythmic solfege) and conduct rhythmic patterns (with preparation and at sight) that exhibit increased syncopation and more complex divided-beat patterns.
2. Sing in arpeggiated form using note names and a neutral syllable all types of seventh chords in root position (inversions at instructor's discretion). (Play all types of seventh chords on the primary instrument.)
3. Sing (with preparation and at sight) using movable solfege, note names, or a neutral syllable melodies in treble, bass, alto, and tenor clefs using chromatic pitches (as embellishments and implications of chromatic chords) and modulation to closely-related keys.
4. Sing (with preparation and at sight) short nontonal interval drills and melodies.
5. Sing in arpeggiated form (using movable solfege, note names, or a neutral syllable) harmonic progressions containing borrowed chords, secondary function chords, Neapolitan, and augmented-sixth chords. (Play similar progressions on the primary instrument.)
6. Sing an appropriate part in ensemble textures of two, three, and four voices.

7. Sing improvised short melodies (with the characteristics stated in #2) with and without a simple chordal accompaniment. (Improvise similar melodies on the primary instrument.)
8. Identify all types of seventh chords in root position and the most common inversions.
9. Notate melodies in treble and bass clefs (alto and tenor clefs at instructor's discretion) using chromatic pitches (as embellishments and implications of chromatic chords) and modulation to closely-related keys. (Play similar dictated melodies on the primary instrument.)
10. Notate short nontonal melodies. (Play similar dictated melodies on the primary instrument.)
11. Notate bass/soprano lines and chord symbols of harmonic progressions using borrowed chords, secondary function chords, Neapolitan, and augmented-sixth chords.
12. Play (on the piano) all types of triads and seventh chords in any inversion.
13. Play progressions (on the piano) including modulations and chromatic chord types (specific vocabulary at instructor's discretion).
14. Play two or three lines on the piano while singing another.
15. Play a melody and harmonize with appropriate chords and standard keyboard voicing.
16. Begin reading lead-sheet style chord notation.
17. Transposition exercises at the piano.

III. COURSE DESCRIPTION

- Continuation of Musicianship I and II. Solfeggio, melodic and harmonic dictation employing chromaticism, 20th-century materials. Must be taken in sequence.
- Prerequisites: MUTH 1130, 1230
- Corequisite: MUTH 2229. Required of all majors. **You should also be enrolled in MUTH 2229 at this time. See me if you are not.**
- This course will focus on dictation and sight-singing using diatonic melodies as well as secondary functions and modulations to closely related keys. Rhythms will utilize beat units and beat divisions in both simple and compound meters, as well as triplets and syncopation.

IV. COURSE REQUIREMENTS, EXPECTATIONS, AND POLICIES AND POLICIES

Attendance and Participation Policy

- Prompt attendance is vital. Absences and tardiness will affect your grade as follows:
Attendance will be taken at each class meeting.
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- Make-up work:
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Late homework must be turned in **within one calendar week** of the absence. Otherwise, a zero will be recorded in the gradebook.
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Course Materials

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- Music paper (available in the first course email and the Canvas page), pencils and erasers

Activities, Assignments, and Grading Policy**Grading Policy**

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Dictation Quizzes (10 x 30)	300 points
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Sight Singing Exam #2	100 points
Sight Singing Exam #3	50 points
Final Exam (Sight Singing)	100 points
Keyboard Exam #1	50 points
Keyboard Exam #2	100 points
Keyboard Exam #3	50 points
Final Exam (Keyboard)	100 points
Attendance and Participation	100 points
Total	1,000 points

Ten weekly quizzes will be given in class during the semester. "Make-up" quizzes will not be scheduled later than one week after the original date of the quiz.

Grade	A	A-	B+	B	B-	C+	C	C-	D+	D	D-	F
Range	920-1,000	900-919	870-899	830-869	800-829	770-799	730-769	700-729	670-699	630-669	600-629	0-599
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Excused Absences for University Extracurricular Activities: Students participating in an officially sanctioned, scheduled University extracurricular activity will be given the opportunity to make up class assignments or other graded assignments missed as a result of their participation. It is the responsibility of the student to make arrangements with the instructor prior to any missed scheduled examination or other missed assignment for making up the work. (University Undergraduate Catalogue)

V. PRELIMINARY SCHEDULE OF CLASSES, EVENTS AND ASSIGNMENTS

Major Course Assignments and Examinations:

Exam #1- September 16 Exam #2- October 14 Exam #3- November 11 Final Exam- Saturday, December 10, 8:00 am - 11:00 am

Calendar of Classes, Sessions, Activities, Readings, Examinations & Assignments:

COURSE CALENDAR			
Week	Date	Topic	Evaluation
1	8-22 8-26	Triad Identification	Quiz #1
2	8-29 9-2	Interval Identification	Quiz #2
3	9-9	Identification of Seventh Chords	Quiz #3
4	9-12 9-16	Sight Singing: Scales, Intervals, and Seventh Chords Keyboard: Triads and Seventh Chords	Exam #1 (9-16)
5	9-19 9-23	Melodic Dictation (Major and Minor Keys)	Quiz #4
6	9-26 9-30	Melodic Dictation (Implied Chromatic Harmonies)	Quiz #5
7	10-3 10-7	Melodic Dictation (Modulation to Closely Related Keys)	Quiz #6
8	10-14	Sight Singing: Speaking and Conducting Rhythms; Singing Melodies (Implication of Chromatic Harmonies and Modulation to Closely Related Keys) Keyboard: Intervals; Root- Position Triads	Exam #2: (10-14)
9	10-17 10-21	Harmonic Dictation (Modal Mixture)	Quiz #7
10	10-24 10-28	Harmonic Dictation (Secondary Functions)	Quiz #8
11	10-31 11-4	Harmonic Dictation (Neapolitan and Augmented Sixth Chords)	Quiz #9
12	11-7 11-11	Sight Singing: Arpeggios (Modal Mixture, Secondary Functions,	Exam #3 (11-11)

		Neapolitan and Augmented Sixth Chords) Keyboard: Melodic Transposition and Melodic Harmonization	
13	11-14 11-18	Melodic Dictation (Non-Tonal Melodies)	Quiz #10
14	11-21	Sight Singing: Ensemble Texture Keyboard: Piano-to-Piano Dictation	N/A
15	11-28 12-2	Sight Singing: Improvised Melodies Keyboard: Play-and-Sing	N/A
16	12-5	Keyboard: Playing from a Lead-Sheet	N/A

Final Exam- Saturday, December 10, 8:00 am - 11:00 am

This syllabus is subject to change. Changes will be announced in class and posted on the Canvas page.



Southern Methodist University

Meadows School of the Arts, Division of Music

MUTH 2229 (002), Music Theory III, Fall 2016

Tuesdays and Thursdays, 9:30 – 10:50 a.m., OFAC 2030

Grading Options: Letter (+/-) only; Pass/Fail is not available for this course

Instructor: Michael Lively, Ph.D.

Office location: OFAC B076

Open office hours: MWF, 10:00 – 11:00 a.m., T Th 11:00 a.m. – 12:00 p.m.

Email: mtlively@smu.edu

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I. RATIONALE

This course is designed to develop competency in music theory, including terms, symbols, practices, and conventions of Western music. The conceptual focus of the course is on harmonic theory (especially chromatic harmony) normative to the late Baroque Period, the Classical Period, and the Nineteenth Century. This study is required to facilitate performance as well as theoretical understanding and provide practical application of such knowledge to the scholarship, performance, and pedagogy of music.

II. COURSE AIMS AND LEARNING OUTCOMES

By the end of this course, each student should be able to:

- Define theoretical terms related to chromatic music as discussed in class
- Classify elements and structures in a given piece of music using appropriate terminology
- Modify a given element intelligently, e.g. changing a Fr+6 to a Ger+6.
- Analyze a piece of music globally on a level appropriate to the student's theoretical expertise
- Create a short musical example demonstrating an understanding of theoretical concepts covered in this class
- Evaluate the music of others according to the style and terminology covered in class

These learning outcomes are based on Bloom's Taxonomy: Knowledge (define, repeat), Comprehension (classify, convert), Application (demonstrate, modify, arrange), Analysis (infer, estimate), Synthesis (create, design), Evaluation (critique, justify, discriminate).

Specifically, this course fulfills the departmentally-determined outcomes listed below:

1. Identify and notate standard chromatic chord types such as borrowed, secondary function, Neapolitan, and augmented-sixth chords.
2. Demonstrate the use of chromatic chords in harmonic progressions using correct voice leading.
3. Analyze music containing chromatic chords and modulatory techniques.
4. Identify and notate standard forms of ninth, eleventh, and thirteenth chords.
5. Use extended tertian chords in harmonic progressions demonstrating correct voice leading.
6. define and identify compound ternary, rondo, and sonata forms.

III. COURSE DESCRIPTION

- Continuation of Theory I and II covering the Romantic repertoire. Emphasis on traditional harmonization exercises, beginning studies in musical form, and an introduction to species counterpoint. MUTH 2229 is the third semester of a four semester theory sequence for music majors and minors.

- This semester will cover core chromatic harmonies and select topics in musical form. Topics of emphasis will include binary and ternary forms, rondo and sonata forms, as well as analysis and part writing of secondary dominants, secondary leading-tone chords, modulations, modal mixture, the Neapolitan, augmented sixth chords, enharmonic spellings/enharmonic modulations, Vsub6, V+, and the common tone diminished seventh chord.
- First-year music theory knowledge (staves, clefs, note reading, scales, key signatures, intervals, chords, part writing, etc.) is assumed. N.B. this class is not a repeat of the first year.
- Prerequisites: MUTH 1229, 1230, 1129, 1130.
- Corequisite: MUTH 2129. Required of all majors. **You should also be enrolled in MUTH 2129 at this time. See me if you are not.**

IV. COURSE REQUIREMENTS, EXPECTATIONS, AND POLICIES AND POLICIES

Attendance and Participation Policy

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Course Materials

Kostka-Payne, *Tonal Harmony* (7th edition)
Kostka-Payne, *Tonal Harmony Workbook* (7th edition)

Activities, Assignments, and Grading Policy Activities, Assignments, and Grading Policy:

Grading Policy

You will be graded on a one-thousand-point scale based upon the following aspects of your work in this class:

Assignments (8 x 25)	200 points
Quizzes (8 x 25)	200 points
Exam #1	100 points
Exam #2	100 points
Exam #3	100 points
Final Project	200 points
Attendance and Participation	100 points
Total	1,000 points

Eight weekly quizzes will be given in class during the semester. "Make-up" quizzes will not be scheduled later than one week after the original date of the quiz. Homework assignments will not be accepted more than one week after the original due date.

Grade	A	A-	B+	B	B-	C+	C	C-	D+	D	D-	F
Range	920-1,000	900-919	870-899	830-869	800-829	770-799	730-769	700-729	670-699	630-669	600-629	0-599
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V. PRELIMINARY SCHEDULE OF CLASSES, EVENTS AND ASSIGNMENTS

Major Course Assignments and Examinations:

Exam #1- September 15
Exam #2- October 13
Exam #3- November 10
Final Project Due- Friday, December 9, 8:00 am

Calendar of Classes, Sessions, Activities, Readings, Examinations & Assignments:

COURSE CALENDAR			
Week	Date	Topic	Assignment
1	8-23 8-25	Mode Mixture and the Neapolitan	N/A
2	8-30 9-1	Augmented Sixth Chords	Assignment #1 Quiz #1
3	9-6 9-8	Enharmonic Spellings and Enharmonic Modulations	Assignment #2 Quiz #2

4	9-13 9-15	Enharmonic Spellings and Enharmonic Modulations	Exam #1 (9-15)
5	9-20 9-22	Extended Tertian Sonorities	Assignment #3 Quiz #3
6	9-27 9-29	Secondary Functions	Assignment #4 Quiz #4
7	10-4 10-6	Mediant Functions	Assignment #5 Quiz #5
8	10-13	Sequences and Systems	Exam #2: (10-13)
9	10-18 10-20	Periodic Forms	Assignment #6 Quiz #6
10	10-25 10-27	Binary and Ternary forms	Assignment #7 Quiz #7
11	11-1 11-3	Sonata Form	Assignment #8 Quiz #8
12	11-8 11-10	Variation Forms	Exam #3 (11-10)
13	11-15 11-17	Rondo Form Review of Chromatic Functions	N/A
14	11-22	Contrapuntal Forms Review of Chromatic Part-Writing	N/A
15	11-29 12-1	Individual Review of Final Projects	N/A

Final Project Due- Friday, December 9, 8:00 am

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Southern Methodist University

Meadows School of the Arts, Division of Music

MUTH 6000 / 6100, Graduate Theory Review, Fall 2016

Meeting Schedule TBD

Grading Options: CR/NC (Credit / No Credit)

Instructor: Michael T. Lively, Ph.D.

Office location: OFAC B076

Open office hours: MWF, 10 – 11 a.m., T Th 11a.m. – 12 p.m.

Email: mtlively@smu.edu

My sincere desire is for every one of my students to succeed – otherwise, I wouldn't be here! Please contact me immediately with any concerns, circumstances, or issues that may impede your success.

I. RATIONALE

This course assists first-year graduate music students in strengthening the theoretical, analytical, and aural competencies tested in departmental diagnostic examinations.

II. COURSE AIMS AND LEARNING OUTCOMES

- Help you review material generally covered in undergraduate music theory and aural skills courses
- Help you prepare for required graduate courses in music analysis
- Help you build a solid foundation for the Graduate Comprehensive Review

III. COURSE DESCRIPTION

- Through a number of quizzes, reading assignments and discussions, students develop the foundational competencies expected of all SMU graduate students.

IV. COURSE REQUIREMENTS, EXPECTATIONS, AND POLICIES

1. Course Materials

Those working on aural skills will need to purchase the MacGamut 6 computer dictation program. (Students who already own an earlier version of this software do not need to purchase it again.) MacGamut can be ordered directly from the company website: <http://www.macgamut.com>.

Instructional and exercise material for the other review areas will be found on Canvas (smu.instructure.com) and on the following websites: learnmusictheory.net; musictheory.net; teoria.com

Students are also encouraged to use materials (texts, notes, etc.) they already possess and have used in previous courses.

3. Assessments and Assignments

- You will demonstrate competency through tests (in person or on Canvas) similar in scope and content to the diagnostic exam given before the start of the fall semester.
- **THE LAST DAY TO TAKE THE PROCTORED CANVAS EXAMS IN TONAL HARMONY, FORM, AND CONTEMPORARY MUSIC IS WEDNESDAY, DECEMBER 14, FROM 11:30 A.M. UNTIL 2:30 P.M.**
- **THE LAST DAY TO SUBMIT MACGAMUT WORK IS WEDNESDAY, DECEMBER 14 AT 11:59 P.M.**

4. Grades

- The course is graded on a CR/NC (Credit/No Credit) basis, which has no impact on your Grade Point Average. In order to receive credit for the course, you must pass each required section with a score of 70% (C-).
- Graduate review coursework must be successfully completed by the end of the first term. No tuition is charged for review courses in the first term. Students who register for MUTH 6000 in their first term but do not complete the course must register for MUTH 6100 in their second term and will be placed on academic probation. Tuition is charged for MUTH 6100, and this cost is not covered by any financial aid. Failure to complete requirements according to the probation conditions will result in suspension from the program at the end of the probationary term.
- Grades will be posted on the course website throughout the semester. (You will only have access to your own grades.) Students are encouraged to track their progress online.
- **STUDENTS WHO FAIL MUTH 6000 ARE BE REQUIRED TO SIGN UP AND PAY FOR MUTH 6100 IN THE FOLLOWING SEMESTER.**
- **STUDENTS WHO FAIL MUTH 6100 ARE PLACED ON ACADEMIC SUSPENSION AND REQUIRED TO REPEAT MUTH 6100 UNTIL IT IS PASSED.**

5. **Academic Honesty and Misconduct:** You are bound by the Honor Code and the SMU Student Code of Conduct. For complete details, see: http://smu.edu/studentlife/studenthandbook/PCL_05_HC.asp and http://smu.edu/studentlife/studenthandbook/PCL_03_Conduct_Code.asp

6. **Disability Accommodations:** Students needing academic accommodations for a disability must first register with Disability Accommodations & Success Strategies (DASS). Students can call 214-768-1470 or visit <http://www.smu.edu/Provost/ALEC/DASS> to begin the process. Once registered, students should then schedule an appointment with the professor as early in the semester as possible, present a DASS Accommodation Letter, and make appropriate arrangements. Please note that accommodations are not retroactive and require advance notice to implement.

7. **Religious Observance:** Religiously observant students wishing to be absent on holidays that require missing class should notify their professors in writing at the beginning of the semester, and should discuss with them, in advance, acceptable ways of making up any work missed because of the absence. (See University Policy No. 1.9.)

8. **Excused Absences for University Extracurricular Activities:** Students participating in an officially sanctioned, scheduled University extracurricular activity should be given the opportunity to make up class assignments or other graded assignments missed as a result of their participation. It is the

responsibility of the student to make arrangements with the instructor prior to any missed scheduled examination or other missed assignment for making up the work. (University Undergraduate Catalogue)

V. WEEKLY NOTES AND ASSIGNMENTS

1. Course overview:

- The course consists of four online units. Students are required to complete only those units they did not pass during the Graduate Diagnostic Examination in Music Theory and Musicianship given in August.
- Unit I: Tonal Harmony
- Unit II: Form
- Unit III: Aural Skills
- Unit IV: Contemporary Techniques

2. How to Succeed in this Course:

- Do the work day by day, not the night before the last day of the semester!
- Analyze every piece assigned as though it were an exam
- Ask questions as soon as you think of them
- **Ultimately, you are responsible for your learning. Be assertive in getting the help you need and don't give up until you understand!**

VI. APPENDIX/OTHER

1. Course website

This course will make use of a Canvas website. To access the website, visit smu.instructure.com and login using your SMU ID and password. The ID/password should be identical to the one you use for my.smu. Help is available on the website, or you may contact the instructor at mtlively@smu.edu with any questions. Here are some things that you will be able to do from the course website:

- View current and past quiz assignments

- View all your grades (only your own grades)
- Reprint handouts and worksheets
- Find bonus handouts and links to other useful music theory sites

2. Other books and reserve readings (optional)

- Rothstein, Bill. *Phrase Rhythm in Tonal Music*. New York: Schirmer Books, 1989. [MT42 .R84 1989]
- Cadwallader, Allen and David Gagne. *Analysis of Tonal Music: A Schenkerian Approach*. New York: Oxford University Press, 1998. [MT6 .C12A53 1998]
- Rahn, John. *Basic Atonal Theory*. New York: Schirmer Books, 1987. [MT40 .R2 1987]
- Straus, Joseph. *Introduction to Post-tonal Theory*. 2nd ed. Upper Saddle River, New Jersey: Prentice Hall, 2000. [MT40 .S96 2000]
- Cooper, Grovenor and Leonard Meyer. *The Rhythmic Structure of Music*. Chicago: University of Chicago Press, 1960. [MT42 .C642]
- Roads, Curtis. *The Computer Music Tutorial*. Cambridge, Massachusetts: MIT Press, 1996. [MT56 .R6 1996]

This syllabus is subject to change.

Changes will be announced in class and posted on the course website.



Southern Methodist University

Meadows School of the Arts, Division of Music

MUTH 6330 (001), Analytical Techniques, Fall 2016

Tuesdays and Thursdays, 2:00 – 3:20 p.m., OFAC 2020

Grading Options: Letter (+/-) only; Pass/Fail is not available for this course

Instructor: Michael Lively, Ph.D.

Office location: OFAC B076

Open office hours: MWF, 10:00 – 11:00 a.m., T Th 11:00 a.m. – 12:00 p.m.

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I. RATIONALE

This course is designed to develop competency in advanced music theory, including terms, symbols, practices, and conventions of Western music. The conceptual focus of the course is on approaches to music normative to the 15th-21st centuries. This study is required to facilitate performance as well as theoretical knowledge and provide practical application of such knowledge to the study and teaching of music.

II. COURSE AIMS AND LEARNING OUTCOMES

By the end of this course, each student should be able to:

- Define theoretical terms related to music as discussed in class
- Classify elements and structures in a given piece of music using appropriate terminology
- Modify a given element intelligently, e.g. changing a scalar type or altering a non-tertian sonority
- Analyze a piece of music globally on a level appropriate for a graduate music student
- Create a system of analysis appropriate to the student's professional requirements
- Evaluate the music of others according to the style and terminology covered in class

These learning outcomes are based on Bloom's Taxonomy: Knowledge (define, repeat), Comprehension (classify, convert), Application (demonstrate, modify, arrange), Analysis (infer, estimate), Synthesis (create, design), Evaluation (critique, justify, discriminate).

III. COURSE DESCRIPTION

- A survey of analytical methods applicable to music from the Middle Ages to the 20th century.
- This course will place particular emphasis on the student's professional development as a musician. A major requirement of the course is that the student develop and implement an approach to analysis appropriate to their own repertoire.
- Undergraduate music theory knowledge (diatonic harmony, chromatic harmony, form terminology, rhythm and meter analysis, etc.) is assumed. N.B. This class is not a repeat of previous courses. Also, this is not the Graduate Theory Review course. It may be beneficial for you to review earlier material on your own.
- Prerequisite: Successful completion of the theory portions of the Music Graduate Profile Examination or Graduate Theory Review.

IV. COURSE REQUIREMENTS, EXPECTATIONS, AND POLICIES

Attendance and Participation Policy

- Prompt attendance is vital. Absences and tardiness will affect your grade as follows:
Attendance will be taken at each class meeting.
Each unexcused absence will result in approximately a one percent reduction in your grade for the course. Being late for class will result in a lower grade for “participation.” For an absence to be excused you must notify the instructor in writing prior to the date of the excused absence. Oversleeping, family reunion trips, vacations, etc. will not be considered as excused absences.
- Make-up work:
It is the student’s responsibility to obtain handouts, notes, and assignments for all classes missed. Consult the course emails or the Canvas page for more information.
Late homework must be turned in **within one calendar week** of the absence. Otherwise, a zero will be recorded in the gradebook.
- Absences on exam days:
Missing an exam is a serious issue. Exams missed due to *planned, excused* absences (including extracurricular activities and religious observance) must be made-up ***before*** the exam date. Other *excused* absences on test days will be considered on a case by case basis. Late exams must be taken **within one calendar week** of the absence. **In all cases, exams that are not taken will result in a zero (0) for that exam grade.**

Course Materials

Course materials will be distributed in class.

Activities, Assignments, and Grading Policy **Activities, Assignments, and Grading Policy:**

Grading Policy

You will be graded on a one-thousand-point scale based upon the following aspects of your work in this class:

Assignments (8 x 25)	200 points
Quizzes (8 x 25)	200 points
Project #1	100 points
Project #2	100 points
Project #3	100 points
Final Presentation	200 points
Attendance and Participation	100 points
Total	1,000 points

Eight weekly quizzes will be given in class during the semester. “Make-up” quizzes will not be scheduled later than one week after the original date of the quiz. Homework assignments will not be accepted more than one week after the original due date.

Grade	A	A-	B+	B	B-	C+	C	C-	D+	D	D-	F
Range	920-1,000	900-919	870-899	830-869	800-829	770-799	730-769	700-729	670-699	630-669	600-629	0-599
GPA points	4.0	3.7	3.3	3.0	2.7	2.3	2.0	1.7	1.3	1.0	0.7	0.0

Academic Honesty and Misconduct: You are bound by the Honor Code and the SMU Student Code of Conduct. For complete details, see: http://smu.edu/studentlife/studenthandbook/PCL_05_HC.asp and http://smu.edu/studentlife/studenthandbook/PCL_03_Conduct_Code.asp

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V. PRELIMINARY SCHEDULE OF CLASSES, EVENTS AND ASSIGNMENTS

Major Course Assignments and Examinations:

Project #1- September 15 Project #2- October 13 Project #3- November 10 Final Presentations- November 29 and December 1
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Calendar of Classes, Sessions, Activities, Readings, Examinations & Assignments:

COURSE CALENDAR			
Week	Date	Topic	Assignment
1	8-23 8-25	Functional Harmony (Riemann) Fundamental Bass (Rameau)	N/A
2	8-30 9-1	Species Counterpoint (Fux)	Assignment #1 Quiz #1
3	9-6 9-8	Invertible Counterpoint, Fugue, and Fugal Analysis	Assignment #2 Quiz #2
4	9-13 9-15	Project Review	Project #1
5	9-20 9-22	Sonata Form	Assignment #3 Quiz #3

6	9-27 9-29	Sonata Theory (Hepokoski and Darcy)	Assignment #4 Quiz #4
7	10-4 10-6	Variation Form and Rondo Form	Assignment #5 Quiz #5
8	10-13	Project Review	Project #2
9	10-18 10-20	Modal Mixture and Augmented Sixth Chords (Analysis and Part-Writing)	Assignment #6 Quiz #6
10	10-25 10-27	Enharmonic Reinterpretation, Extended Tertian Sonorities, and Mediant Functions (Analysis and Part-Writing)	Assignment #7 Quiz #7
11	11-1 11-3	Project Review	N/A
12	11-8 11-10	Project Review	Project #3
13	11-15 11-17	12-Tone Serialism, Neo-Riemannian Theory, and Schenkerian Analysis	Assignment #8 Quiz #8
14	11-22	Project Review	N/A
15	11-29 12-1	Final Presentations	Final Presentations

Final Presentations- November 29 — December 1

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