



# Southern Methodist University

## Meadows School of the Arts, Division of Music

### **MUTH 1130 (001), Musicianship II, Spring 2019**

Mondays and Fridays, 8:00 – 8:50 a.m., OFAC 1050

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

Instructor: Michael Lively, Ph.D.

Office location: B082

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

Email: [mtlively@smu.edu](mailto: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.
- Prerequisite: MUTH 1129, 1229.
- Corequisite: MUTH 1230. Required of all majors. **You should also be enrolled in MUTH 1230 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.

#### **IV. COURSE REQUIREMENTS, EXPECTATIONS, AND POLICIES AND POLICIES**

##### **1. 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.  
Any unexcused absence after four unexcused absences will result in a student being administratively dropped or receiving a grade of F.

Each of the first four unexcused absences 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.**

## 2. Course Materials

Robert W. Ottman, *Music for Sight Singing* (9<sup>th</sup> edition)

Michael Lively, *Keyboard Musicianship* (PDF file)

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

## 3. 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
<b>Total</b>	<b>1,000 points</b>

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	880-899	820-879	800-819	780-799	720-779	700-719	680-699	620-679	600-619	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

**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](http://smu.edu/studentlife/studenthandbook/PCL_05_HC.asp) and [http://smu.edu/studentlife/studenthandbook/PCL\\_03\\_Conduct\\_Code.asp](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 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:

<b>Exam #1- February 11-15</b> <b>Exam #2- March 18-22</b> <b>Exam #3- April 10-17</b> <b>Final Exam- Monday, May 13, 8:00 am</b>
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### Calendar of Classes, Sessions, Activities, Readings, Examinations & Assignments:

COURSE CALENDAR			
Week	Date	Topic	Evaluation
1	1-18 1-25	Triad Identification (Root Position)	Quiz #1
2	1-28 2-1	Interval Identification	Quiz #2
3	2-4 2-8	Triads, Root Position and Inversions	Quiz #3
4	2-11 2-13 2-15	Sight Singing: Intervals, Triads, and Inversions  Keyboard: Intervals, Triads, and Inversions	<b>Exam #1</b> <b>(2-11, 2-13, 2-15)</b>
5	2-18 2-22	Melodic Dictation (Minor Keys)	Quiz #4

6	2-25 3-1	Melodic Dictation (Minor Keys: Leaps within the Tonic and Dominant Triads)	Quiz #5
7	3-4 3-8	Melodic Dictation (Alto and Tenor Clefs)	Quiz #6
8	3-18 3-20 3-22	Sight Singing: Speaking and Conducting Rhythms; Singing Melodies (Minor Keys: Leaps within the Tonic and Dominant Triads) Keyboard: Intervals; Root- Position Triads	<b>Exam #2: (3-18, 3-20, 3-22)</b>
9	3-25 3-29	Harmonic Dictation (Tonic, Dominant, and Subdominant)	Quiz #7
10	4-1 4-5	Harmonic Dictation (Diatonic Sonorities)	Quiz #8
11	4-8 4-12	Harmonic Dictation (Diatonic Sonorities and Inversions)	Quiz #9
12	4-10 4-15 4-17	Sight Singing: Arpeggios (Diatonic Sonorities)  Keyboard: Melodic Transposition and Melodic Harmonization	<b>Exam #3 (4-10, 4-15, 4-17)</b>
13	4-22 4-26	Identification of Phrases and Periods	Quiz #10
14	4-29 5-3	Review for Final Exam	N/A
15	5-6	Review for Final Exam	N/A

**Final Exam- Monday, May 13, 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 1230 (001), Music Theory II, Spring 2019**

Tuesdays and Thursdays, 8:00 – 9:20 a.m., OFAC 2030

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

Instructor: Michael Lively, Ph.D.

Office location: OFAC B082

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

Email: [mtlively@smu.edu](mailto: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 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. Analyze chords within vocal and instrumental textures.
2. Write harmonic progressions demonstrating correct voice-leading techniques.
3. Recognize and describe the distinction between the harmonic and melodic/linear functions of chords.
4. Identify and analyze diatonic modulations.
5. Identify the various types of embellishing tones.
6. Correctly apply embellishments to a pre-existing basic harmonic texture. (This allows for an introduction to basic species counterpoint.)
7. Define and identify the simple binary, rounded binary, and simple ternary forms.

### III. COURSE DESCRIPTION

- Diatonic and chromatic harmony, figured bass, part-writing, analysis. MUTH 1230 is the second semester of a four- semester theory sequence for music majors and minors.
- Topics will include:
  - Basic voice-leading principles
  - Cadences, phrases, periods
  - Nonchord tones
  - Seventh chords (analysis and part-writing)
  - Secondary dominants and secondary LTharmonies
  - deceptive resolutions and sequence patterns (analysis and part-writing)
- Fundamental music theory knowledge (staves, clefs, note reading, scales, key signatures, part-writing) is assumed.
- **Prerequisites: MUTH 1229, 1129. Corequisite: MUTH 1130.** Required of all majors. You should also be enrolled in MUTH 1130 at this time. See me if you are not.

### 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.
  - Any unexcused absence after four unexcused absences will result in a student being administratively dropped or receiving a grade of F.
  - Each of the first four unexcused absences 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

Kostka-Payne, *Tonal Harmony* (8<sup>th</sup> edition)

Kostka-Payne, *Tonal Harmony Workbook* (8<sup>th</sup> 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 Exam	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	880-899	820-879	800-819	780-799	720-779	700-719	680-699	620-679	600-619	0-599
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**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.)

**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- February 14**  
**Exam #2- March 21**  
**Exam #3- April 18**  
**Final Exam- Saturday, May 11, 8:00 am – 11:00 am**

**Calendar of Classes, Sessions, Activities, Readings, Examinations & Assignments:****COURSE CALENDAR**

<b>Week</b>	<b>Date</b>	<b>Topic</b>	<b>Assignment</b>
1	1-22 1-24	Harmonic Progression and the Sequence	N/A
2	1-29 1-31	Triads in First Inversion	Assignment #1 Quiz #1
3	2-5 2-7	Triads in Second Inversion	Assignment #2 Quiz #2
4	2-12 2-14	Review	<b>Exam #1 (2-14)</b>
5	2-19 2-21	Cadences, Phrases, and Periods	Assignment #3 Quiz #3
6	2-26 2-28	Nonchord Tones	Assignment #4 Quiz #4
7	3-5 3-7	Nonchord Tones	Assignment #5 Quiz #5
8	3-19 3-21	Review	<b>Exam #2: (3-21)</b>
9	3-26 3-28	The V <sup>7</sup> Chord	Assignment #6 Quiz #6
10	4-2 4-4	The II <sup>7</sup> and VII <sup>7</sup> Chords	Assignment #7 Quiz #7
11	4-9 4-11	Diatonic Seventh Chords	Assignment #8 Quiz #8
12	4-16 4-18	Review	<b>Exam #3 (4-18)</b>
13	4-23 4-25	Secondary Functions	N/A
14	4-30 5-2	Review	N/A

**Final Exam- Saturday, May 11, 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 2230 (002), Music Theory IV, Spring 2019**

Tuesdays and Thursdays, 9:30 – 10:50 a.m., OFAC 1040

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

Instructor: Michael Lively, Ph.D.

Office location: OFAC B082

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

Email: [mtlively@smu.edu](mailto: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 competency in beginning/intermediate 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 20th and 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 major scale to the Lydian mode
- 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).

### **III. COURSE DESCRIPTION**

Continuation of Theory I, II, and III covering 20th century repertoires. Emphasis on traditional harmonization exercises, beginning studies in musical form and introduction to current analytical methods. MUTH 2230 is the fourth semester of a four semester theory sequence for music majors and minors.

- An overview of late nineteenth-century harmonic and contrapuntal developments
- An introduction to "Neo-Riemannian" theory.
- An examination of important stylistic genres of the 20th century: impressionism, expressionism, primitivism, neoclassicism, neo-romanticism, minimalism, serialism
- Synthetic scales, extended tertian harmonies, and non-tertian harmonies
- New developments in rhythm and meter
- Atonal theory/pitch-class set theory
- Dodecaphonic analysis including matrices and associated terminology
- Total serialism, aleatory/chance music

- New textural approaches and electronic music (time permitting)
- Application of linear and Schenkerian approaches to various contexts (time permitting)

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 previous courses. It may be beneficial for you to review earlier material on your own.

Prerequisites: MUTH 1229, 1230, 1129, 1130, 2129, 2229. Corequisite: MUTH 2130. Required of all majors. You should be enrolled in MUTH 2130 at this time. See me if you are not.

#### IV. COURSE REQUIREMENTS, EXPECTATIONS, AND POLICIES

##### 1. 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.
  - Any unexcused absence after four unexcused absences will result in a student being administratively dropped or receiving a grade of F.
  - Each of the first four unexcused absences 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.**

##### 2. Course Materials

Kostka-Payne, *Tonal Harmony* (8<sup>th</sup> edition)  
Kostka-Payne, *Tonal Harmony Workbook* (8<sup>th</sup> edition)

**3. 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
Mid-Term Project	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	880-899	820-879	800-819	780-799	720-779	700-719	680-699	620-679	600-619	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

**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](http://smu.edu/studentlife/studenthandbook/PCL_05_HC.asp) and [http://smu.edu/studentlife/studenthandbook/PCL\\_03\\_Conduct\\_Code.asp](http://smu.edu/studentlife/studenthandbook/PCL_03_Conduct_Code.asp)

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**8. 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:**

<p><b>Exam #1- February 14</b>  <b>Mid-Term Project Due- March 26</b>  <b>Exam #2- April 18</b>  <b>Final Presentations- April 30 and May 2</b></p>
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**Calendar of Classes, Sessions, Activities, Readings, Examinations & Assignments:**

**COURSE CALENDAR**

<b>Week</b>	<b>Date</b>	<b>Topic</b>	<b>Assignment</b>
1	1-22 1-24	Review of 20 <sup>th</sup> -Century Stylistic Genres	N/A
2	1-29 1-31	Modal Mixture and the Neapolitan (Review)	Assignment #1 Quiz #1
3	2-5 2-7	Augmented Sixth Chords (Review)	Assignment #2 Quiz #2
4	2-12 2-14	Review	<b>Exam #1 (2-14)</b>
5	2-19 2-21	Enharmonic Reinterpretation and Modulation	Assignment #3 Quiz #3
6	2-26 2-28	Extended Tertian Sonorities	Assignment #4 Quiz #4
7	3-5 3-7	Mediant Functions	Assignment #5 Quiz #5
8	3-19 3-21	Review	<b>Mid-Term Project</b>
9	3-26 3-28	Non-Diatonic Modes and Non-Tertian Sonorities	Assignment #6 Quiz #6
10	4-2 4-4	Atonal Analytical Techniques	Assignment #7 Quiz #7
11	4-9 4-11	12-Tone Serialism	Assignment #8 Quiz #8
12	4-16 4-18	Review	<b>Exam #2 (4-18)</b>
13	4-23 4-25	Neo-Riemannian Theory and Schenkerian Analysis	N/A
14	4-30 5-2	Review	<b>Final Presentations</b>

**Final Presentations- April 30 and May 2**

*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 4300 (001), Analysis of Contemporary Music, Spring 2019**

Mondays, Wednesdays, and Fridays, 11:00 – 11:50 a.m., OFAC 1050

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

Instructor: Michael Lively, Ph.D.

Office location: OFAC B082

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

Email: [mtlively@smu.edu](mailto: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 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 20th-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 contemporary 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 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).

#### **III. COURSE DESCRIPTION**

- Detailed analysis of music from the 20<sup>th</sup> and 21<sup>st</sup> centuries, composed in a wide variety of styles, genres, and forms. The course will also explore early 20th-century antecedents of more recent music. Analysis and discussion will be supported by readings from theoretical articles and composers' writings.
- Detailed investigation of significant analytical systems developed during the 20<sup>th</sup> and 21<sup>st</sup> centuries, such as 12-tone serialism, Schenkerian analysis, and Neo-Riemannian theory.
  - An overview of late nineteenth-century harmonic and contrapuntal developments
  - An introduction to "Neo-Riemannian" theory.
  - An examination of important stylistic genres of the 20th century: impressionism, expressionism, primitivism, neoclassicism, neo-romanticism, minimalism, serialism
  - Synthetic scales, extended tertian harmonies, and non-tertian harmonies
  - New developments in rhythm and meter

- Atonal theory/pitch-class set theory
  - Dodecaphonic analysis including matrices and associated terminology
  - Total serialism, aleatory/chance music
  - New textural approaches and electronic music (time permitting)
  - Application of linear and Schenkerian approaches to various contexts (time permitting)
- Basic 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. It may be beneficial for you to review earlier material on your own.
- Prerequisite: MUTH 2130 and 2230.

#### IV. COURSE REQUIREMENTS, EXPECTATIONS, AND POLICIES

##### 1. 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. Excused absences: 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 Blackboard 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.**

##### 2. Course Materials

Stefan Kostka, *Materials and Techniques of Post-Tonal Music* (5<sup>th</sup> edition)

**3. 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
Mid-Term Project	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	880-899	820-879	800-819	780-799	720-779	700-719	680-699	620-679	600-619	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

**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](http://smu.edu/studentlife/studenthandbook/PCL_05_HC.asp) and [http://smu.edu/studentlife/studenthandbook/PCL\\_03\\_Conduct\\_Code.asp](http://smu.edu/studentlife/studenthandbook/PCL_03_Conduct_Code.asp)

**6. Disability Accommodations:** Students needing academic accommodations for a disability must first be registered with Disability Accommodations & Success Strategies (DASS) to verify the disability and to establish eligibility for accommodations. Students may call 214-768-1470 or visit <http://www.smu.edu/alec/dass.asp> 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 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- February 15****Mid-Term Project Due- March 22****Exam #2- April 17****Final Presentations April 29 — May 6****Calendar of Classes, Sessions, Activities, Readings, Examinations & Assignments:****COURSE CALENDAR**

<b>Week</b>	<b>Date</b>	<b>Topic</b>	<b>Assignment</b>
1	1-18 1-23 1-25	Functional Harmony	N/A
2	1-28 1-30 2-1	Non-Diatonic Scales	Assignment #1 Quiz #1
3	2-4 2-6 2-7	Non-Tertian Sonorities	Assignment #2 Quiz #2
4	2-11 2-13 2-15	Melody and Voice Leading	<b>Exam #1 (2-15)</b>
5	2-18 2-20 2-22	Harmonic Progression and Tonality	Assignment #3 Quiz #3
6	2-25 2-27 3-1	Developments in Rhythm	Assignment #4 Quiz #4
7	3-4 3-6 3-8	Form in Post-tonal Music	Assignment #5 Quiz #5
8	3-18 3-20 3-22	Review	<b>Mid-Term Project Due (3-22)</b>
9	3-25 3-27 3-29	Non-Serial Atonality	Assignment #6 Quiz #6
10	4-1 4-3 4-5	Classical Serialism	Assignment #7 Quiz #7
11	4-8 4-10 4-12	12-Tone Serialism (Matrices and Combinatoriality)	Assignment #8 Quiz #8
12	4-15 4-17	Review	<b>Exam #2 (4-17)</b>



13	4-22 4-24 4-26	Chance Music, Indeterminacy, Minimalism, Schenkerian Analysis, and Neo-Riemannian Theory	N/A
14	4-29 5-1 5-3	Final Presentations	<b>Final Presentations</b>
15	5-6	Final Presentations	<b>Final Presentations</b>

**Final Presentations- April 29 — May 6**

*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 6300 (001), Analysis of Contemporary Music, Spring 2019**

Mondays, Wednesdays, and Fridays, 11:00 – 11:50 a.m., OFAC 1050

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

Instructor: Michael Lively, Ph.D.

Office location: OFAC B082

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

Email: [mtlively@smu.edu](mailto:mtlively@smu.edu)

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Please contact me immediately with any concerns, circumstances, or issues that may impede your success.*

#### **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 20th-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 contemporary 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 to the student's theoretical expertise
- Create a short musical example demonstrating an understanding of theoretical concepts covered in this class
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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**

- Detailed analysis of music from the 20<sup>th</sup> and 21<sup>st</sup> centuries, composed in a wide variety of styles, genres, and forms. The course will also explore early 20th-century antecedents of more recent music. Analysis and discussion will be supported by readings from theoretical articles and composers' writings.
- Detailed investigation of significant analytical systems developed during the 20<sup>th</sup> and 21<sup>st</sup> centuries, such as 12-tone serialism, Schenkerian analysis, and Neo-Riemannian theory.
  - An overview of late nineteenth-century harmonic and contrapuntal developments
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  - An examination of important stylistic genres of the 20th century: impressionism, expressionism, primitivism, neoclassicism, neo-romanticism, minimalism, serialism
  - Synthetic scales, extended tertian harmonies, and non-tertian harmonies
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- Atonal theory/pitch-class set theory
  - Dodecaphonic analysis including matrices and associated terminology
  - Total serialism, aleatory/chance music
  - New textural approaches and electronic music (time permitting)
  - Application of linear and Schenkerian approaches to various contexts (time permitting)
- Basic 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. It may be beneficial for you to review earlier material on your own.
- Prerequisite: Successful completion of the Graduate Music Theory Diagnostic Examination or Graduate Theory Review

#### IV. COURSE REQUIREMENTS, EXPECTATIONS, AND POLICIES

##### 1. Attendance and Participation Policy

- Prompt attendance is vital. Absences and tardiness will affect your grade as follows:
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##### 2. Course Materials

Stefan Kostka, *Materials and Techniques of Post-Tonal Music* (5<sup>th</sup> edition)

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Mid-Term Project	100 points
Final Presentation	100 points
Final Project	100 points
Attendance and Participation	100 points
Total	1,000 points

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**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](http://smu.edu/studentlife/studenthandbook/PCL_05_HC.asp) and [http://smu.edu/studentlife/studenthandbook/PCL\\_03\\_Conduct\\_Code.asp](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:**

<b>Exam #1- February 15</b>
<b>Mid-Term Project Due- March 22</b>
<b>Exam #2- April 17</b>
<b>Final Presentations April 29 — May 6</b>
<b>Final Project Due- Wednesday, May 8, 8:00 am</b>

**Calendar of Classes, Sessions, Activities, Readings, Examinations & Assignments:****COURSE CALENDAR**

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13	4-22 4-24 4-26	Chance Music, Indeterminacy, Minimalism, Schenkerian Analysis, and Neo-Riemannian Theory	N/A
14	4-29 5-1 5-3	Final Presentations	<b>Final Presentations</b>
15	5-6	Final Presentations	<b>Final Presentations</b>

**Final Presentations- April 29 — May 6**  
**Final Project Due- Wednesday, May 8, 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 5150 and MUTH 5250, Advanced Musicianship, Spring 2019**

Meetings are arranged on an individual basis

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

Instructor: Michael Lively, Ph.D.

Office location: OFAC B082

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

Email: [mtlively@smu.edu](mailto: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**

Applies the student's knowledge of music theory to practical keyboard musicianship and explores core principles of keyboard improvisation. Prerequisites: MUTH 2130, 2230, PERB 2132 or permission of instructor.

#### **II. COURSE AIMS AND LEARNING OUTCOMES**

At the conclusion of this semester the student should be able to look at a lead sheet (or recreate from hearing) or chord progression and easily realize the chords employed and be comfortable with the scales needed to accompany that chord in an improvisatory manner. The student should also be able to employ basic melodic development techniques. The course will employ a student's full range of theory knowledge as applied to the harmonic and melodic ideas presented in various pieces.

#### **III. COURSE DESCRIPTION**

- This course seeks to develop the student's keyboard musicianship skills beyond the level attained in the basic aural skills sequence of courses.
- Activities of the course include keyboard sight reading and improvisation studies in a range of musical styles.
- Prerequisites: MUTH 2130 and 1230 for undergraduates; graduate students must pass the theory placement exam or complete all review courses. Permission of instructor.

#### **IV. COURSE REQUIREMENTS, EXPECTATIONS, AND POLICIES AND POLICIES**

##### **1. 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. Excused absences: 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.**

## 2. Course Materials

Michael Lively, *Keyboard Musicianship* (PDF file)

Michael Lively, *Exercises for Keyboard Improvisation* (PDF file)

## 3. 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:

Figured Bass Realization Exam #1	100 points
Figured Bass Realization Exam #2	100 points
Figured Bass Realization Exam #3	100 points
Figured Bass Realization Final Exam	150 points
Keyboard Harmonization Exam #1	100 points
Keyboard Harmonization Exam #2	100 points
Keyboard Harmonization Exam #3	100 points
Keyboard Harmonization Final Exam	150 points
Attendance and Participation	100 points
<b>Total</b>	<b>1,000 points</b>

Grade	A	A-	B+	B	B-	C+	C	C-	D+	D	D-	F
Range	920-1,000	900-919	880-899	820-879	800-819	780-799	720-779	700-719	680-699	620-679	600-619	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

**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](http://smu.edu/studentlife/studenthandbook/PCL_05_HC.asp) and [http://smu.edu/studentlife/studenthandbook/PCL\\_03\\_Conduct\\_Code.asp](http://smu.edu/studentlife/studenthandbook/PCL_03_Conduct_Code.asp)

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**V. PRELIMINARY SCHEDULE OF CLASSES, EVENTS AND ASSIGNMENTS**

**Exam times will be arranged based upon the progress of the individual students in the class.**

**Three Exams**

**Final Exam**

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