



Southern Methodist University

Meadows School of the Arts, Division of Music

MUTH 2130 (002), Musicianship IV, Spring 2025

Mondays and Fridays, 9:00 – 9:50 a.m., OFAC 2030

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:

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.
- 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- February 10, 12, and 14
Exam #2- March 10, 12, and 14
Exam #3- April 9, 14, and 16
Final Exam- Saturday, May 10, 8:00 am

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

COURSE CALENDAR			
Week	Date	Topic	Evaluation
1	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	Exam #1 (2-10, 2-12, 2-14)
5	2-17 2-21	Tonal Scales	Quiz #4
6	2-24 2-28	Modal Scales	Quiz #5
7	3-3 3-7	Non-Diatonic Modes	Quiz #6
8	3-10 3-12 3-14	Sight Singing: Modal Scales Keyboard: Non-Diatonic Modes	Exam #2: (3-10, 3-12, 3-14)
9	3-24 3-28	Interval Identification	Quiz #7
10	3-31 4-4	Interval Identification	Quiz #8
11	4-7 4-11	Interval Identification	Quiz #9
12	4-9 4-14 4-16	Sight Singing: 12-Tone Rows Keyboard: Serial Functions	Exam #3 (4-9, 4-14, 4-16)
13	4-21 4-25	Atonal Pitch Sets	Quiz #10
14	4-28 5-2	Review	N/A
15	5-5	Review	N/A
Final Exam- Saturday, May 10, 8:00 am			

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



Southern Methodist University

Meadows School of the Arts, Division of Music

MUTH 1230 (002), Music Theory II, Spring 2025

Tuesdays and Thursdays, 8:00 – 9:20 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 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

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

Kostka-Payne, *Tonal Harmony* (8th edition)

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

Grading Policy

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

Assignments (8 x 25)	200 points
Quizzes (8 x 25)	200 points
Exam #1	100 points
Exam #2	100 points
Exam #3	100 points
Final 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

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 accesssequity@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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Mental Health Resources: On-Call and On-going Counseling Services: Throughout the academic year, students may encounter different stressors or go through life experiences which impact their mental health and academic performance. Students who are in distress or have concerns about their mental health can schedule a same-day or next-day appointment to speak with a counselor by calling [Counseling Services](#). Counselors are available at any time, day or night for students in crisis at this number: 214.768.2277 (then select option 2). They will be connected with a counselor immediately. Students seeking on-going counseling should call the same number: 214.768.2277 (then select option 1) during normal business hours to schedule an initial appointment.

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- February 13****Exam #2- March 13****Exam #3- April 17****Final Exam- Monday, May 12, 8:00 am****Calendar of Classes, Sessions, Activities, Readings, Examinations & Assignments:****COURSE CALENDAR**

Week	Date	Topic	Assignment
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	Exam #1 (2-13)
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	3-4 3-6	Nonchord Tones	Assignment #5 Quiz #5
8	3-11 3-13	Review	Exam #2: (3-13)
9	3-25 3-27	The V ⁷ Chord	Assignment #6 Quiz #6
10	4-1 4-3	The II ⁷ and VII ⁷ Chords	Assignment #7 Quiz #7
11	4-8 4-10	Diatonic Seventh Chords	Assignment #8 Quiz #8
12	4-15 4-17	Review	Exam #3 (4-17)
13	4-22 4-24	Secondary Functions	N/A
14	4-29 5-1	Review	N/A

Final Exam- Monday, May 12, 8:00 am*This syllabus is subject to change. Changes will be announced in class and posted on the Canvas page.*



Southern Methodist University

Meadows School of the Arts, Division of Music

MUTH 4300 (001), Analysis of Contemporary Music, Spring 2025

Mondays, Wednesdays, and Fridays, 11:00 – 11:50 a.m., OFAC 2030

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 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 20th and 21st 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 20th and 21st 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

Attendance and Participation Policy

Make-up work:

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

Course Materials

Stefan Kostka, Materials and Techniques of Post-Tonal Music (5th 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:

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.

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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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V. PRELIMINARY SCHEDULE OF CLASSES, EVENTS AND ASSIGNMENTS

Major Course Assignments and Examinations:

Exam #1- February 14 Mid-Term Project Due- March 24 Exam #2- April 16 Final Presentations April 28 — May 5

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

COURSE CALENDAR			
Week	Date	Topic	Assignment
1	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	Exam #1 (2-14)

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	3-3 3-5 3-7	Form in Post-tonal Music	Assignment #5 Quiz #5
8	3-10 3-12 3-14	Review	Mid-Term Project Due (3-24)
9	3-24 3-26 3-28	Non-Serial Atonality	Assignment #6 Quiz #6
10	3-31 4-2 4-4	Classical Serialism	Assignment #7 Quiz #7
11	4-7 4-9 4-11	12-Tone Serialism (Matrices and Combinatoriality)	Assignment #8 Quiz #8
12	4-14 4-16	Review	Exam #2 (4-16)
13	4-21 4-23 4-25	Chance Music, Indeterminacy, Minimalism, Schenkerian Analysis, and Neo-Riemannian Theory	N/A
14	4-28 4-30 5-2	Final Presentations	Final Presentations
15	5-5	Final Presentations	Final Presentations

Final Presentations- April 28 — May 5

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 2025

Mondays, Wednesdays, and Fridays, 11:00 – 11:50 a.m., OFAC 2030

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 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 20th and 21st 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 20th and 21st 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

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

Stefan Kostka, Materials and Techniques of Post-Tonal Music (5th 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 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 accessequity@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>.

Caring Community Connections Program: CCC is a resource for anyone in the SMU community to refer students of concern to the Office of the Dean of Students. The online referral form can be found at smu.edu/deanofstudentsccc. After a referral form is submitted, students will be contacted to discuss the concern, strategize options, and be connected to appropriate resources. Anyone who is unclear about what steps to take if they have concerns about students should either consult the [CCC Reference Guide](#) or contact the Office of the Dean of Students at 214-768-4564.

Mental Health Resources: On-Call and On-going Counseling Services: Throughout the academic year, students may encounter different stressors or go through life experiences which impact their mental health and academic performance. Students who are in distress or have concerns about their mental health can schedule a same-day or next-day appointment to speak with a counselor by calling [Counseling Services](#). Counselors are available at any time, day or night for students in crisis at this number: 214.768.2277 (then select option 2). They will be connected with a counselor immediately. Students seeking on-going counseling should call the same number: 214.768.2277 (then select option 1) during normal business hours to schedule an initial appointment.

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- February 14
Mid-Term Project Due- March 24
Exam #2- April 16
Final Project Due: Thursday, May 8, 11:30 a.m.

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

COURSE CALENDAR			
Week	Date	Topic	Assignment
1	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	Exam #1 (2-14)

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	3-3 3-5 3-7	Form in Post-tonal Music	Assignment #5 Quiz #5
8	3-10 3-12 3-14	Review	Mid-Term Project Due (3-24)
9	3-24 3-26 3-28	Non-Serial Atonality	Assignment #6 (Final Project- Outline and Bibliography) Quiz #6
10	3-31 4-2 4-4	Classical Serialism	Assignment #7 (Final Project- Abstract and Thesis Statement) Quiz #7
11	4-7 4-9 4-11	12-Tone Serialism (Matrices and Combinatoriality)	Assignment #8 (Final Project- Draft Introduction) Quiz #8
12	4-14 4-16	Review	Exam #2 (4-16)
13	4-21 4-23 4-25	Chance Music, Indeterminacy, Minimalism, Schenkerian Analysis, and Neo-Riemannian Theory	N/A
14	4-28 4-30 5-2	Review	N/A
15	5-5	Review	N/A

Final Project Due: Thursday, May 8, 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 1301 (001), Music Fundamentals, Spring 2025

Mondays, Wednesdays, and Fridays, 12:00 – 12:50 p.m., OFAC 2030

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:**

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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**

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

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

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V. PRELIMINARY SCHEDULE OF CLASSES, EVENTS AND ASSIGNMENTS

Major Course Assignments and Examinations:

Exam #1- February 14
Exam #2- March 14
Mid-Term Project Due- April 16
Final Project Due- Tuesday, May 13, 11:30 am

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

COURSE CALENDAR

Week	Date	Topic	Assignment
1	1-22 1-24	Basic Elements	N/A

2	1-27 1-29 1-31	Pitch	Assignment #1 Quiz #1
3	2-3 2-5 2-7	Rhythm: Simple Meter	Assignment #2 Quiz #2
4	2-10 2-12 2-14	Rhythm: Compound Meter	Exam #1 (2-14)
5	2-17 2-19 2-21	Major Scales and Major Key Signatures	Assignment #3 Quiz #3
6	2-24 2-26 2-28	Minor Scales and Minor Key Signatures	Assignment #4 Quiz #4
7	3-3 3-5 3-7	Intervals	Assignment #5 Quiz #5
8	3-10 3-12 3-14	Compound Intervals	Exam #2 (3-14)
9	3-24 3-26 3-28	Triadic Harmony	Assignment #6 Quiz #6
10	3-31 4-2 4-4	Harmonic Analysis	Assignment #7 Quiz #7
11	4-7 4-9 4-11	Pentatonic and Blues Scales	Assignment #8 Quiz #8
12	4-14 4-16	Functional Harmony	Mid-Term Project (Due: 4-16)
13	4-21 4-23 4-24	Triads in Musical Context Chord Progressions	N/A
14	4-28 4-30 5-2	Writing a Song Review of Individual Projects	N/A
15	5-5	Review of Individual Projects	N/A

Final Project Due- Tuesday, May 13, 11:30 am

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