



Southern Methodist University

Meadows School of the Arts, Division of Music

MUTH 1129 (001), Musicianship I, Fall 2024

Mondays and Fridays, 8:00 – 8:50 a.m., OFAC 2040

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

Instructor: Michael Lively, Ph.D.

Office location: OFAC 2008

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

Email: mtlively@smu.edu

*My sincere desire is for every one of my students to succeed – otherwise, I wouldn't be here!
Please contact me immediately with any concerns, circumstances, or issues that may impede your success.*

I. RATIONALE

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

II. COURSE AIMS AND LEARNING OUTCOMES

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

- Define theoretical terms related to aural skills as discussed in class (solfege, etc.)
- Classify heard musical elements theoretically (e.g. major scale vs. minor, etc.)
- Modify a given element intelligently, e.g. hearing a major triad and singing a minor one
- Analyze a piece's rhythm and pitch content to convert it to notation (dictation)
- Perform a short piece at sight using solfege syllables
- Evaluate the dictations of others according to the style and terminology covered in class

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

III. COURSE DESCRIPTION

- Beginning studies in solfeggio, melodic and harmonic dictation. Must be taken in sequence.
- Corequisite: MUTH 1229. Required of all majors. **You should also be enrolled in MUTH 1229 at this time. See me if you are not.**
- This course will focus on dictation and sight-singing using diatonic melodies derived from the tonic and dominant in major and minor keys. Rhythms will utilize beat units and beat divisions in both simple and compound meters, with an introduction to tuplets.

IV. COURSE REQUIREMENTS, EXPECTATIONS, AND POLICIES AND POLICIES

Attendance and Participation Policy

- Prompt attendance is vital. Absences and tardiness may affect your grade.
Attendance will be taken at each class meeting.
Being late for class will result in a lower grade for "participation."
For an absence to be excused you must notify the instructor in writing prior to the date of the excused absence.

Oversleeping, family reunion trips, vacations, etc. will not be considered as excused absences.

- Make-up work:

It is the student's responsibility to obtain handouts, notes, and assignments for all classes missed. Consult the course emails or the Canvas page for more information.

Late homework must be turned in **within one calendar week** of the absence. Otherwise, a zero will be recorded in the gradebook.

- Absences on exam days:

Missing an exam is a serious issue. Exams missed due to *planned, excused* absences (including extracurricular activities and religious observance) must be made-up **before** the exam date.

Other *excused* absences on test days will be considered on a case by case basis. Late exams must be taken **within one calendar week** of the absence. **In all cases, exams that are not taken will result in a zero (0) for that exam grade.**

Regarding the final examination: The final examination day and time are established by the university and cannot be changed. Please plan accordingly. **Make-ups will not be offered after the final exam date. In all cases, a missed final exam will result in a zero (0) being recorded for the final exam.**

Missing exams or quizzes will result in a lower grade for "participation."

Course Materials

Robert W. Ottman, *Music for Sight Singing* (10th edition)

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 |

Disability Accommodations: Students who need academic accommodations for a disability must first register with Disability Accommodations & Success Strategies (DASS). Students can call 214-768-1470 or visit <http://www.smu.edu/Provost/SASP/DASS> to begin the process. Once they are registered and approved, students then submit a DASS Accommodation Letter through the electronic portal, *DASS Link*, and then communicate directly with each of their instructors to make appropriate arrangements. Please note that accommodations are not retroactive, but rather require advance notice in order to implement.

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

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

V. PRELIMINARY SCHEDULE OF CLASSES, EVENTS AND ASSIGNMENTS

Major Course Assignments and Examinations:

Exam #1- September 16, 18, and 20

Exam #2- October 14, 16, and 18

Exam #3- November 11, 13, and 15

Final Exam- Tuesday, December 17, 8:00 am

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

COURSE CALENDAR

| Week | Date | Topic | Evaluation |
|------|--------------|-------------------------|------------|
| 1 | 8-26 8-30 | Scale Identification | Quiz #1 |
| 2 | 9-6 | Interval Identification | Quiz #2 |
| 3 | 9-9 9-13 | Root-Position Triads | Quiz #3 |

| | | | |
|--|-------------------------|--|----------------|
| 4 | 9-16 9-18 9-20 | Sight Singing: Scales, Intervals, and Triads Keyboard: Play Any Written Pitch; Major and Minor Scales | Exam #1 |
| 5 | 9-23 9-27 | Melodic Dictation (Major and Minor Scales) | Quiz #4 |
| 6 | 9-30 10-4 | Melodic Dictation (Leaps within the Tonic Triad) | Quiz #5 |
| 7 | 10-11 | Melodic Dictation (Leaps within the Tonic and Dominant Triads) | Quiz #6 |
| 8 | 10-14 10-16 10-18 | Sight Singing: Speaking and Conducting Rhythms; Singing Melodies (Leaps within the Tonic and Dominant Triads) Keyboard: Intervals; Root-Position Triads | Exam #2 |
| 9 | 10-21 10-25 | Harmonic Dictation (Tonic and Dominant) | Quiz #7 |
| 10 | 10-28 11-1 | Harmonic Dictation (Tonic and Dominant Inversions) | Quiz #8 |
| 11 | 11-4 11-8 | Harmonic Dictation (Tonic, Dominant, and Subdominant) | Quiz #9 |
| 12 | 11-11 11-13 11-15 | Sight Singing: Arpeggios (Tonic, Dominant, and Subdominant Triads) Keyboard: Melodic Transposition and Melodic Harmonization | Exam #3 |
| 13 | 11-18 11-22 | Identification of Cadences | Quiz #10 |
| 14 | 11-25 | Sight Singing: Ensemble Texture Keyboard: Piano-to-Piano Dictation | N/A |
| 15 | 12-2 12-6 | Sight Singing: Improvised Melodies Keyboard: Play-and-Sing | N/A |
| 16 | 12-9 | Keyboard: Hymns (Hands Played Separately) | N/A |
| Final Exam- Tuesday, December 17, 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 2129 (002), Musicianship III, Fall 2024

Mondays and Fridays, 9:00 – 9:50 a.m., OFAC 2040

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

Instructor: Michael Lively, Ph.D.

Office location: OFAC 2008

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

Email: mtlively@smu.edu

*My sincere desire is for every one of my students to succeed – otherwise, I wouldn't be here!
Please contact me immediately with any concerns, circumstances, or issues that may impede your success.*

I. RATIONALE

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

II. COURSE AIMS AND LEARNING OUTCOMES

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

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

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

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

1. Speak (using a neutral syllable or rhythmic solfege) and conduct rhythmic patterns (with preparation and at sight) that exhibit increased syncopation and more complex divided-beat patterns.
2. Sing in arpeggiated form using note names and a neutral syllable all types of seventh chords in root position (inversions at instructor's discretion). (Play all types of seventh chords on the primary instrument.)
3. Sing (with preparation and at sight) using movable solfege, note names, or a neutral syllable melodies in treble, bass, alto, and tenor clefs using chromatic pitches (as embellishments and implications of chromatic chords) and modulation to closely-related keys.
4. Sing (with preparation and at sight) short nontonal interval drills and melodies.
5. Sing in arpeggiated form (using movable solfege, note names, or a neutral syllable) harmonic progressions containing borrowed chords, secondary function chords, Neapolitan, and augmented-sixth chords. (Play similar progressions on the primary instrument.)
6. Sing an appropriate part in ensemble textures of two, three, and four voices.
7. Sing improvised short melodies (with the characteristics stated in #2) with and without a simple chordal accompaniment. (Improvise similar melodies on the primary instrument.)
8. Identify all types of seventh chords in root position and the most common inversions.
9. Notate melodies in treble and bass clefs (alto and tenor clefs at instructor's discretion) using chromatic pitches (as embellishments and implications of chromatic chords) and modulation to closely-related keys. (Play similar dictated melodies on the primary instrument.)
10. Notate short nontonal melodies. (Play similar dictated melodies on the primary instrument.)
11. Notate bass/soprano lines and chord symbols of harmonic progressions using borrowed chords, secondary function chords, Neapolitan, and augmented-sixth chords.
12. Play (on the piano) all types of triads and seventh chords in any inversion.
13. Play progressions (on the piano) including modulations and chromatic chord types (specific vocabulary at instructor's discretion).
14. Play two or three lines on the piano while singing another.
15. Play a melody and harmonize with appropriate chords and standard keyboard voicing.
16. Begin reading lead-sheet style chord notation.
17. Transposition exercises at the piano.

III. COURSE DESCRIPTION

- Continuation of Musicianship I and II. Solfeggio, melodic and harmonic dictation employing chromaticism. Must be taken in sequence.
- Prerequisites: MUTH 1130, 1230
- Corequisite: MUTH 2229. Required of all majors. You should also be enrolled in MUTH 2229 at this time. See me if you are not.
- This course will focus on dictation and sight-singing using diatonic melodies as well as secondary functions and modulations to closely related keys. Rhythms will utilize beat units and beat divisions in both simple and compound meters, as well as triplets and syncopation.
- The scheduled class meeting time will be used for group instruction, tests, quizzes, make-up tests or quizzes, individual or group review sessions, individual meetings, and other instructional or evaluative activities as determined by the instructor.

IV. COURSE REQUIREMENTS, EXPECTATIONS, AND POLICIES AND POLICIES

Attendance and Participation Policy

- Prompt attendance is vital.

Make-up work:

It is the student's responsibility to obtain handouts, notes, and assignments for all classes missed. Consult the course emails or the Canvas page for more information.

Late homework must be turned in within one calendar week of the absence. Otherwise, a zero will be recorded in the gradebook.

Absences on exam days:

Missing an exam is a serious issue. Exams missed due to planned, excused absences (including extracurricular activities and religious observance) must be made-up before the exam date.

Other excused absences on test days will be considered on a case by case basis. Late exams must be taken within one calendar week of the absence. In all cases, exams that are not taken will result in a zero (0) for that exam grade.

Regarding the final examination: The final examination day and time are established by the university and cannot be changed.

Please plan accordingly. Make-ups will not be offered after the final exam date. In all cases, a missed final exam will result in a zero (0) being recorded for the final exam.

Course Materials

Robert W. Ottman, Music for Sight Singing (10th edition)

Activities, Assignments, and Grading Policy**Grading Policy**

You will be graded on a one-thousand-point scale based upon the following aspects of your work in this class:

Dictation Quizzes (10 x 30) 300 points

Sight Singing Exam #1 50 points

Sight Singing Exam #2 100 points

Sight Singing Exam #3 50 points

Final Exam (Sight Singing) 100 points

Keyboard Exam #1 50 points

Keyboard Exam #2 100 points

Keyboard Exam #3 50 points

Final Exam (Keyboard) 100 points

Attendance and Participation 100 points

Total 1,000 points

Ten weekly quizzes will be given in class during the semester. "Make-up" quizzes will not be scheduled later than one week after the original date of the quiz.

| Grade | A | A- | B+ | B | B- | C+ | C | C- | D+ | D | D- | F |
|------------|--------|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|--------|
| Range | 92-100 | 90-91.9 | 88-89.9 | 82-87.9 | 80-81.9 | 78-79.9 | 72-77.9 | 70-71.9 | 68-69.9 | 62-67.9 | 60-61.9 | 0-59.9 |
| GPA points | 4.0 | 3.7 | 3.3 | 3.0 | 2.7 | 2.3 | 2.0 | 1.7 | 1.3 | 1.0 | 0.7 | 0.0 |

V. PRELIMINARY SCHEDULE OF CLASSES, EVENTS AND ASSIGNMENTS**Major Course Assignments and Examinations:****Exam #1- September 16, 18, and 20****Exam #2- October 14, 16, and 18****Exam #3- November 11, 13, and 15****Final Exam- Saturday, December 14, 8:00 am****Calendar of Classes, Sessions, Activities, Readings, Examinations & Assignments:****COURSE CALENDAR**

| Week | Date | Topic | Evaluation |
|-------------|-------------------------|--|-------------------|
| 1 | 8-26 8-30 | Triad Identification | Quiz #1 |
| 2 | 9-6 | Interval Identification | Quiz #2 |
| 3 | 9-9 9-13 | Identification of Seventh Chords | Quiz #3 |
| 4 | 9-16 9-18 9-20 | Sight Singing: Scales, Intervals, and Seventh Chords Keyboard: Triads and Seventh Chords | Exam #1 |
| 5 | 9-23 9-27 | Melodic Dictation (Major and Minor Keys) | Quiz #4 |
| 6 | 9-30 10-4 | Melodic Dictation (Implied Chromatic Harmonies) | Quiz #5 |
| 7 | 10-11 | Melodic Dictation (Modulation to Closely Related Keys) | Quiz #6 |
| 8 | 10-14 10-16 10-18 | 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 | 10-21 10-25 | Harmonic Dictation (Modal Mixture) | Quiz #7 |
| 10 | 10-28 11-1 | Harmonic Dictation (Secondary Functions) | Quiz #8 |
| 11 | 11-4 11-8 | Harmonic Dictation (Neapolitan and Augmented Sixth Chords) | Quiz #9 |

| | | | |
|---|-------------------------|---|----------------|
| 12 | 11-11 11-13 11-15 | Sight Singing: Arpeggios (Modal Mixture, Secondary Functions, Neapolitan and Augmented Sixth Chords) Keyboard: Melodic Transposition and Melodic Harmonization | Exam #3 |
| 13 | 11-18 11-22 | Melodic Dictation (Non-Tonal Melodies) | Quiz #10 |
| 14 | 11-25 | Sight Singing: Ensemble Texture Keyboard: Piano-to-Piano Dictation | N/A |
| 15 | 12-2 12-6 | Sight Singing: Improvised Melodies Keyboard: Play-and-Sing | N/A |
| 16 | 12-9 | Keyboard: Playing from a Lead-Sheet | N/A |
| Final Exam- Saturday, December 14, 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 2024

Mondays, Wednesdays, and Fridays, 11:00 – 11:50 a.m., OFAC 2040

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

Instructor: Michael Lively, Ph.D.

Office location: OFAC 2008

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

Email: mtlively@smu.edu

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I. RATIONALE

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

II. COURSE AIMS AND LEARNING OUTCOMES

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

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

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

III. COURSE DESCRIPTION

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

IV. COURSE REQUIREMENTS, EXPECTATIONS, AND POLICIES AND POLICIES**Attendance and Participation Policy****Make-up work:**

It is the student's responsibility to obtain handouts, notes, and assignments for all classes missed. Consult the course emails or the Canvas page for more information.

Late homework must be turned in **within one calendar week** of the absence. Otherwise, a zero will be recorded in the gradebook.

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

Course Materials

Course materials will be distributed in class.

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

V. PRELIMINARY SCHEDULE OF CLASSES, EVENTS AND ASSIGNMENTS

Major Course Assignments and Examinations:

Exam #1- September 20

Exam #2- October 18

Mid-Term Project Due- November 18

Final Project Due- Thursday, December 12, 11:30 am

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

Week 1 (8-26, 8-28, 8-30)

Topic: Motive, Phrase, and Periodic Structure

Reading: Wikipedia Article “Phrase” (music)

Music for Analysis: Chorale Handout

Week 2 (9-4, 9-6)

Topic: Binary Forms

Reading: Wikipedia Article “Binary Form”

Music for Analysis: Minuets Handout

Assignment #1: Binary Form Analysis

Quiz #1: Binary Form Analysis

Week 3 (9-9, 9-11, 9-13)

Topic: Ternary Forms

Reading: Wikipedia Article “Ternary Form”

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

Handel- “The Trumpet Shall Sound”

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

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

Week 4 (9-16, 9-18, 9-20)

Topic: Compound Forms

Reading: Wikipedia Article “Ternary Form”

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

Mozart Symphony No. 40, Third Movement

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

Week 5 (9-23, 9-25, 9-27)

Topic: Sonata Form

Reading: Wikipedia Article “Sonata Form”

Music for Analysis: Sonatina Handout; Sonata Handout

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

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

Week 6 (9-30, 10-2, 10-4)

Topic: Complex Sonata Forms

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

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

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

Beethoven- Waldstein Sonata, First Movement

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

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

Week 7 (10-9, 10-11)

Topic: Sonata Form (Analytical Perspectives)

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

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

Week 8 (10-14, 10-16, 10-18)

Topic: Sonata Theory (Hepokoski & Darcy)

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

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

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

Week 9 (10-21, 10-23, 10-25)

Topic: Double Exposition Form

Reading: Wikipedia Article "Sonata Theory"

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

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

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

Week 10 (10-28, 10-30, 11-1)

Topic: Variation Form and Double Variation Form

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

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

Guest Lecturer: Pamela Pagels, Music Librarian (10-23, 10-27)

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

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

Week 11 (11-4, 11-6, 11-8)

Topic: Rondo and Sonata Rondo

Reading: Wikipedia Article "Rondo"

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

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

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

Week 12 (11-11, 11-13, 11-15)

Topic: Complex Forms

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

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

Individual Review of Mid-Term Projects (11-11, 11-13, 11-15)

Mid-Term Writing Project (due: 11-18)

Week 13 (11-18, 11-20, 11-22)

Topic: Contrapuntal Forms, Ritornello Form, and Rotational Forms

Reading: Wikipedia Article “Ritornello”

Music for Analysis: Haydn Trumpet Concerto; First Movement;

Vivaldi- Spring from the Four Seasons, First Movement

Bach- Brandenburg Concerto No. 2, First Movement

Week 14 (11-25)

Topic: Canon and Fugue

Reading: Wikipedia Article “Fugue”

Music for Analysis: Canon Handout; Fugue Handout

Week 15 (12-2, 12-4, 12-6)

Individual Review of Final Writing Project (12-2, 12-4, 12-6)

Week 16 (12-9)

Topic: Song Form

Reading: Wikipedia Article “Thirty-Two Bar Form”

Wikipedia Article “Verse-Chorus Form”

Music For Analysis: Song-Form Handout

Final Writing Project Due: Thursday, December 12, 11:30 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 6330 (001), Analytical Techniques, Fall 2024

Tuesdays and Thursdays, 9:30 – 10:50 a.m., OFAC 2020

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

Instructor: Michael Lively, Ph.D.

Office location: OFAC 2008

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

Email: mtlively@smu.edu

*My sincere desire is for every one of my students to succeed – otherwise, I wouldn't be here!
Please contact me immediately with any concerns, circumstances, or issues that may impede your success.*

I. RATIONALE

This course is designed to develop 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 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.

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- September 24 (Due)

Project #2- October 22 (Due)

Project #3- November 12 (Student Presentation)

Final Project- December 5 (Student Presentation)

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

Week 1

Tuesday, August 27

Introduction

First Species Counterpoint

Thursday, August 29

Second Species Counterpoint

Analysis (Josquin, *Ave Maria*)

Week 2

Tuesday, September 3

Discussion of Project #1 (Fugue)

Third Species Counterpoint

Thursday, September 5

Fourth Species Counterpoint

Analysis (Palestrina, *Sanctus*)

Week 3

Tuesday, September 10

Analysis of Fugue

Thursday, September 12

Analysis (Monteverdi)

Assignment #1

Quiz #1

Week 4

Tuesday, September 17

Analysis (Gesualdo)

Assignment #2

Quiz #2

Thursday, September 19

Individual Review of Project #1

Week 5

Tuesday, September 24

Project #1 (Due)

Lecture (Phrases and Periods)

Thursday, September 26
Lecture (Variation Form)
Discussion of Project #2

Week 6

Tuesday, October 1
Lecture (Sonata Form)

Thursday, October 3
Assignment #3 (in-class activity)
Quiz #3 (in-class activity)

Week 7

Tuesday, October 8 (Fall Break)
Lecture (Sonata Theory)

Thursday, October 10
Assignment #4 (in-class activity)
Quiz #4 (in-class activity)

Week 8

Tuesday, October 15
Lecture (Double Variation Form)
Assignment #5 (in-class activity)
Quiz #5 (in-class activity)

Thursday, October 17
Individual Review of Project #2

Week 9

Tuesday, October 22
Project #2 (Due)
Lecture (Secondary Dominants)
Lecture (Functional Harmony)
Functional Analysis Review #1

Thursday, October 24
Discuss Project #3
Assignment #6 (in-class activity)
Quiz #6

Week 10

Tuesday, October 29
Lecture (Modal Mixture and the Neapolitan)
Analysis, Chapter 21
Functional Analysis Review #2

Thursday, October 31
Assignment #7 (in-class activity)
Quiz #7

Week 11

Tuesday, November 5
Lecture (Augmented Sixth Chords)
Lecture (Extended Tertian Sonorities and Harmonic Reinterpretation)
Analysis, Chapter 22

Thursday, November 7
Individual Review of Project #3

Week 12

Tuesday, November 12
Project #3 (Student Presentations)

Thursday, November 14
Lecture (Neo-Riemannian Theory)
Lecture (Schenkerian Analysis)

Week 13

Tuesday, November 19
Lecture (Second Viennese School)
Discuss Final Project
Analysis, Chapter 25

Thursday, November 21
Lecture (12-Tone Serialism)
Lecture (Set Theory)
Analysis, Chapter 27
Analysis (Schoenberg and Webern)
Assignment #8
Quiz #8

Week 14

Tuesday, November 26

Analysis (Stravinsky)

Lecture (Combinatoriality and Invariance)

Quick Review of Final Projects (In Class)

Week 15

Tuesday, December 3

Lecture (Experimentalism, Minimalism, and Postmodernism)

Thursday, December 5

Final Project (Student Presentations)

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 1301 (001), Music Fundamentals, Fall 2024

Mondays, Wednesdays, and Fridays, 12:00 – 12:50 p.m., OFAC 2040

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

Instructor: Michael Lively, Ph.D.

Office location: OFAC 2008

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

Email: mtlively@smu.edu

*My sincere desire is for every one of my students to succeed – otherwise, I wouldn't be here!
Please contact me immediately with any concerns, circumstances, or issues that may impede your success.*

I. RATIONALE

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

II. COURSE AIMS AND LEARNING OUTCOMES

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

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

III. COURSE DESCRIPTION

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

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

IV. COURSE REQUIREMENTS, EXPECTATIONS, AND POLICIES AND POLICIES**Attendance and Participation Policy****Make-up work:**

It is the student's responsibility to obtain handouts, notes, and assignments for all classes missed. Consult the course emails or the Canvas page for more information.

Late homework must be turned in **within one calendar week** of the absence. Otherwise, a zero will be recorded in the gradebook.

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

Course Materials

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

Activities, Assignments, and Grading Policy Activities, Assignments, and Grading Policy:**Grading Policy**

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| | |
|------------------------------|--------------|
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| Exam #1 | 100 points |
| Exam #2 | 100 points |
| Mid-Term Project | 100 points |
| Final Project | 200 points |
| Attendance and Participation | 100 points |
| Total | 1,000 points |

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

| Grade | A | A- | B+ | B | B- | C+ | C | C- | D+ | D | D- | F |
|------------|--------|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|--------|
| Range | 92-100 | 90-91.9 | 88-89.9 | 82-87.9 | 80-81.9 | 78-79.9 | 72-77.9 | 70-71.9 | 68-69.9 | 62-67.9 | 60-61.9 | 0-59.9 |
| GPA points | 4.0 | 3.7 | 3.3 | 3.0 | 2.7 | 2.3 | 2.0 | 1.7 | 1.3 | 1.0 | 0.7 | 0.0 |

Disability Accommodations: Students who need academic accommodations for a disability must first register with Disability Accommodations & Success Strategies (DASS). Students can call 214-768-1470 or visit <http://www.smu.edu/Provost/SASP/DASS> to begin the process. Once they are registered and approved, students then submit a DASS Accommodation Letter through the electronic portal, *DASS Link*, and then communicate directly with each of their instructors to make appropriate arrangements. Please note that accommodations are not retroactive, but rather require advance notice in order to implement.

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

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

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

Religious Observance: Religiously observant students wishing to be absent on holidays that require missing class should notify their professors in writing at the beginning of the semester and should discuss with them, in advance, acceptable ways of making up any work missed because of the absence. [Click here for a list of holidays.](#)

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

Excused Absences for University Extracurricular Activities: Students participating in an officially sanctioned, scheduled university extracurricular activity should be given the opportunity to make up class assignments or other graded assignments that were missed as a result of their participation. It is the responsibility of the student to make arrangements for make-up work with the instructor prior to any missed scheduled examinations or other missed assignments. (See [2020-2021 SMU Undergraduate Catalog](#) under "Enrollment and Academic Records/Excused Absences.")

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

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

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V. PRELIMINARY SCHEDULE OF CLASSES, EVENTS AND ASSIGNMENTS

Major Course Assignments and Examinations:

| |
|--|
| Exam #1- September 20 |
| Exam #2- October 18 |
| Mid-Term Project Due- November 18 |
| Final Project Due- Tuesday, December 17, 11:30 am |

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

COURSE CALENDAR

| Week | Date | Topic | Assignment |
|------|----------------------|----------------|------------|
| 1 | 8-26 8-28 8-30 | Basic Elements | N/A |

| | | | |
|----|-------------------------|---|--|
| 2 | 9-4 9-6 | Pitch | Assignment #1 Quiz #1 |
| 3 | 9-9 9-11 9-13 | Rhythm: Simple Meter | Assignment #2 Quiz #2 |
| 4 | 9-16 9-18 9-20 | Rhythm: Compound Meter | Exam #1 (9-20) |
| 5 | 9-23 9-25 9-27 | Major Scales and Major Key Signatures | Assignment #3 Quiz #3 |
| 6 | 9-30 10-2 10-4 | Minor Scales and Minor Key Signatures | Assignment #4 Quiz #4 |
| 7 | 10-9 10-11 | Intervals | Assignment #5 Quiz #5 |
| 8 | 10-14 10-16 10-18 | Compound Intervals | Exam #2 (10-18) |
| 9 | 10-21 10-23 10-25 | Triadic Harmony | Assignment #6 Quiz #6 |
| 10 | 10-28 10-30 11-1 | Harmonic Analysis | Assignment #7 Quiz #7 |
| 11 | 11-4 11-6 11-8 | Pentatonic and Blues Scales | Assignment #8 Quiz #8 |
| 12 | 11-11 11-13 11-15 | Functional Harmony | Mid-Term Project (Due: 11-18) |
| 13 | 11-18 11-20 11-22 | Triads in Musical Context | N/A |
| 14 | 11-25 | Chord Progressions | N/A |
| 15 | 12-2 12-4 12-6 | Writing a Song Review of Individual Projects | N/A |
| 16 | 12-9 | Review of Individual Projects | N/A |

Final Project Due- Tuesday, December 17, 11:30 am

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