



Southern Methodist University

Meadows School of the Arts, Division of Music

MUTH 2129 (002), Musicianship III, Fall 2020

Mondays and Fridays, 9:00 – 9:50 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 8:00 a.m. – 9:30 a.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, 20th-century materials. Must be taken in sequence.
- Prerequisites: MUTH 1130, 1230
- Corequisite: MUTH 2229. Required of all majors. **You should also be enrolled in MUTH 2229 at this time. See me if you are not.**
- This course will focus on dictation and sight-singing using diatonic melodies as well as secondary functions and modulations to closely related keys. Rhythms will utilize beat units and beat divisions in both simple and compound meters, as well as triplets and syncopation.
- 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. 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 more than fifteen minutes late for class will be considered an unexcused absence.
 - For an absence to be excused you must notify the instructor in writing prior to the date of the excused absence.
 - Oversleeping, family reunion trips, vacations, etc. will not be considered as excused absences.
- Make-up work:
 - It is the student's responsibility to obtain handouts, notes, and assignments for all classes missed. Consult the course emails or the Canvas page for more information.
 - Late homework must be turned in **within one calendar week** of the absence. Otherwise, a zero will be recorded in the gradebook.
- Absences on exam days:
 - Missing an exam is a serious issue. Exams missed due to *planned, excused* absences (including extracurricular activities and religious observance) must be made-up **before** the exam date.
 - Other *excused* absences on test days will be considered on a case by case basis. Late exams must be taken **within one calendar week** of the absence. **In all cases, exams that are not taken will result in a zero (0) for that exam grade.**
 - Regarding the final examination:** The final examination day and time are established by the university and cannot be changed. Please plan accordingly. **Make-ups will not be offered after the final exam date. In all cases, a missed final exam will result in a zero (0) being recorded for the final exam.**

Course MaterialsRobert 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

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

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/SASP/DASS> to begin the process. Once approved and registered, students will submit a DASS Accommodation Letter to faculty through the electronic portal *DASS Link* and then communicate directly with each instructor to make appropriate arrangements. Please note that accommodations are not retroactive and 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. (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:

<p>Exam #1- September 14, 16, and 18 Exam #2- October 14, 16, and 21 Exam #3- November 9, 11, and 13 Final Exam- Saturday, December 12, 8:00 am</p>
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Calendar of Classes, Sessions, Activities, Readings, Examinations & Assignments:

COURSE CALENDAR

Week	Date	Topic	Evaluation
1	8-24 8-28	Triad Identification	Quiz #1
2	8-31 9-4	Interval Identification	Quiz #2
3	9-9 9-11	Identification of Seventh Chords	Quiz #3
4	9-14 9-16 9-18	Sight Singing: Scales, Intervals, and Seventh Chords Keyboard: Triads and Seventh Chords	Exam #1
5	9-21 9-25	Melodic Dictation (Major and Minor Keys)	Quiz #4
6	9-28 10-2	Melodic Dictation (Implied Chromatic Harmonies)	Quiz #5
7	10-5 10-9	Melodic Dictation (Modulation to Closely Related Keys)	Quiz #6
8	10-14 10-16 10-21	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	10-19 10-23	Harmonic Dictation (Modal Mixture)	Quiz #7
10	10-26 10-30	Harmonic Dictation (Secondary Functions)	Quiz #8
11	11-2 11-6	Harmonic Dictation (Neapolitan and Augmented Sixth Chords)	Quiz #9
12	11-9 11-11 11-13	Sight Singing: Arpeggios (Modal Mixture, Secondary Functions, Neapolitan and Augmented Sixth Chords) Keyboard: Melodic Transposition and Melodic Harmonization	Exam #3
13	11-16 11-20	Melodic Dictation (Non-Tonal Melodies)	Quiz #10
14	11-23	Sight Singing: Ensemble Texture Keyboard: Piano-to-Piano Dictation	N/A
15	11-30 12-4	Sight Singing: Improvised Melodies Keyboard: Play-and-Sing	N/A
16	12-7	Keyboard: Playing from a Lead- Sheet	N/A
Final Exam- Saturday, December 12, 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 2020

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 B082

Open office hours: MWF, 10:00 – 11:00 a.m., T Th 8:00 a.m. – 9:30 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

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 - Each unexcused absence will result in approximately a one percent reduction in your grade for the course.
 - Being late more than fifteen minutes late for class will be considered an unexcused absence.
 - For an absence to be excused you must notify the instructor in writing prior to the date of the excused absence.
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- Make-up work:
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 - 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.
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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
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Excused Absences for University Extracurricular Activities: Students participating in an officially sanctioned, scheduled University extracurricular activity will be given the opportunity to make up class assignments or other graded assignments missed as a result of their participation. It is the responsibility of the student to make arrangements with the instructor prior to any missed scheduled examination or other missed assignment for making up the work. (University Undergraduate Catalogue).

V. PRELIMINARY SCHEDULE OF CLASSES, EVENTS AND ASSIGNMENTS

Major Course Assignments and Examinations:

<p>Exam #1- September 17 Exam #2- October 15 Exam #3- November 12 Final Project Due- Friday, December 11, 8:00 am</p>
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Calendar of Classes, Sessions, Activities, Readings, Examinations & Assignments:

COURSE CALENDAR

Week	Date	Topic	Assignment
1	8-25 8-27	Mode Mixture and the Neapolitan	N/A
2	9-1 9-3	Augmented Sixth Chords	Assignment #1 Quiz #1
3	9-8 9-10	Enharmonic Spellings and Enharmonic Modulations	Assignment #2 Quiz #2
4	9-15 9-17	Enharmonic Spellings and Enharmonic Modulations	Exam #1 (9-17)
5	9-22 9-24	Extended Tertian Sonorities	Assignment #3 Quiz #3
6	9-29 10-1	Secondary Functions	Assignment #4 Quiz #4
7	10-6 10-8	Mediant Functions	Assignment #5 Quiz #5
8	10-15	Sequences and Systems	Exam #2: (10-15)
9	10-20 10-22	Periodic Forms	Assignment #6 Quiz #6
10	10-27 10-29	Binary and Ternary forms	Assignment #7 Quiz #7
11	11-3 11-5	Sonata Form	Assignment #8 Quiz #8
12	11-10 11-12	Variation Forms	Exam #3 (11-12)
13	11-17 11-19	Rondo Form Review of Chromatic Functions	N/A
14	11-24	Contrapuntal Forms Review of Chromatic Part-Writing	N/A
15	12-1 12-3	Individual Review of Final Projects	N/A

Final Project Due- Friday, December 11, 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 2020

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 8:00 a.m. – 9:30 a.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

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.
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- Make-up work:
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2. Course Materials

Course materials will be distributed in class.

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
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
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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 and 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:

Exam #1- September 18 Exam #2- October 16 Exam #3- November 13 Final Project Due- Thursday, December 10, 11:30 am
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Calendar of Classes, Sessions, Activities, Readings, Examinations & Assignments:

COURSE CALENDAR			
Week	Date	Topic	Assignment
1	8-24 8-26 8-28	Motive, Phrase, and Periodic Structure	N/A
2	8-31 9-2 9-4	Binary Forms	Assignment #1 Quiz #1
3	9-9 9-11	Ternary Forms	Assignment #2 Quiz #2
4	9-14 9-16 9-18	Compound Forms	Exam #1 (9-18)
5	9-21 9-23 9-25	Sonata Form	Assignment #3 Quiz #3

6	9-28 9-30 10-2	Sonata Form (Complex Forms)	Assignment #4 Quiz #4
7	10-5 10-7 10-9	Sonata Form (Analytical Perspectives)	Assignment #5 Quiz #5
8	10-14 10-16	Sonata Theory	Exam #2: (10-16)
9	10-19 10-21 10-23	Double Exposition Form	Assignment #6 Quiz #6
10	10-26 10-28 10-30	Variation Form and Double Variation Form	Assignment #7 Quiz #7
11	11-2 11-4 11-6	Rondo and Sonata Rondo	Assignment #8 Quiz #8
12	11-9 11-11 11-13	Complex Forms	Exam #3 (11-13)
13	11-16 11-18 11-20	Contrapuntal Forms, Ritornello Form, and Rotational forms	N/A
14	11-23	Canon	N/A
15	11-30 12-2 11-4	Fugue	N/A
16	12-7	Review of Individual Projects	

Final Project Due- Thursday, December 10, 11:30 am

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



Southern Methodist University

Meadows School of the Arts, Division of Music

MUTH 6330 (001), Analytical Techniques, Fall 2020

Tuesdays and Thursdays, 11:00 a.m. – 12:20 p.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 8:00 a.m. – 9:30 a.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

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 more than fifteen minutes late for class will be considered an unexcused absence.
 - 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 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

Course materials will be distributed in class.

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
Project #1	100 points
Project #2	100 points
Project #3	100 points
Final Presentation	200 points
Attendance and Participation	100 points
Total	1,000 points

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

Grade	A	A-	B+	B	B-	C+	C	C-	D+	D	D-	F
Range	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

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

6. Disability Accommodations: Students needing academic accommodations for a disability must first register with Disability Accommodations & Success Strategies (DASS). Students can call 214-768-1470 or visit <http://www.smu.edu/Provost/SASP/DASS> to begin the process. Once approved and registered, students will submit a DASS Accommodation Letter to faculty through the electronic portal *DASS Link* and then communicate directly with each instructor to 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:

<p>Project #1- September 22 Project #2- October 20 Project #3- November 12 Final Presentations- December 1 and December 3</p>
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Calendar of Classes, Sessions, Activities, Readings, Examinations & Assignments:

COURSE CALENDAR			
Week	Date	Topic	Assignment
1	8-25 8-27	Functional Harmony (Riemann) Fundamental Bass (Rameau)	N/A
2	9-1 9-3	Species Counterpoint (Fux)	Assignment #1 Quiz #1
3	9-8 9-10	Invertible Counterpoint, Fugue, and Fugal Analysis	Assignment #2 Quiz #2
4	9-15 9-17	Project Review	Project #1
5	9-22 9-24	Sonata Form	Assignment #3 Quiz #3

6	9-29 10-1	Sonata Theory (Hepokoski and Darcy)	Assignment #4 Quiz #4
7	10-6 10-8	Variation Form and Rondo Form	Assignment #5 Quiz #5
8	10-15	Project Review	Project #2
9	10-20 10-22	Modal Mixture and Augmented Sixth Chords (Analysis and Part-Writing)	Assignment #6 Quiz #6
10	10-27 10-29	Enharmonic Reinterpretation, Extended Tertian Sonorities, and Mediant Functions (Analysis and Part-Writing)	Assignment #7 Quiz #7
11	11-3 11-5	Project Review	N/A
12	11-10 11-12	Project Review	Project #3
13	11-17 11-19	12-Tone Serialism, Neo-Riemannian Theory, and Schenkerian Analysis	Assignment #8 Quiz #8
14	11-24	Project Review	N/A
15	12-1 12-3	Final Presentations	Final Presentations

Final Presentations- December 1 and December 3

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