



Southern Methodist University

Meadows School of the Arts, Division of Music

MUTH 1230 (002), Music Theory II, Spring 2021

Tuesdays and Thursdays, 8:00 – 9:20 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 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

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.

Covid-19 Attendance Statement: Students who are experiencing COVID-19 symptoms or who have been notified through contact tracing of potential exposure and need to self-quarantine or isolate must follow the protocols laid out in [SMU's Contact Tracing Protocol](#). To ensure academic continuity, students in these situations will not be penalized and will be provided appropriate modifications to assignments, deadlines, and testing. Please also note that SMUFlex classes might, in rare circumstances, go remote for two-week periods to accommodate COVID-related issues. To ensure these necessary accommodations, affected students must:

- Provide as much advance notification as possible to the instructor about a change in circumstances. Students must notify their instructor about a potential absence as well as plans for a return to class. For cases in which students test positive for COVID-19, they should fill out a [CCC form at this link](#).
- Communicate promptly with the instructor to establish, as necessary, alternative assignments and/or changes to deadlines and exams. Students are then responsible for meeting the expectations laid out in these alternative arrangements.
- Continue participation in class via Zoom, as health circumstances permit. Attend class regularly, when not in a situation outlined above, in accordance with safety measures laid out by SMU CAN in the [Pledge to Protect](#) (including wearing masks, maintaining social distancing, and cleaning personal space after class). In-person participation in SMUFlex classes is required on students' assigned red/blue rotation days except in cases when students are experiencing illness, are in self-quarantine or in isolation.
- Students facing multiple or extended COVID-19-related absences or illness can work with the Office of the Dean of Students to consider options such as fully remote learning or medical withdrawal.

Course Materials

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

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

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

Grading Policy

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

Assignments (8 x 25)	200 points
Quizzes (8 x 25)	200 points
Exam #1	100 points
Exam #2	100 points
Exam #3	100 points
Final 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 and http://smu.edu/studentlife/studenthandbook/PCL_03_Conduct_Code.asp

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

Religious Observance: Religiously observant students wishing to be absent on holidays that require missing class should notify their professors in writing at the beginning of the semester, and should discuss with them, in advance, acceptable ways of making up any work missed because of the absence. (See University Policy No. 1.9.)

Excused Absences for University Extracurricular Activities: Students participating in an officially sanctioned, scheduled University extracurricular activity will be given the opportunity to make up class assignments or other graded assignments missed as a result of their participation. It is the responsibility of the student to make arrangements with the instructor prior to any missed scheduled examination or other missed assignment for making up the work. (University Undergraduate Catalogue)

V. PRELIMINARY SCHEDULE OF CLASSES, EVENTS AND ASSIGNMENTS

Major Course Assignments and Examinations:

Exam #1- February 18
Exam #2- March 18
Exam #3- April 15
Final Exam- Monday, May 10, 8:00 am

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

Week	Date	Topic	Assignment
1	1-26 1-28	Harmonic Progression and the Sequence	N/A
2	2-2 2-4	Triads in First Inversion	Assignment #1 Quiz #1
3	2-9 2-11	Triads in Second Inversion	Assignment #2 Quiz #2
4	2-16 2-18	Review	Exam #1 (2-18)
5	2-23 2-25	Cadences, Phrases, and Periods	Assignment #3 Quiz #3
6	3-2 3-4	Nonchord Tones	Assignment #4 Quiz #4
7	3-9 3-11	Nonchord Tones	Assignment #5 Quiz #5
8	3-16 3-18	Review	Exam #2: (3-18)
9	3-23 3-25	The V ⁷ Chord	Assignment #6 Quiz #6
10	3-30 4-1	The II ⁷ and VII ⁷ Chords	Assignment #7 Quiz #7
11	4-6 4-8	Diatonic Seventh Chords	Assignment #8 Quiz #8
12	4-13 4-15	Review	Exam #3 (4-15)
13	4-20 4-22	Secondary Functions	N/A
14	4-27 4-29	Review	N/A

Final Exam- Monday, 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 2230 (002), Music Theory IV, Spring 2021

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

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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

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.

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- Students facing multiple or extended COVID-19-related absences or illness can work with the Office of the Dean of Students to consider options such as fully remote learning or medical withdrawal.

2. Course Materials

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

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

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

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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
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GPA points	4.0	3.7	3.3	3.0	2.7	2.3	2.0	1.7	1.3	1.0	0.7	0.0

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

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8. Excused Absences for University Extracurricular Activities: Students participating in an officially sanctioned, scheduled University extracurricular activity will be given the opportunity to make up class assignments or other graded assignments missed as a result of their participation. It is the responsibility of the student to make arrangements with the instructor prior to any missed scheduled examination or other missed assignment for making up the work. (University Undergraduate Catalogue)

V. PRELIMINARY SCHEDULE OF CLASSES, EVENTS AND ASSIGNMENTS

Major Course Assignments and Examinations:

Exam #1- February 18
Mid-Term Project Due- March 18
Exam #2- April 15
Final Presentations- April 27 and 29

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

COURSE CALENDAR

Week	Date	Topic	Assignment
1	1-26 1-28	Review of 20 th -Century Stylistic Genres	N/A
2	2-2 2-4	Modal Mixture and the Neapolitan (Review)	Assignment #1 Quiz #1
3	2-9 2-11	Augmented Sixth Chords (Review)	Assignment #2 Quiz #2
4	2-16 2-18	Review	Exam #1 (2-18)
5	2-23 2-25	Enharmonic Reinterpretation and Modulation	Assignment #3 Quiz #3
6	3-2 3-4	Extended Tertian Sonorities	Assignment #4 Quiz #4
7	3-9 3-11	Mediant Functions	Assignment #5 Quiz #5
8	3-16 3-18	Review	Mid-Term Project Due (3-18)
9	3-23 3-25	Non-Diatonic Modes and Non-Tertian Sonorities	Assignment #6 Quiz #6
10	3-30 4-1	Atonal Analytical Techniques	Assignment #7 Quiz #7
11	4-6 4-8	12-Tone Serialism	Assignment #8 Quiz #8
12	4-13 4-15	Review	Exam #2 (4-15)
13	4-20 4-22	Neo-Riemannian Theory and Schenkerian Analysis	N/A
14	4-27 4-29	Review	Final Presentations

Final Presentations- April 27 and 29

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 2021

Mondays, Wednesdays, and Fridays, 11:00 – 11:50 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

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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:

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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- Students facing multiple or extended COVID-19-related absences or illness can work with the Office of the Dean of Students to consider options such as fully remote learning or medical withdrawal.

2. 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 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
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8. Excused Absences for University Extracurricular Activities: Students participating in an officially sanctioned, scheduled University extracurricular activity will be given the opportunity to make up class assignments or other graded assignments missed as a result of their participation. It is the responsibility of the student to make arrangements with the instructor prior to any missed scheduled examination or other missed assignment for making up the work. (University Undergraduate Catalogue)

V. PRELIMINARY SCHEDULE OF CLASSES, EVENTS AND ASSIGNMENTS

Major Course Assignments and Examinations:

Exam #1- February 19
Mid-Term Project Due- March 19
Exam #2- April 16
Final Presentations April 26 — May 3

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

Week	Date	Topic	Assignment
1	1-25 1-27 1-29	Functional Harmony	N/A
2	2-1 2-3 2-5	Non-Diatonic Scales	Assignment #1 Quiz #1
3	2-8 2-10 2-12	Non-Tertian Sonorities	Assignment #2 Quiz #2
4	2-15 2-17 2-19	Melody and Voice Leading	Exam #1 (2-19)
5	2-22 2-24 2-26	Harmonic Progression and Tonality	Assignment #3 Quiz #3
6	3-1 3-3 3-5	Developments in Rhythm	Assignment #4 Quiz #4
7	3-8 3-10 3-12	Form in Post-tonal Music	Assignment #5 Quiz #5
8	3-15 3-17 3-19	Review	Mid-Term Project Due (3-19)
9	3-22 3-24 3-26	Non-Serial Atonality	Assignment #6 Quiz #6
10	3-29 3-31	Classical Serialism	Assignment #7 Quiz #7
11	4-5 4-7 4-9	12-Tone Serialism (Matrices and Combinatoriality)	Assignment #8 Quiz #8
12	4-12 4-14 4-16	Review	Exam #2 (4-16)

13	4-19 4-21 4-23	Chance Music, Indeterminacy, Minimalism, Schenkerian Analysis, and Neo-Riemannian Theory	N/A
14	4-26 4-28 4-30	Final Presentations	Final Presentations
15	5-3	Final Presentations	Final Presentations

Final Presentations- April 26 — May 3

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 2021

Mondays, Wednesdays, and Fridays, 11:00 – 11:50 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.

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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.

Covid-19 Attendance Statement: Students who are experiencing COVID-19 symptoms or who have been notified through contact tracing of potential exposure and need to self-quarantine or isolate must follow the protocols laid out in [SMU's Contact Tracing Protocol](#). To ensure academic continuity, students in these situations will not be penalized and will be provided appropriate modifications to assignments, deadlines, and testing. Please also note that SMUFlex classes might, in rare circumstances, go remote for two-week periods to accommodate COVID-related issues. To ensure these necessary accommodations, affected students must:

- Provide as much advance notification as possible to the instructor about a change in circumstances. Students must notify their instructor about a potential absence as well as plans for a return to class. For cases in which students test positive for COVID-19, they should fill out a [CCC form at this link](#).
- Communicate promptly with the instructor to establish, as necessary, alternative assignments and/or changes to deadlines and exams. Students are then responsible for meeting the expectations laid out in these alternative arrangements.
- Continue participation in class via Zoom, as health circumstances permit. Attend class regularly, when not in a situation outlined above, in accordance with safety measures laid out by SMU CAN in the [Pledge to Protect](#) (including wearing masks, maintaining social distancing, and cleaning personal space after class). In-person participation in SMUFlex classes is required on students' assigned red/blue rotation days except in cases when students are experiencing illness, are in self-quarantine or in isolation.
- Students facing multiple or extended COVID-19-related absences or illness can work with the Office of the Dean of Students to consider options such as fully remote learning or medical withdrawal.

2. 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

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

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

7. Religious Observance: Religiously observant students wishing to be absent on holidays that require missing class should notify their professors in writing at the beginning of the semester, and should discuss with them, in advance, acceptable ways of making up any work missed because of the absence. (See University Policy No. 1.9.)

8. Excused Absences for University Extracurricular Activities: Students participating in an officially sanctioned, scheduled University extracurricular activity will be given the opportunity to make up class assignments or other graded assignments missed as a result of their participation. It is the responsibility of the student to make arrangements with the instructor prior to any missed scheduled examination or other missed assignment for making up the work. (University Undergraduate Catalogue)

V. PRELIMINARY SCHEDULE OF CLASSES, EVENTS AND ASSIGNMENTS

Major Course Assignments and Examinations:**Exam #1- February 19****Mid-Term Project Due- March 19****Exam #2- April 16****Final Project Due: Thursday, May 6, 11:30 a.m.****Calendar of Classes, Sessions, Activities, Readings, Examinations & Assignments:****COURSE CALENDAR**

Week	Date	Topic	Assignment
1	1-25 1-27 1-29	Functional Harmony	N/A
2	2-1 2-3 2-5	Non-Diatonic Scales	Assignment #1 Quiz #1
3	2-8 2-10 2-12	Non-Tertian Sonorities	Assignment #2 Quiz #2
4	2-15 2-17 2-19	Melody and Voice Leading	Exam #1 (2-19)
5	2-22 2-24 2-26	Harmonic Progression and Tonality	Assignment #3 Quiz #3
6	3-1 3-3 3-5	Developments in Rhythm	Assignment #4 Quiz #4
7	3-8 3-10 3-12	Form in Post-tonal Music	Assignment #5 Quiz #5
8	3-15 3-17 3-19	Review	Mid-Term Project Due (3-19)
9	3-22 3-24 3-26	Non-Serial Atonality	Assignment #6 (Final Project- Outline and Bibliography) Quiz #6
10	3-29 3-31	Classical Serialism	Assignment #7 (Final Project- Abstract and Thesis Statement) Quiz #7

11	4-5 4-7 4-9	12-Tone Serialism (Matrices and Combinatoriality)	Assignment #8 (Final Project- Draft Introduction) Quiz #8
12	4-12 4-14 4-16	Review	Exam #2 (4-16)
13	4-19 4-21 4-23	Chance Music, Indeterminacy, Minimalism, Schenkerian Analysis, and Neo-Riemannian Theory	N/A
14	4-26 4-28 4-30	Review	N/A
15	5-3	Review	N/A

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

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