



Southern Methodist University

Meadows School of the Arts, Division of Music

MUTH 2129 (002), Musicianship III, Fall 2022

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 2008

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, 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. 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.
- The scheduled class meeting time will be used for group instruction, tests, quizzes, make-up tests or quizzes, individual or group review sessions, individual meetings, and other instructional or evaluative activities as determined by the instructor.

IV. COURSE REQUIREMENTS, EXPECTATIONS, AND POLICIES AND POLICIES

Attendance and Participation Policy

- Prompt attendance is vital.
- 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 (10th 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	92-100	90-91.9	88-89.9	82-87.9	80-81.9	78-79.9	72-77.9	70-71.9	68-69.9	62-67.9	60-61.9	0-59.9
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

V. PRELIMINARY SCHEDULE OF CLASSES, EVENTS AND ASSIGNMENTS

Major Course Assignments and Examinations:

Exam #1- September 12, 14, and 16
Exam #2- October 5, 12, and 14
Exam #3- November 7, 9, and 11
Final Exam- Saturday, December 10, 8:00 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 9-14 9-16	Sight Singing: Scales, Intervals, and Seventh Chords Keyboard: Triads and Seventh Chords	Exam #1
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	10-5 10-12 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
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 11-9 11-11	Sight Singing: Arpeggios (Modal Mixture, Secondary Functions, Neapolitan and Augmented Sixth Chords) Keyboard: Melodic Transposition and Melodic Harmonization	Exam #3
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

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 2022

Tuesdays and Thursdays, 9:30 – 10:50 a.m., OFAC 1050

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

Instructor: Michael Lively, Ph.D.

Office location: OFAC 2008

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.**
- The scheduled class meeting time will be used for group instruction, tests, quizzes, make-up tests or quizzes, individual or group review sessions, individual meetings, and other instructional or evaluative activities as determined by the instructor.

IV. COURSE REQUIREMENTS, EXPECTATIONS, AND POLICIES AND POLICIES

Attendance and Participation Policy

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.

Missing exams, assignments, or quizzes will result in a lower grade for “participation.”

Course Materials

Kostka-Payne, *Tonal Harmony* (8th edition)

Kostka-Payne, *Tonal Harmony Workbook* (8th 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	92-100	90-91.9	88-89.9	82-87.9	80-81.9	78-79.9	72-77.9	70-71.9	68-69.9	62-67.9	60-61.9	0-59.9
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

Disability Accommodations: Students who need 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/SASP/DASS> to begin the process. Once they are registered and approved, students then submit a DASS Accommodation Letter through the electronic portal, *DASS Link*, and then communicate directly with each of their instructors to make appropriate arrangements. Please note that accommodations are not retroactive, but rather require advance notice in order to implement.

Sexual Harassment: All forms of sexual harassment, including sexual assault, dating violence, domestic violence and stalking, are violations of SMU's Title IX Sexual Harassment Policy and may also violate Texas law. Students who wish to file a complaint or to receive more information about the grievance process may contact Samantha Thomas, SMU's Title IX Coordinator, at accessequity@smu.edu or 214-768-3601. Please note that faculty are mandatory reporters. If students notify faculty of sexual harassment, faculty must report it to the Title IX Coordinator. For more information about sexual harassment, including resources available to assist students, please visit www.smu.edu/sexualmisconduct.

Pregnant and Parenting Students: Under Title IX, students who are pregnant or parenting may request academic adjustments by contacting Elsie Johnson (elsiej@smu.edu) in the Office of the Dean of Students, or by calling 214-768-4564. Students seeking assistance must schedule an appointment with their professors as early as possible, present a letter from the Office of the Dean of Students, and make appropriate arrangements. Please note that academic adjustments are not retroactive and, when feasible, require advance notice to implement.

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. [Click here for a list of holidays.](#)

COVID-19 and Other Medical-Related Absences: Students who test positive for COVID-19 and need to isolate, or who are notified of potential exposure, must follow [SMU's Contact Tracing Protocol](#). To ensure academic continuity and avoid any course penalties, students should follow the same procedures described by their instructors as they would for any other medical-related absence in order to be provided with appropriate modifications to assignments, deadlines, and exams.

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 that were missed as a result of their participation. It is the responsibility of the student to make arrangements for make-up work with the instructor prior to any missed scheduled examinations or other missed assignments. (See [2020-2021 SMU Undergraduate Catalog](#) under "Enrollment and Academic Records/Excused Absences.")

Final Exams: Final course examinations shall be given in all courses where appropriate, and some form of final assessment is essential. Final exams and assessments must be administered as specified in the official examination schedule. Exams cannot be administered or due during the last week of classes or during the Reading Period. Syllabi must state clearly the form of the final exam or assessment, and the due date and time must match the official SMU exam schedule. Final exams are not required to be provided online.

Student Academic Success Program: Students needing assistance with writing assignments for SMU courses may schedule an appointment with the Writing Center through Canvas. Students who would like support for subject-specific tutoring or success strategies should contact SASP, Loyd All Sports Center, Suite 202; 214-768-3648; <https://www.smu.edu/sasp>.

Caring Community Connections Program: CCC is a resource for anyone in the SMU community to refer students of concern to the Office of the Dean of Students. The online referral form can be found at smu.edu/deanofstudentsccc. After a referral form is submitted, students will be contacted to discuss the concern, strategize options, and be connected to appropriate resources. Anyone who is unclear about what steps to take if they have concerns about students should either consult the [CCC Reference Guide](#) or contact the Office of the Dean of Students at 214-768-4564.

Masking Policy: Masks are strongly recommended for all students but not required. This masking recommendation is subject to change during the semester, and any changes will be announced in class, posted clearly in Canvas, and updated in the syllabus.

V. PRELIMINARY SCHEDULE OF CLASSES, EVENTS AND ASSIGNMENTS

Major Course Assignments and Examinations:

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

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

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 3350 (001), Form and Analysis, Fall 2022

Mondays, Wednesdays, and Fridays, 11:00 – 11:50 a.m., OFAC 2030

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

Instructor: Michael Lively, Ph.D.

Office location: OFAC 2008

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 intermediate music theory, including terms, symbols, practices, and conventions of Western music. The primary, but not exclusive, focus of the course is on the analysis of musical forms normative to the Baroque Period, the Classical Period, and the Nineteenth century. **Form analysis is the process of discerning the discrete temporal units of a piece of music at various architectonic levels.** These units are discrete in that they form distinct entities, they are temporal because form describes the organization of time, and they are architectonic because they function in multiple time domains simultaneously (moment, movement, piece).

II. COURSE AIMS AND LEARNING OUTCOMES

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

- Define terms related to formal analysis as discussed in class
- Classify elements and structures in a given piece of music using appropriate terminology
- Modify a performance based on an understanding of formal analysis
- Analyze the form of a piece of music
- Create a descriptive diagram demonstrating an understanding of formal analytical concepts
- Evaluate the analysis 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

- Study of musical form through examples from pretonal and tonal literature.
- Prerequisites: MUTH 2130 and 2230.
- Theoretical Knowledge Base: intervals, scales, keys, chords, cadences, augmented-sixth chords, secondary functions, modulation, contrapuntal voice leading. **N.B. This class is not a review of second year theory.**
- The scheduled class meeting time will be used for group instruction, tests, quizzes, make-up tests or quizzes, individual or group review sessions, individual meetings, and other instructional or evaluative activities as determined by the instructor.

IV. COURSE REQUIREMENTS, EXPECTATIONS, AND POLICIES AND POLICIES

Attendance and Participation Policy

Make-up work:

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Course Materials

Course materials will be distributed in class.

Activities, Assignments, and Grading Policy

Grading Policy

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Final Exams: Final course examinations shall be given in all courses where appropriate, and some form of final assessment is essential. Final exams and assessments must be administered as specified in the official examination schedule. Exams cannot be administered or due during the last week of classes or during the Reading Period. Syllabi must state clearly the form of the final exam or assessment, and the due date and time must match the official SMU exam schedule. Final exams are not required to be provided online.

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V. PRELIMINARY SCHEDULE OF CLASSES, EVENTS AND ASSIGNMENTS

Major Course Assignments and Examinations:

Exam #1- September 16

Exam #2- October 14

Mid-Term Project Due- November 14

Final Project Due- Thursday, December 8, 11:30 am

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

Week 1 (8-22, 8-24, 8-26)

Topic: Motive, Phrase, and Periodic Structure

Reading: Wikipedia Article “Phrase” (music)

Music for Analysis: Chorale Handout

Week 2 (8-29, 8-31, 9-2)

Topic: Binary Forms

Reading: Wikipedia Article “Binary Form”

Music for Analysis: Minuets Handout

Assignment #1: Binary Form Analysis

Quiz #1: Binary Form Analysis

Week 3 (9-7, 9-9)

Topic: Ternary Forms

Reading: Wikipedia Article “Ternary Form”

Music for Analysis: Brahms- *Three Intermezzi*, Op. 117;

Handel- “The Trumpet Shall Sound”

Assignment #2: Formal Analysis of Handel’s “Where’er You Walk”

Quiz #2: Formal Analysis of Handel’s “Let the Bright Seraphim”

Week 4 (9-12, 9-14, 9-16)

Topic: Compound Forms

Reading: Wikipedia Article “Ternary Form”

Music for Analysis: Haydn Symphony No. 88, Third Movement;

Mozart Symphony No. 40, Third Movement

Exam #1: Formal Analysis of Mozart’s *Eine Kleine Nachtmusik*, Third Movement

Week 5 (9-19, 9-21, 9-23)

Topic: Sonata Form

Reading: Wikipedia Article “Sonata Form”

Music for Analysis: Sonatina Handout; Sonata Handout

Assignment #3: Formal Analysis of Clementi’s Sonatina in C Major, Op. 36, No.3, First Movement

Quiz #3: Formal Analysis of Mozart’s Piano Sonata, K, 333, First Movement

Week 6 (9-26, 9-28, 9-30)

Topic: Complex Sonata Forms

Reading: Wikipedia Article “Piano Sonata No. 8 (Beethoven)”

Wikipedia Article “Piano Sonata No. 21 (Beethoven)”

Music for Analysis: Beethoven- *Sonata Pathétique*, First Movement

Beethoven- Waldstein Sonata, First Movement

Assignment #4: Formal Analysis of Beethoven’s Piano Sonata Op. 2, No.1, First Movement

Quiz #4: Formal Analysis of Beethoven’s Piano Sonata Op. 49, No.1, First Movement

Week 7 (10-3, 10-5, 10-7)

Topic: Sonata Form (Analytical Perspectives)

Reading: Hepokoski, James. “Beyond the Sonata Principle.” *Journal of the American Musicological Society* 55 (2002): 91-154.

Music for Analysis: Haydn Symphony No. 88, First Movement;
Assignment #5: Formal Analysis of Mozart Symphony No. 41, First Movement
Quiz #5: Formal Analysis of Mozart Symphony No. 40, First Movement

Week 8 (10-12, 10-14)

Topic: Sonata Theory (Hepokoski & Darcy)

Reading: Hepokoski, James. "Back and Forth from *Egmont*: Beethoven, Mozart and the Nonresolving Recapitulation." *19th-Century Music* 25 (2002): 127-54.

Music for Analysis: Beethoven Symphony No. 3, First Movement;
Beethoven Symphony No. 5, First Movement;

Exam #2: Formal Analysis of Beethoven Symphony No. 1, First Movement;

Week 9 (10-17, 10-19, 10-21)

Topic: Double Exposition Form

Reading: Wikipedia Article "Sonata Theory"

Music for Analysis: Mozart Piano Concerto No. 23, First Movement;
Mendelssohn Violin Concerto, First Movement

Assignment #6: Mid-Term Writing Project- Outline and Bibliography

Quiz #6: Formal Analysis of Beethoven Piano Concerto No. 1, First Movement

Week 10 (10-24, 10-26, 10-28)

Topic: Variation Form and Double Variation Form

Reading: Sisman, Elaine R. "Tradition and Transformation in the Alternating Variations of Haydn and Beethoven." *Acta Musicologica* 62 (1990): 152-82.

Music for Analysis: Beethoven Symphony No. 5, Second Movement

Guest Lecturer: Pamela Pagels, Music Librarian (10-24, 10-28)

Assignment #7: Mid-Term Writing Project- Abstract and Thesis Statement

Quiz #7: Formal Analysis of Beethoven Symphony No. 9, Third Movement

Week 11 (10-31, 11-2, 11-4)

Topic: Rondo and Sonata Rondo

Reading: Wikipedia Article "Rondo"

Music for Analysis: Mozart Piano Concerto No. 23, Third Movement

Assignment #8: Mid-Term Writing Project- Draft Introduction

Quiz #8: Formal Analysis of Haydn Trumpet Concerto, Third Movement

Week 12 (11-7, 11-9, 11-11)

Topic: Complex Forms

Reading: Kinderman, William. "Beethoven's Last Quartets." In *The String Quartets of Beethoven*, ed. William Kinderman. University of Illinois Press, 2006.

Music for Analysis: Beethoven String Quartet Op. 127, First Movement;
Beethoven String Quartet Op. 127, Second Movement

Individual Review of Mid-Term Projects (11-7, 11-9, 11-11)

Mid-Term Writing Project (due: 11-14)

Week 13 (11-14, 11-16, 11-18)

Topic: Contrapuntal Forms, Ritornello Form, and Rotational Forms

Reading: Wikipedia Article “Ritornello”

Music for Analysis: Haydn Trumpet Concerto; First Movement;

Vivaldi- Spring from the Four Seasons, First Movement

Bach- Brandenburg Concerto No. 2, First Movement

Week 14 (11-21)

Topic: Canon and Fugue

Reading: Wikipedia Article “Fugue”

Music for Analysis: Canon Handout; Fugue Handout

Week 15 (11-28, 11-30, 12-2)

Individual Review of Final Writing Project (11-28, 11-30, 12-2)

Week 16 (12-5)

Topic: Song Form

Reading: Wikipedia Article “Thirty-Two Bar Form”

Wikipedia Article “Verse-Chorus Form”

Music For Analysis: Song-Form Handout

Final Writing Project Due: Thursday, December 8, 11:30 am

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Southern Methodist University

Meadows School of the Arts, Division of Music

MUTH 1301 (001), Music Fundamentals, Fall 2022

Mondays, Wednesdays, and Fridays, 12:00 – 12:50 p.m., OFAC 2030

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

Instructor: Michael Lively, Ph.D.

Office location: OFAC 2008

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

MUTH 1301 Fundamentals of Music Theory is a course for non-music majors that allows students to study the basic principles of Western Art music, also known as music of the “common-practice”. Learning the fundamental elements of music notation and practice not only allows one to understand and appreciate music of many styles, but also provides the rudimentary background needed to notate musical ideas, share these ideas with others, and read and perform music. Although this course focuses primarily upon traditional classical music, the principles and notation skills are applicable to a wide variety of styles, and all traditional, Western musical instruments

II. COURSE AIMS AND LEARNING OUTCOMES

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

- Identify the aural differences between various musical parameters, such as pitch, rhythm, meter, and timbre.
- Read, write, and aurally perform basic rhythmic notation.
- Read, write, and sing basic music notation of pitch in treble and bass clefs.
- Identify and write major and minor key signatures.
- Identify, write, and sing major and minor scales and identify the five basic modes.
- Identify, write, and sing general and specific intervals.
- Identify and write tonal triadic and seventh-chord harmony, using Roman numeral symbols, Jazz/Pop chord symbols, and notated pitches in traditional music notation.
- Identify and write triads and seventh chords in inversion using correct notation.
- Apply basic musical analysis to identify and evaluate the use of pitch, rhythm, and harmony in tonal music.
- Integrate this knowledge into the creation of short musical compositions.

III. COURSE DESCRIPTION

The general objective of the course is to present and apply the basic components of written Western music and to develop basic music reading and writing skills.

- **Theoretical Knowledge Base:** intervals, scales, keys, chords, notation of pitch, notation of rhythm, and elementary aspects of standard harmonic and formal analysis.
- The scheduled class meeting time will be used for group instruction, tests, quizzes, make-up tests or quizzes, individual or group review sessions, individual meetings, and other instructional or evaluative activities as determined by the instructor.

IV. COURSE REQUIREMENTS, EXPECTATIONS, AND POLICIES AND POLICIES

Attendance and Participation Policy

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.

Missing exams, assignments, or quizzes will result in a lower grade for “participation.”

Course Materials

Robert J. Frank, *Fundamentals for the Aspiring Musician*

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
Mid-Term Project	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	92-100	90-91.9	88-89.9	82-87.9	80-81.9	78-79.9	72-77.9	70-71.9	68-69.9	62-67.9	60-61.9	0-59.9
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

Disability Accommodations: Students who need 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/SASP/DASS> to begin the process. Once they are registered and approved, students then submit a DASS Accommodation Letter through the electronic portal, *DASS Link*, and then communicate directly with each of their instructors to make appropriate arrangements. Please note that accommodations are not retroactive, but rather require advance notice in order to implement.

Sexual Harassment: All forms of sexual harassment, including sexual assault, dating violence, domestic violence and stalking, are violations of SMU’s Title IX Sexual Harassment Policy and may also violate Texas law. Students who wish to file a complaint or to receive more information about the grievance process may contact Samantha Thomas, SMU’s Title IX Coordinator, at accesssequity@smu.edu or 214-768-3601. Please note that faculty are mandatory reporters. If students notify faculty of sexual

harassment, faculty must report it to the Title IX Coordinator. For more information about sexual harassment, including resources available to assist students, please visit www.smu.edu/sexualmisconduct.

Pregnant and Parenting Students: Under Title IX, students who are pregnant or parenting may request academic adjustments by contacting Elsie Johnson (elsiej@smu.edu) in the Office of the Dean of Students, or by calling 214-768-4564. Students seeking assistance must schedule an appointment with their professors as early as possible, present a letter from the Office of the Dean of Students, and make appropriate arrangements. Please note that academic adjustments are not retroactive and, when feasible, require advance notice to implement.

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. [Click here for a list of holidays.](#)

COVID-19 and Other Medical-Related Absences: Students who test positive for COVID-19 and need to isolate, or who are notified of potential exposure, must follow [SMU’s Contact Tracing Protocol](#). To ensure academic continuity and avoid any course penalties, students should follow the same procedures described by their instructors as they would for any other medical-related absence in order to be provided with appropriate modifications to assignments, deadlines, and exams.

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 that were missed as a result of their participation. It is the responsibility of the student to make arrangements for make-up work with the instructor prior to any missed scheduled examinations or other missed assignments. (See [2020-2021 SMU Undergraduate Catalog](#) under “Enrollment and Academic Records/Excused Absences.”)

Final Exams: Final course examinations shall be given in all courses where appropriate, and some form of final assessment is essential. Final exams and assessments must be administered as specified in the official examination schedule. Exams cannot be administered or due during the last week of classes or during the Reading Period. Syllabi must state clearly the form of the final exam or assessment, and the due date and time must match the official SMU exam schedule. Final exams are not required to be provided online.

Student Academic Success Program: Students needing assistance with writing assignments for SMU courses may schedule an appointment with the Writing Center through Canvas. Students who would like support for subject-specific tutoring or success strategies should contact SASP, Loyd All Sports Center, Suite 202; 214-768-3648; <https://www.smu.edu/sasp>.

Caring Community Connections Program: CCC is a resource for anyone in the SMU community to refer students of concern to the Office of the Dean of Students. The online referral form can be found at smu.edu/deanofstudentsccc. After a referral form is submitted, students will be contacted to discuss the concern, strategize options, and be connected to appropriate resources. Anyone who is unclear about what steps to take if they have concerns about students should either consult the [CCC Reference Guide](#) or contact the Office of the Dean of Students at 214-768-4564.

Masking Policy: Masks are strongly recommended for all students but not required. This masking recommendation is subject to change during the semester, and any changes will be announced in class, posted clearly in Canvas, and updated in the syllabus.

V. PRELIMINARY SCHEDULE OF CLASSES, EVENTS AND ASSIGNMENTS

Major Course Assignments and Examinations:

<p>Exam #1- September 16 Exam #2- October 1 Mid-Term Project Due- November 14 Final Project Due- Tuesday, December 13, 11:30 am</p>
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Calendar of Classes, Sessions, Activities, Readings, Examinations & Assignments:

COURSE CALENDAR			
Week	Date	Topic	Assignment
1	8-22 8-24 8-26	Basic Elements	N/A

2	8-29 8-31 9-2	Pitch	Assignment #1 Quiz #1
3	9-7 9-9	Rhythm: Simple Meter	Assignment #2 Quiz #2
4	9-12 9-14 9-16	Rhythm: Compound Meter	Exam #1 (9-16)
5	9-19 9-21 9-23	Major Scales and Major Key Signatures	Assignment #3 Quiz #3
6	9-26 9-28 9-30	Minor Scales and Minor Key Signatures	Assignment #4 Quiz #4
7	10-3 10-5 10-7	Intervals	Assignment #5 Quiz #5
8	10-12 10-14	Compound Intervals	Exam #2 (10-14)
9	10-17 10-19 10-21	Triadic Harmony	Assignment #6 Quiz #6
10	10-24 10-26 10-28	Harmonic Analysis	Assignment #7 Quiz #7
11	10-31 11-2 11-4	Pentatonic and Blues Scales	Assignment #8 Quiz #8
12	11-7 11-9 11-11	Functional Harmony	Mid-Term Project (Due: 11-14)
13	11-14 11-16 11-18	Triads in Musical Context	N/A
14	11-21	Chord Progressions	N/A
15	12-28 11-30 12-2	Writing a Song Review of Individual Projects	N/A
16	12-5	Review of Individual Projects	N/A

Final Project Due- Tuesday, December 13, 11:30 am

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