

University of Utah * School of Music
MUSC 6500: Graduate Survey of Music Theory (3-credit)
Fall 2015 * Thursday 4:30-7:05pm * DGH 410

Instructor: Dr. Luke Dahn

Office: DGH 430

Office hours: Tuesday 1:30-2:30pm, Wednesday 8:00-9:00am (or by appt.)

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TEXT AND MATERIALS

1. Laitz, Steven and Christopher Bartlette. *Graduate Review of Tonal Theory*. (New York: Oxford University Press, 2010) ISBN: 978-0-19-537698-2
2. Laitz, Steven and Christopher Bartlette. *Graduate Review of Tonal Theory, Student Workbook*. (New York: Oxford University Press, 2010) ISBN: 978-0-19-537699-9
3. Staff paper (a notebook, or download some here: <http://www.musicsharf.com/>)
4. Pencils for writing music. Part-writing and other compositional assignments should always be done in pencil. **No pens!**
5. Tablet or binder for taking notes.

ADDITIONAL TEXTS (not required)

1. Hepokoski, James and Warren Darcy. *Elements of Sonata Theory*. (Oxford University Press, 2011).
2. Cook, Nicholas. *A Guide to Musical Analysis*. (Norton, 1992)

Pre-requisites: None. This is a remedial course required of entering graduate students who did not attain the necessary score on the Graduate Entrance Placement Exam in Music Theory. Students must pass this course with a 'B-' or higher before enrolling in any graduate theory seminar. **Note:** MUSC 6500 does not fulfill your degree requirements as a graduate theory seminar; rather, MUSC 6500 itself is a pre-requisite to graduate-level seminars that ensures you will be prepared to engage the material and get the most from those courses. However, the work done in this course must reflect the standards of a graduate-level seminar.

CATALOGUE COURSE DESCRIPTION

Remediation in music theory including a review of common practice techniques in tonal harmony (emphasizing both written and aural skills), musical forms of the eighteenth and nineteenth centuries, and a preliminary introduction to theoretical approaches in the analysis of works from the common-practice period.

FULL COURSE DESCRIPTION

This course is intended to provide a brief review of basic voice-leading procedures, of harmonic analysis (specifically, roman-numeral/figured bass analysis) and to familiarize students with the forms and practices common to tonal music of the "common-practice period" (roughly mid-Baroque to the late nineteenth century). As part of the study of form, we will review tonal harmony within the phrase model, with special attention given to cadence types, voice-leading norms, and chromatic harmony. We will examine standard phrase forms, smaller and larger musical forms and their formal/functional properties. Students will be expected to recognize, analyze and write (compose) short phrases and passages displaying their understanding of chromaticism as found in music of the common-practice period.

COURSE OBJECTIVES

The goal of this course is to prepare students for a more rigorous study of harmonic syntax and musical form in MUS 6550 (Advanced Formal Procedures) and other graduate seminars. Students will learn how to analyze formal structures by studying scores without the aid of recordings or performance and improve their speed at doing so. They will learn how phrases combine to create larger units, which themselves combine to create a unit at a meta-level. They will gain experience analyzing multi-movement works and writing analytical papers.

COURSE WORK

Homework assignments (30% of overall grade)

You will be given weekly homework assignments, and all assignments must be turned in on time. Late assignments are subject to a grade penalty. Most assignments will come from the workbook that accompanies the course text, though additional assignment handouts may also be given. On occasion, we will work through homework problems in class, but we will only do this as long as I sense that everyone is coming to class well prepared. All part-writing assignments must be done **in pencil**.

Two Exams (20% of overall grade (10% each))

There will be two scheduled exams, each of which will contain both a take-home portion and an in-class portion. Take-home portions will involve both part-writing exercises and more lengthy analysis questions. In-class portions will include various shorter exercises as well as aural components related to course content (e.g. aural detection of cadences, modulation, form, etc.). Each exam is worth 10% of your overall grade.

Winterreise Projects (15% of overall grade)

During Week 12 class, each student will give a presentation on individual songs from Schubert's song cycle *Winterreise* (Movements I, II, III, IV, V, VII, X, XI, XII, XIII, XV, XVII, XX, XXI only). Presentations must highlight those theoretical concepts discussed in class that feature prominently, with special attention being given to chromaticism, modulation, and phrase structure analysis. More detailed instruction regarding the expectations of this assignment will be given later in the semester.

Final Analysis Project (20% of overall grade)

A piece of music from the canon of the common-practice period will be selected by the student *in conjunction with the instructor* for analysis (both a harmonic and formal analysis). More detailed instruction regarding the expectations of this assignment will be given later in the semester.

Attendance & Class work (15% of overall grade)

Attendance and participation in class is expected. Every three weeks, each student will be given an attendance/classwork grade, the average of which will make up 15% of the overall grade.

GRADE BREAKDOWN

30%	Homework Assignments (~12 total)
20%	Two Exams (10% each)
15%	<i>Winterreise</i> Presentation
20%	Final Analysis Project
15%	Attendance & Participation
100%	

OTHER COURSE POLICIES

1. No laptops in class. Laptops are distracting for students using them, for students around them, and for the instructor. Plus, many studies have shown that humans do not multi-task well, including one study showing that laptops directly lead to lower grades.
2. Please communicate! If you have a disability, an illness, a question, a concern, a lack of understanding of a concept, a word of encouragement, please let me know. I have an "open door" policy at all times. The best ways to contact me are stopping by during my office hours and email.

GENERAL COURSE OUTLINE—MUSC 6500

(Subject to change with advance notice)

Week 1 – August 27

Course Introduction; Foundations & Review; Species Counterpoint

L/B CHAPTERS 1-3

I, V, and V7

L/B CHAPTER 4

Week 2 – September 3

I, V, and V7; Expansions of I & V (63 Chords)

L/B CHAPTERS 4 & 5

Week 3 – September 10

Predominant Chords, the Phrase Model & Embellishments

L/B CHAPTER 6

Week 4 – September 17

64 Chords & Other Diatonic Sevenths; Submediant & Mediant

L/B CHAPTERS 7 & 8

Week 5 – September 24

Test #1: Take-home portion handed out, electronic submission DUE Monday night; In-class portion given in class.

Period Forms; Sequences

L/B CHAPTERS 9 & 10

Week 6 – October 1

Applied Chords

L/B CHAPTER 11

Week 7 – October 8

Modulation & Binary Form

L/B CHAPTER 12

October 15 – Fall Break (**No Class**)

Week 8 – October 22

Mode Mixture & Chromatic Modulation; (Listen to *Winterreise*; Assign songs)

L/B CHAPTER 13

Week 9 – October 29

Test #2: Take-home portion handed out, electronic submission DUE Monday night; In-class portion given in class.

Augmented 6-Chords & Neapolitan

L/B CHAPTER 14

Week 10 – November 5

Aug. 6⁺ & Neapolitan (cont.); Other Advanced Chromaticism

Week 11 – November 12 (Gone to Society of Composers Conference)

Week 12 – November 19

Group *Winterreise* Presentations; Ternary, Sonata, and Other Larger Forms

L/B CHAPTER 15; Hepokoski & Darcy (selections)

Week 13 – November 26 – Thanksgiving (**No Class**)

Week 14 – December 3

Sonata Form (continued)

Week 15 – December 10

TBD

Thursday, December 17 – FINAL ANALYSIS PROJECT DUE @ 6:00pm

University Policy Statements

ADA Statement

The University of Utah seeks to provide equal access to its programs, services and activities for people with disabilities. If you need accommodations in the class, reasonable prior notice must be given to the Centre for Disability Services, 162 Union Building, 581-5020 (V/TDD). CDS will work with you and the instructor to make arrangements for such accommodations.

All written information in the course can be made available in alternative format with prior notification to the Centre for Disability Services.

Faculty and Student Rights and Responsibilities

All students are expected to maintain professional behaviour in the classroom setting, according to the Student Code, spelled out in the Student Handbook. Students have specific rights in the classroom as detailed in Article III of the Code. The Code also specifies proscribed conduct (Article XI) that involves cheating on tests, plagiarism, and/or collusion, as well as fraud, theft, etc. Students should read the Code carefully and know they are responsible for the content.

Accommodations Policy

Some of the writings, lectures, films, or presentations in this course may include material that conflicts with the core beliefs of some students. Please review the syllabus carefully to see if the course is one that you are committed to taking. If you have a concern, please discuss it with me at your earliest convenience.

Wellness Statement

Personal concerns such as stress, anxiety, relationship difficulties, depression, cross-cultural differences, etc. can interfere with a student's ability to succeed and thrive at the University of Utah. For helpful resources, contact the Centre for Student Wellness: www.wellneww.utah.edu, (801) 581-7776.

Incompletes policy

(I) Incomplete grade. Given for work not completed due to circumstances beyond your control. You must be passing the course and have completed at least 80% of the required coursework. Arrangements must be made between you and the instructor concerning the completion of the work. You may not retake a course without paying tuition. If you attend class during a subsequent term, in an effort to complete the coursework, you must register for the course. Once the work has been completed, the instructor submits the grade to the Registrar's Office. The "I" will change to an "E" if a new grade is not reported within one year. A written agreement between the student and the instructor may specify the grade to be given if the work is not completed within one year. Copies of the agreement are kept by the instructor and the academic department.

O. Attendance Requirements (<http://www.regulations.utah.edu/academics/6-100.html>)

1. The University expects regular attendance at all class meetings. Instructors must communicate any particular attendance requirements of the course to students in writing on or before the first class meeting. Students are responsible for acquainting themselves with and satisfying the entire range of academic objectives and requirements as defined by the instructor.
2. Students absent from class to participate in officially sanctioned University activities (e.g., band, debate, student government, intercollegiate athletics) or religious obligations, or with instructor's approval, shall be permitted to make up both assignments and examinations. The University expects its departments and programs that take students away from class meetings to schedule such events in a way that will minimize hindrance of the student's orderly completion of course requirements. Such units *must* provide a written statement to the students describing the activity and stating as precisely as possible the dates of the required absence. The involved students *must* deliver this documentation to their instructors before the absence.
3. Except in cases of sudden illness or emergency, students shall, in advance of the absence, arrange with the instructor to make up assignments (see policy on assignments in #4 of the course evaluation section above).
4. Unexpected University facility closures due to weather, emergency or disaster may occur from time to time. Students may be required to complete coursework missed due to these or other class cancellations; however, instructors requiring mandatory make-up sessions may not penalize students if they are unable to attend due to time conflicts, etc.

Non-Contract Note

"The syllabus is not a binding legal contract. It may be modified by the instructor when the student is given reasonable notice of the modification."