



# Southern Methodist University

## Meadows School of the Arts, Division of Music

### **MUTH 1130 (002), Musicianship II, Spring 2026**

Mondays and Fridays, 8:00 – 8:50 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](mailto:mtlively@smu.edu)

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

#### I. RATIONALE

This course is designed to develop 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.
- Prerequisite: MUTH 1129, 1229.
- Corequisite: MUTH 1230. Required of all majors. You should also be enrolled in MUTH 1230 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.

#### IV. COURSE REQUIREMENTS, EXPECTATIONS, 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 (10<sup>th</sup> 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.

**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](mailto: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](http://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](mailto: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](http://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](#). Counse4lors 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:

<b>Exam #1- February 9, 11, and 13</b>
<b>Exam #2- March 9, 11, and 13</b>
<b>Exam #3- April 13, 15, and 17</b>
<b>Final Exam- Wednesday, May 13, 8:00 am</b>

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

COURSE CALENDAR			
Week	Date	Topic	Evaluation
1	1-23	Triad Identification (Root Position)	Quiz #1
2	1-26 1-30	Interval Identification	Quiz #2
3	2-2 2-6	Triads, Root-Position and Inversions	Quiz #3
4	2-9 2-11 2-13	Sight Singing: Intervals, Triads, and Inversions  Keyboard: Intervals, Triads, and Inversions	<b>Exam #1</b>
5	2-16 2-20	Melodic Dictation (Minor Keys)	Quiz #4

6	2-23 2-27	Melodic Dictation (Minor Keys: Leaps within the Tonic and Dominant Triads)	Quiz #5
7	3-2 3-6	Melodic Dictation (Alto and Tenor Clefs)	Quiz #6
8	3-9 3-11 3-13	Sight Singing: Speaking and Conducting Rhythms; Singing Melodies (Minor Keys: Leaps within the Tonic and Dominant Triads) Keyboard: Intervals; Root- Position Triads	<b>Exam #2</b>
9	3-23 3-27	Harmonic Dictation (Tonic, Dominant, and Subdominant)	Quiz #7
10	3-30	Harmonic Dictation (Diatonic Sonorities)	N/A
11	4-6 4-10	Harmonic Dictation (Diatonic Sonorities and Inversions)	Quiz #9
12	4-13 4-15 4-17	Sight Singing: Arpeggios (Diatonic Sonorities)  Keyboard: Melodic Transposition and Melodic Harmonization	<b>Exam #3</b>
13	4-20 4-24	Identification of Phrases and Periods	Quiz #10
14	4-27 5-1	Review for Final Exam	N/A
15	5-4	Review for Final Exam	N/A

**Final Exam- Wednesday, May 13, 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 2026**

Tuesdays and Thursdays, 9:30 – 10:50 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](mailto:mtlively@smu.edu)

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

### **I. RATIONALE**

This course is designed to develop competency in beginning/intermediate music theory, including terms, symbols, practices, and conventions of Western music. The conceptual focus of the course is on approaches to music normative to the 20th and 21st centuries. This study is required to facilitate performance as well as theoretical knowledge and provide practical application of such knowledge to the study and teaching of music.

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

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

- Define theoretical terms related to music as discussed in class
- Classify elements and structures in a given piece of music using appropriate terminology
- Modify a given element intelligently, e.g. changing a major scale to the Lydian mode
- Analyze a piece of music globally on a level appropriate to the student's theoretical expertise
- Create a short musical example demonstrating an understanding of theoretical concepts covered in this class
- Evaluate the music of others according to the style and terminology covered in class

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

### **III. COURSE DESCRIPTION**

Continuation of Theory I, II, and III covering 20th century repertoires. Emphasis on traditional harmonization exercises, beginning studies in musical form and introduction to current analytical methods. MUTH 2230 is the fourth semester of a four-semester theory sequence for music majors and minors.

- An overview of late nineteenth-century harmonic and contrapuntal developments
- An introduction to "Neo-Riemannian" theory.
- An examination of important stylistic genres of the 20th century: impressionism, expressionism, primitivism, neoclassicism, neo-romanticism, minimalism, serialism
- Synthetic scales, extended tertian harmonies, and non-tertian harmonies
- New developments in rhythm and meter
- Atonal theory/pitch-class set theory
- Dodecaphonic analysis including matrices and associated terminology
- Total serialism, aleatory/chance music

- New textural approaches and electronic music (time permitting)
- Application of linear and Schenkerian approaches to various contexts (time permitting)

First-year music theory knowledge (staves, clefs, note reading, scales, key signatures, intervals, chords, part writing, etc.) is assumed. N.B. this class is not a repeat of previous courses. It may be beneficial for you to review earlier material on your own.

Prerequisites: MUTH 1229, 1230, 1129, 1130, 2129, 2229. Corequisite: MUTH 2130. Required of all majors. You should be enrolled in MUTH 2130 at this time. See me if you are not.

**IV. COURSE REQUIREMENTS, EXPECTATIONS, AND POLICIES**

**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.

**2. Course Materials**

Kostka-Payne, *Tonal Harmony* (8<sup>th</sup> edition)

Kostka-Payne, *Tonal Harmony Workbook* (8<sup>th</sup> edition)

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

**Grading Policy**

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

Assignments (8 x 25)	200 points
Quizzes (8 x 25)	200 points
Exam #1	100 points
Exam #2	100 points
Mid-Term Project	100 points
Final Presentation	200 points
Attendance and Participation	100 points
<b>Total</b>	<b>1,000 points</b>

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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**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:**

<p><b>Exam #1- February 12</b>  <b>Mid-Term Project Due- March 24</b>  <b>Exam #2- April 16</b>  <b>Final Presentations- April 28 and 30</b></p>
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**Calendar of Classes, Sessions, Activities, Readings, Examinations & Assignments:**

**COURSE CALENDAR**

<b>Week</b>	<b>Date</b>	<b>Topic</b>	<b>Assignment</b>
1	1-20 1-22	Review of 20 <sup>th</sup> -Century Stylistic Genres	N/A
2	1-27 1-29	Modal Mixture and the Neapolitan (Review)	Assignment #1 Quiz #1
3	2-3 2-5	Augmented Sixth Chords (Review)	Assignment #2 Quiz #2
4	2-10 2-12	Review	<b>Exam #1 (2-12)</b>
5	2-17 2-19	Enharmonic Reinterpretation and Modulation	Assignment #3 Quiz #3
6	2-24 2-26	Extended Tertian Sonorities	Assignment #4 Quiz #4
7	3-3 3-5	Mediant Functions	Assignment #5 Quiz #5
8	3-10 3-12	Review	<b>Mid-Term Project Due (3-24)</b>
9	3-24 3-26	Non-Diatonic Modes and Non-Tertian Sonorities	Assignment #6 Quiz #6
10	3-31 4-2	Atonal Analytical Techniques	Assignment #7 Quiz #7
11	4-7 4-9	12-Tone Serialism	Assignment #8 Quiz #8
12	4-14 4-16	Review	<b>Exam #2 (4-16)</b>
13	4-21 4-23	Neo-Riemannian Theory and Schenkerian Analysis	N/A
14	4-28 4-30	Review	<b>Final Presentations</b>

**Final Presentations- April 28 and 30**

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



# Southern Methodist University

## Meadows School of the Arts, Division of Music

### **MUTH 4300 (001), Analysis of Contemporary Music, Spring 2026**

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](mailto:mtlively@smu.edu)

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

#### I. RATIONALE

This course is designed to develop competency in advanced music theory, including terms, symbols, practices, and conventions of Western music. The conceptual focus of the course is on approaches to music normative to the 20th-21st centuries. This study is required to facilitate performance as well as theoretical knowledge and provide practical application of such knowledge to the study and teaching of music.

#### II. COURSE AIMS AND LEARNING OUTCOMES

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

- Define theoretical terms related to music as discussed in class
- Classify elements and structures in a given piece of contemporary music using appropriate terminology
- Modify a given element intelligently, e.g. changing a scalar type or altering a non-tertian sonority
- Analyze a piece of music globally on a level appropriate to the student's theoretical expertise
- Create a short musical example demonstrating an understanding of theoretical concepts covered in this class
- Evaluate the music of others according to the style and terminology covered in class

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

#### III. COURSE DESCRIPTION

• Detailed analysis of music from the 20<sup>th</sup> and 21<sup>st</sup> centuries, composed in a wide variety of styles, genres, and forms. The course will also explore early 20th-century antecedents of more recent music. Analysis and discussion will be supported by readings from theoretical articles and composers' writings.

• Detailed investigation of significant analytical systems developed during the 20<sup>th</sup> and 21<sup>st</sup> centuries, such as 12-tone serialism, Schenkerian analysis, and Neo-Riemannian theory.

- An overview of late nineteenth-century harmonic and contrapuntal developments
- An introduction to "Neo-Riemannian" theory.
- An examination of important stylistic genres of the 20th century: impressionism, expressionism, primitivism, neoclassicism, neo-romanticism, minimalism, serialism
- Synthetic scales, extended tertian harmonies, and non-tertian harmonies
- New developments in rhythm and meter
- Atonal theory/pitch-class set theory
- Dodecaphonic analysis including matrices and associated terminology
- Total serialism, aleatory/chance music
- New textural approaches and electronic music (time permitting)
- Application of linear and Schenkerian approaches to various contexts (time permitting)

• Basic undergraduate music theory knowledge (diatonic harmony, chromatic harmony, form terminology, rhythm and meter analysis, etc.) is assumed. N.B. This class is not a repeat of previous courses. It may be beneficial for you to review earlier material on your own.

• Prerequisite: MUTH 2130 and 2230.

## IV. COURSE REQUIREMENTS, EXPECTATIONS, AND POLICIES

## 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 (5<sup>th</sup> 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.

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

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## V. PRELIMINARY SCHEDULE OF CLASSES, EVENTS AND ASSIGNMENTS

### Major Course Assignments and Examinations:

<b>Exam #1- February 13</b>
<b>Mid-Term Project Due- March 23</b>
<b>Exam #2- April 17</b>
<b>Final Presentations May 1 — May 4</b>

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

COURSE CALENDAR			
Week	Date	Topic	Assignment
1	1-21 1-23	Functional Harmony	N/A
2	1-26 1-28 1-30	Non-Diatonic Scales	Assignment #1 Quiz #1
3	2-2 2-4 2-6	Non-Tertian Sonorities	Assignment #2 Quiz #2
4	2-9 2-11 2-13	Melody and Voice Leading	<b>Exam #1 (2-13)</b>

5	2-16 2-18 2-20	Harmonic Progression and Tonicity	Assignment #3 Quiz #3
6	2-23 2-25 2-27	Developments in Rhythm	Assignment #4 Quiz #4
7	3-2 3-4 3-6	Form in Post-tonal Music	Assignment #5 Quiz #5
8	3-9 3-11 3-13	Review	<b>Mid-Term Project Due (3-23)</b>
9	3-23 3-25 3-27	Non-Serial Atonality	Assignment #6 Quiz #6
10	3-30 4-1	Classical Serialism	Assignment #7 Quiz #7
11	4-6 4-8 4-10	12-Tone Serialism (Matrices and Combinatoriality)	Assignment #8 Quiz #8
12	4-13 4-15 4-17	Review	<b>Exam #2 (4-17)</b>
13	4-20 4-22 4-24	Chance Music, Indeterminacy, Minimalism, Schenkerian Analysis, and Neo-Riemannian Theory	N/A
14	4-27 4-29 5-1	Final Presentations	<b>Final Presentations</b>
15	5-4	Final Presentations	<b>Final Presentations</b>

**Final Presentations- May 1 — May 4**

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



# Southern Methodist University

## Meadows School of the Arts, Division of Music

### **MUTH 6300 (001), Analysis of Contemporary Music, Spring 2026**

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](mailto:mtlively@smu.edu)

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

#### I. RATIONALE

This course is designed to develop competency in advanced music theory, including terms, symbols, practices, and conventions of Western music. The conceptual focus of the course is on approaches to music normative to the 20th-21st centuries. This study is required to facilitate performance as well as theoretical knowledge and provide practical application of such knowledge to the study and teaching of music.

#### II. COURSE AIMS AND LEARNING OUTCOMES

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

- Define theoretical terms related to music as discussed in class
- Classify elements and structures in a given piece of contemporary music using appropriate terminology
- Modify a given element intelligently, e.g. changing a scalar type or altering a non-tertian sonority
- Analyze a piece of music globally on a level appropriate to the student's theoretical expertise
- Create a short musical example demonstrating an understanding of theoretical concepts covered in this class
- Evaluate the music of others according to the style and terminology covered in class

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

#### III. COURSE DESCRIPTION

- Detailed analysis of music from the 20<sup>th</sup> and 21<sup>st</sup> centuries, composed in a wide variety of styles, genres, and forms. The course will also explore early 20th-century antecedents of more recent music. Analysis and discussion will be supported by readings from theoretical articles and composers' writings.
- Detailed investigation of significant analytical systems developed during the 20<sup>th</sup> and 21<sup>st</sup> centuries, such as 12-tone serialism, Schenkerian analysis, and Neo-Riemannian theory.
  - An overview of late nineteenth-century harmonic and contrapuntal developments
  - An introduction to "Neo-Riemannian" theory.
  - An examination of important stylistic genres of the 20th century: impressionism, expressionism, primitivism, neoclassicism, neo-romanticism, minimalism, serialism
  - Synthetic scales, extended tertian harmonies, and non-tertian harmonies
  - New developments in rhythm and meter
  - Atonal theory/pitch-class set theory
  - Dodecaphonic analysis including matrices and associated terminology
  - Total serialism, aleatory/chance music
  - New textural approaches and electronic music (time permitting)
  - Application of linear and Schenkerian approaches to various contexts (time permitting)
- Basic undergraduate music theory knowledge (diatonic harmony, chromatic harmony, form terminology, rhythm and meter analysis, etc.) is assumed. N.B. This class is not a repeat of previous courses. It may be beneficial for you to review earlier material on your own.
- Prerequisite: Successful completion of the Graduate Music Theory Diagnostic Examination or Graduate Theory Review

## IV. COURSE REQUIREMENTS, EXPECTATIONS, AND POLICIES

## 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 (5<sup>th</sup> 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 Project	200 points
Attendance and Participation	100 points
Total	1,000 points

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

Grade	A	A-	B+	B	B-	C+	C	C-	D+	D	D-	F
Range	92-100	90-91.9	88-89.9	82-87.9	80-81.9	78-79.9	72-77.9	70-71.9	68-69.9	62-67.9	60-61.9	0-59.9
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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:

<b>Exam #1- February 13</b>
<b>Mid-Term Project Due- March 23</b>
<b>Exam #2- April 17</b>
<b>Final Project Due: Friday, May 8, 11:30 a.m.</b>

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

COURSE CALENDAR			
Week	Date	Topic	Assignment
1	1-21 1-23	Functional Harmony	N/A
2	1-26 1-28 1-30	Non-Diatonic Scales	Assignment #1 Quiz #1
3	2-2 2-4 2-6	Non-Tertian Sonorities	Assignment #2 Quiz #2
4	2-9 2-11 2-13	Melody and Voice Leading	<b>Exam #1 (2-13)</b>

5	2-16 2-18 2-20	Harmonic Progression and Tonicity	Assignment #3 Quiz #3
6	2-23 2-25 2-27	Developments in Rhythm	Assignment #4 Quiz #4
7	3-2 3-4 3-6	Form in Post-tonal Music	Assignment #5 Quiz #5
8	3-9 3-11 3-13	Review	<b>Mid-Term Project Due (3-23)</b>
9	3-23 3-25 3-27	Non-Serial Atonality	Assignment #6 (Final Project- Outline and Bibliography)  Quiz #6
10	3-30 4-1	Classical Serialism	Assignment #7 (Final Project- Abstract and Thesis Statement)  Quiz #7
11	4-6 4-8 4-10	12-Tone Serialism (Matrices and Combinatoriality)	Assignment #8 (Final Project- Draft Introduction)  Quiz #8
12	4-13 4-15 4-17	Review	<b>Exam #2 (4-17)</b>
13	4-20 4-22 4-24	Chance Music, Indeterminacy, Minimalism, Schenkerian Analysis, and Neo-Riemannian Theory	N/A
14	4-27 4-29 5-1	Review	N/A
15	5-4	Review	N/A

**Final Project Due: Friday, May 8, 11:30 a.m.**

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# Southern Methodist University

## Meadows School of the Arts, Division of Music

### **MUTH 1301 (001), Music Fundamentals, Spring 2026**

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](mailto:mtlively@smu.edu)

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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**

**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
<b>Total</b>	<b>1,000 points</b>

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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## V. PRELIMINARY SCHEDULE OF CLASSES, EVENTS AND ASSIGNMENTS

### Major Course Assignments and Examinations:

**Exam #1- February 13**  
**Exam #2- March 13**  
**Mid-Term Project Due- April 17**  
**Final Project Due- Wednesday, May 13, 11:30 am**

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

<b>COURSE CALENDAR</b>			
<b>Week</b>	<b>Date</b>	<b>Topic</b>	<b>Assignment</b>
1	1-21 1-23	Basic Elements	N/A

2	1-26 1-28 1-30	Pitch	Assignment #1 Quiz #1
3	2-2 2-4 2-6	Rhythm: Simple Meter	Assignment #2 Quiz #2
4	2-9 2-11 2-13	Rhythm: Compound Meter	<b>Exam #1 (2-13)</b>
5	2-16 2-18 2-20	Major Scales and Major Key Signatures	Assignment #3 Quiz #3
6	2-23 2-25 2-27	Minor Scales and Minor Key Signatures	Assignment #4 Quiz #4
7	3-2 3-4 3-6	Intervals	Assignment #5 Quiz #5
8	3-9 3-11 3-13	Compound Intervals	<b>Exam #2 (3-13)</b>
9	3-23 3-25 3-27	Triadic Harmony	Assignment #6 Quiz #6
10	3-30 4-1	Harmonic Analysis	Assignment #7 Quiz #7
11	4-6 4-8 4-10	Pentatonic and Blues Scales	Assignment #8 Quiz #8
12	4-13 4-15 4-17	Functional Harmony	<b>Mid-Term Project (Due: 4-17)</b>
13	4-20 4-22 4-24	Triads in Musical Context Chord Progressions	N/A
14	4-27 4-29 5-1	Writing a Song Review of Individual Projects	N/A
15	5-4	Review of Individual Projects	N/A

**Final Project Due- Wednesday, May 13, 11:30 am**

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