



# Southern Methodist University

Meadows School of the Arts, Division of Music

## **MUTH 1230 (002), Music Theory II, Spring 2020**

Tuesdays and Thursdays, 8:00 – 9:20 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 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	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](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)

**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:**

**Exam #1- February 13**  
**Exam #2- March 12**  
**Exam #3- April 16**  
**Final Exam- Saturday, May 19, 8:00 am**

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

<b>Week</b>	<b>Date</b>	<b>Topic</b>	<b>Assignment</b>
1	1-21 1-23	Harmonic Progression and the Sequence	N/A
2	1-28 1-30	Triads in First Inversion	Assignment #1 Quiz #1
3	2-4 2-6	Triads in Second Inversion	Assignment #2 Quiz #2
4	2-11 2-13	Review	<b>Exam #1 (2-13)</b>
5	2-18 2-20	Cadences, Phrases, and Periods	Assignment #3 Quiz #3
6	2-25 2-27	Nonchord Tones	Assignment #4 Quiz #4
7	3-3 3-5	Nonchord Tones	Assignment #5 Quiz #5
8	3-10 3-12	Review	<b>Exam #2: (3-12)</b>
9	3-24 3-26	The V <sup>7</sup> Chord	Assignment #6 Quiz #6
10	3-31 4-2	The II <sup>7</sup> and VII <sup>7</sup> Chords	Assignment #7 Quiz #7
11	4-7 4-9	Diatonic Seventh Chords	Assignment #8 Quiz #8
12	4-14 4-16	Review	<b>Exam #3 (4-16)</b>
13	4-21 4-23	Secondary Functions	N/A
14	4-28 4-30	Review	N/A

**Final Exam- Saturday, May 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 2130 (001), Musicianship IV, Spring 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 11:00 a.m. – 12:00 p.m.

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

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### **I. RATIONALE**

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

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

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

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

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

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

- Speak (using a neutral syllable or rhythmic solfege) and conduct rhythmic patterns (with preparation and at sight) that exhibit more complex examples of tuplets (borrowed divisions), asymmetrical meters, changing meters, and asymmetrical subdivisions of the beat.
- Sing (with any appropriate solmization method), identify, and notate modal, whole-tone, pentatonic, octatonic, and chromatic scales (other nondiatonic and symmetric scales at instructor's discretion).
- Sing (with preparation and at sight) using any appropriate solmization method melodies in treble, bass, alto, and tenor clefs using extensive chromaticism, distant modulations, and rhythmic complexities.
- Sing (with preparation and at sight) and notate from dictation: extended tonal and nontonal melodies, pitch-class sets, and twelve-tone rows using any appropriate solmization method.
- Notate bass/soprano lines and chord symbols of harmonic progressions using embellished outer voices, chromaticism, and modulations.
- Identify examples of contemporary harmonic devices such as extended tertian chords; polychords; quartal, quintal and secundal chords; and planing.
- Sing an appropriate part in ensemble textures of two, three, and four voices.

Improvise melodies and exercises vocally and on the primary instrument utilizing techniques covered in class.

On the keyboard:

Play modal, octatonic, chromatic, pentatonic, and whole-tone scales from any given note, one or two hands.

Play progressions including distant modulations and chromaticism (specific vocabulary at instructor's discretion).

Play, transpose, invert, retrograde, and rhythmically modify pitch-class sets.

Continue play-and-sing exercises and transposition exercises.

Play examples of polychords; quartal, quintal, and secundal chords; planing.

### III. COURSE DESCRIPTION

Continuation of Musicianship I, II, and III. Solfeggio, melodic and harmonic dictation employing chromaticism, 20th-century materials. Must be taken in sequence.

Prerequisites: MUTH 1130, 1230

Corequisite: MUTH 2230. Required of all majors. **You should also be enrolled in MUTH 2230 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

- 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 Materials

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

*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](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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**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:

<b>Exam #1- February 10-14</b>
<b>Exam #2- March 9-13</b>
<b>Exam #3- April 13-17</b>
<b>Final Exam- Friday, May 8, 8:00 am</b>

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

<b>COURSE CALENDAR</b>			
<b>Week</b>	<b>Date</b>	<b>Topic</b>	<b>Evaluation</b>
1	1-17 1-24	Atonal Melodies	Quiz #1
2	1-27 1-31	Atonal Melodies	Quiz #2
3	2-3 2-7	Atonal Melodies	Quiz #3
4	2-10 2-12 2-14	Sight Singing: Tonal Indexing Keyboard: Atonal Simultaneities	<b>Exam #1 (2-10, 2-12, 2-14)</b>
5	2-17 2-21	Tonal Scales	Quiz #4
6	2-24 2-28	Modal Scales	Quiz #5
7	3-2 3-6	Non-Diatonic Modes	Quiz #6
8	3-9 3-11 3-13	Sight Singing: Modal Scales Keyboard: Non-Diatonic Modes	<b>Exam #2: (3-9, 3-11, 3-13)</b>
9	3-23 3-27	Interval Identification	Quiz #7
10	3-30 4-3	Interval Identification	Quiz #8
11	4-6	Interval Identification	N/A
12	4-13 4-15 4-17	Sight Singing: 12-Tone Rows Keyboard: Serial Functions	<b>Exam #3 (4-13, 4-15, 4-17)</b>



13	4-20 4-24	Atonal Pitch Sets	Quiz #10
14	4-27 5-1	Review	N/A
15	5-4	Review	N/A

**Final Exam- Friday, 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 2230 (001), Music Theory IV, Spring 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 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.
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- 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.
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##### 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	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](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:**

**Exam #1- February 13**  
**Mid-Term Project Due- March 24**  
**Exam #2- April 16**  
**Final Presentations- April 28 and 30**

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

**COURSE CALENDAR**

<b>Week</b>	<b>Date</b>	<b>Topic</b>	<b>Assignment</b>
1	1-21 1-23	Review of 20 <sup>th</sup> -Century Stylistic Genres	N/A
2	1-28 1-30	Modal Mixture and the Neapolitan (Review)	Assignment #1 Quiz #1
3	2-4 2-6	Augmented Sixth Chords (Review)	Assignment #2 Quiz #2
4	2-11 2-13	Review	<b>Exam #1 (2-13)</b>
5	2-18 2-20	Enharmonic Reinterpretation and Modulation	Assignment #3 Quiz #3
6	2-25 2-27	Extended Tertian Sonorities	Assignment #4 Quiz #4
7	3-3 3-5	Mediant Functions	Assignment #5 Quiz #5
8	3-10 3-12	Review	<b>Mid-Term Project Due (3-24)</b>
9	3-24 3-26	Non-Diatonic Modes and Non-Tertian Sonorities	Assignment #6 Quiz #6
10	3-31 4-2	Atonal Analytical Techniques	Assignment #7 Quiz #7
11	4-7 4-9	12-Tone Serialism	Assignment #8 Quiz #8
12	4-14 4-16	Review	<b>Exam #2 (4-16)</b>
13	4-21 4-23	Neo-Riemannian Theory and Schenkerian Analysis	N/A
14	4-28 4-30	Review	<b>Final Presentations</b>

**Final Presentations- April 28 and 30**

*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 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 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. 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	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](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/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:**

<b>Exam #1- February 14</b>
<b>Mid-Term Project Due- March 23</b>
<b>Exam #2- April 17</b>
<b>Final Presentations April 27 — May 4</b>

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

<b>Week</b>	<b>Date</b>	<b>Topic</b>	<b>Assignment</b>
1	1-17 1-22 1-24	Functional Harmony	N/A
2	1-27 1-29 1-31	Non-Diatonic Scales	Assignment #1 Quiz #1
3	2-3 2-5 2-7	Non-Tertian Sonorities	Assignment #2 Quiz #2
4	2-10 2-12 2-14	Melody and Voice Leading	<b>Exam #1 (2-14)</b>
5	2-17 2-19 2-21	Harmonic Progression and Tonality	Assignment #3 Quiz #3
6	2-24 2-26 2-28	Developments in Rhythm	Assignment #4 Quiz #4
7	3-2 3-4 3-6	Form in Post-tonal Music	Assignment #5 Quiz #5
8	3-9 3-11 3-13	Review	<b>Mid-Term Project Due (3-23)</b>
9	3-23 3-25 3-27	Non-Serial Atonality	Assignment #6 Quiz #6
10	3-30 4-1 4-3	Classical Serialism	Assignment #7 Quiz #7
11	4-6 4-8	12-Tone Serialism (Matrices and Combinatoriality)	Assignment #8 Quiz #8
12	4-13 4-15 4-17	Review	<b>Exam #2 (4-17)</b>

13	4-20 4-22 4-24	Chance Music, Indeterminacy, Minimalism, Schenkerian Analysis, and Neo-Riemannian Theory	N/A
14	4-27 4-29 5-1	Final Presentations	<b>Final Presentations</b>
15	5-4	Final Presentations	<b>Final Presentations</b>

**Final Presentations- April 27 — May 4**

*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 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 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: 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:
  - Attendance will be taken at each class meeting.
  - Each unexcused absence will result in approximately a one percent reduction in your grade for the course. Being late for class will result in a lower grade for “participation.” For an absence to be excused you must notify the instructor in writing prior to the date of the excused absence. Oversleeping, family reunion trips, vacations, etc. will not be considered as excused absences.
- Make-up work:
  - It is the student’s responsibility to obtain handouts, notes, and assignments for all classes missed. Consult the course emails or the 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.
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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.
  - 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	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](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/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:

<b>Exam #1- February 14</b> <b>Mid-Term Project Due- March 23</b> <b>Exam #2- April 17</b> <b>Final Project Due: Wednesday, May 6, 11:30 a.m.</b>
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### Calendar of Classes, Sessions, Activities, Readings, Examinations & Assignments:

<b>COURSE CALENDAR</b>			
<b>Week</b>	<b>Date</b>	<b>Topic</b>	<b>Assignment</b>
1	1-17 1-22 1-24	Functional Harmony	N/A
2	1-27 1-29 1-31	Non-Diatonic Scales	Assignment #1 Quiz #1
3	2-3 2-5 2-7	Non-Tertian Sonorities	Assignment #2 Quiz #2
4	2-10 2-12 2-14	Melody and Voice Leading	<b>Exam #1 (2-14)</b>
5	2-17 2-19 2-21	Harmonic Progression and Tonicity	Assignment #3 Quiz #3
6	2-24 2-26 2-28	Developments in Rhythm	Assignment #4 Quiz #4
7	3-2 3-4 3-6	Form in Post-tonal Music	Assignment #5 Quiz #5
8	3-9 3-11 3-13	Review	<b>Mid-Term Project Due (3-23)</b>
9	3-23 3-25 3-27	Non-Serial Atonality	Assignment #6 (Final Project- Outline and Bibliography)  Quiz #6
10	3-30 4-1 4-3	Classical Serialism	Assignment #7 (Final Project- Abstract and Thesis Statement)  Quiz #7

11	4-6 4-8	12-Tone Serialism (Matrices and Combinatoriality)	Assignment #8 (Final Project- Draft Introduction)  Quiz #8
12	4-13 4-15 4-17	Review	<b>Exam #2 (4-17)</b>
13	4-20 4-22 4-24	Chance Music, Indeterminacy, Minimalism, Schenkerian Analysis, and Neo-Riemannian Theory	N/A
14	4-27 4-29 5-1	Review	N/A
15	5-4	Review	N/A

**Final Project Due: Wednesday, May 6, 11:30 a.m.**

*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 5250, Advanced Musicianship, Spring 2020**

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 1:00 p.m. – 2:00 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 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.**

**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:	
Sight-Singing Exam #1	100 points
Sight-Singing Exam #2	100 points
Sight-Singing Exam #3	100 points
Final Exam (Sight Singing)	150 points
Keyboard Exam #1	100 points
Keyboard Exam #2	100 points
Keyboard Exam #3	100 points
Final Exam (Keyboard)	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	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](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/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

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

**Three Exams**

**Final Exam**

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