



Southern Methodist University

Meadows School of the Arts, Division of Music

MUTH 6330 (001), Analytical Techniques, Summer 2022

M T W Th 9:30 a.m. – 11:50 a.m., OFAC 1040

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

Instructor: Michael Lively, Ph.D.

Office location: OFAC 2008

Open office hours: M T W Th 12:00 p.m. – 1:00 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 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.

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**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 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.

Course Materials

Course materials will be distributed in class.

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 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

V. PRELIMINARY SCHEDULE OF CLASSES, EVENTS AND ASSIGNMENTS**Major Course Assignments and Examinations:**

Project #1- June 13 (Due)

Project #2- June 20 (Due)

Project #3- June 23 (Student Presentation)

Final Project- June 30 (Student Presentation)

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

Monday, June 6

9:30 – 10:50

Introduction

First Species Counterpoint

11:00 – 11:50

Second Species Counterpoint

Analysis (Josquin, *Ave Maria*)

Tuesday, June 7

9:30 – 10:50

Discussion of Project #1 (Fugue)

Third Species Counterpoint

11:00 – 11:50

Fourth Species Counterpoint

Analysis (Palestrina, *Sanctus*)

Wednesday, June 8

9:30 – 10:50

Analysis of Fugue

11:00 – 11:50

Analysis (Monteverdi)

Assignment #1 (Due)

Quiz #1

Thursday, June 9

9:30 – 10:50

Analysis (Gesualdo)

Assignment #2 (Due)

Quiz #2

11:00 – 11:50

Individual Review of Project #1

Monday, June 13

9:30 – 10:50

Project #1 (Due)

Lecture (Phrases and Periods)

11:00 – 11:50

Lecture (Variation Form)
Discussion of Project #2

Tuesday, June 14

9:30 – 10:50

Lecture (Sonata Form)

11:00 – 11:50

Assignment #3 (in-class activity)

Quiz #3 (in-class activity)

Wednesday, June 15

9:30 – 10:50

Lecture (Sonata Theory)

11:00 – 11:50

Assignment #4 (in-class activity)

Quiz #4 (in-class activity)

Thursday, June 16

9:30 – 10:50

Lecture (Double Variation Form)

Assignment #5 (in-class activity)

Quiz #5 (in-class activity)

11:00 – 11:50

Individual Review of Project #2

Monday, June 20

9:30 – 10:50

Project #2 (Due)

Lecture (Secondary Dominants)

Lecture (Functional Harmony)

Functional Analysis Review #1

11:00 – 11:50

Discuss Project #3

Assignment #6 (in-class activity)

Quiz #6

Tuesday, June 21

9:30 – 10:50

Lecture (Modal Mixture and the Neapolitan)

Analysis, Chapter 21

Functional Analysis Review #2

11:00 – 11:50

Assignment #7 (in-class activity)

Quiz #7

Wednesday, June 22

9:30 – 10:50

Lecture (Augmented Sixth Chords)

Lecture (Extended Tertian Sonorities and Harmonic Reinterpretation)

Analysis, Chapter 22

11:00 – 11:50

Individual Review of Project #3

Thursday, June 23

9:30 – 10:50

Project #3 (Student Presentations)

11:00 – 11:50

Lecture (Neo-Riemannian Theory)

Lecture (Schenkerian Analysis)

Monday, June 27

9:30 – 10:50

Lecture (Second Viennese School)

Discuss Final Project

Analysis, Chapter 25

11:00 – 11:50

Lecture (12-Tone Serialism)

Lecture (Set Theory)

Analysis, Chapter 27

Analysis (Schoenberg and Webern)

Tuesday, June 28

9:30 – 10:50

Lecture (Stravinsky)

Analysis (Stravinsky)

11:00 – 11:50

Assignment #8 (Due)

Quiz #8

Wednesday, June 29

9:30 – 10:50

Lecture (Experimentalism, Minimalism, and Postmodernism)

11:00 – 11:50

Individual Review of Final Project

Thursday, June 30

9:30 – 10:50

Final Project (Student Presentations)

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