

University of Utah \* School of Music \* Fall 2020

## MUSC 2110: MUSIC THEORY III (3-credit)

Section 001: MWF 8:35-9:25a \* Room: Zoom

Section 004: MWF 10:45-11:35a \* Room: Zoom

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**Course Modality:** IVC (Interactive Video Conference)

### Meeting Schedule:

Mondays: No meeting. Watch lecture video(s) on your own time (Asynchronous) – introduction of new material

Wednesdays: **Required Class Meetings on Zoom** during scheduled class time (Synchronous) – cover and discuss the material

Fridays: *Optional Meetings on Zoom* during scheduled class time (Synchronous) – for Q&A and homework discussion

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### Instructor:

Dr. Luke Dahn \* DGH 438 \* Email: [luke.dahn@utah.edu](mailto:luke.dahn@utah.edu) (preferred contact)

Office Hours: by appointment via Zoom. Just email!

### Materials:

1. Laitz, Steven. The Complete Musician: An Integrated Approach to Tonal Theory, Analysis, and Listening, **4th edition**. (Oxford). ISBN: 978-0-19-934709-4 (including the accompanying CD)
2. Laitz, Steven. The Complete Musician: Writing and Analysis Workbook (Workbook 1) ISBN: 978-0-19-934710-0
3. MUSC 2110 Anthology (made available in PDF format on Canvas)
4. Staff paper (a notebook, or download some here: <http://www.musicshoaf.com/>)
5. Pencils! Please do all analysis and compositional assignments in pencil.
6. A notebook or binder for note-taking.

**A note about note-taking:** You are strongly encouraged to take copious class notes on staff paper, copying down all musical exercises and examples put on the board in class.

**A note about the MUSC 2110 Anthology:** When I teach this class in person, I require that you bring this Anthology to class so that we can turn to various pieces during the course of class. Since we are meeting online, you should have access to the Anthology PDF files during our Wednesday and Friday meetings. I will try to announce beforehand which pieces we will look at during class.

### Catalog Course Description:

The course provides a study of chromatic harmony through four-part writing using figured bass, unfigured bass, melody harmonization and model composition. The course also includes analysis of excerpts from the music literature of the 18th, 19th, and 20th centuries.

Prerequisites: "C" or better in MUSC 1120.

### Complete Course Description & Objectives

The primary goal of the music theory sequence is to establish a firm grounding in the principles governing Western tonal music. In doing this, music theory should affect virtually all of our musical activities. Our listening will be enhanced through an internalization and comprehension of what we hear. Our performing will be informed by an understanding of how music works, helping us create meaningful interpretations. Our composing skills will be developed as we put what we learn to creative use. MUSC 2110 is a continuation of MUSC 1120 and will build upon the concepts and skills learned in that course. MUSC 2110 is devoted primarily to the various aspects of chromatic harmony from tonicization (applied chords) and modulation, to mode mixture, to chromatic pre-dominant chords (Neapolitan and Augmented Sixth chords), to other extensions of chromaticism. Along the way, other elements and techniques of tonal music will be explored.

### A Personal Note about our IVC (Interactive Video Conference) Format

MUSC 2110 is one of my very favorite classes to teach. I honestly have some regret that we cannot meet in person for this class, as it is more difficult in an online class to replicate the classroom community, discussion, group work and collaboration that takes place in the classroom. But I believe we can work together to create a very rewarding experience nonetheless, and even perhaps take advantage of some of the things that online learning might uniquely provide. This is my first time teaching a full semester online, so I will be learning along with you. Because of this, I am very open to suggestions and open to experimenting with different strategies for making the class as beneficial and rewarding an experience as possible. I hope to stay connected with each of you. I will check in individually on occasion, and I hope that you reach out to me if you have any questions or concerns throughout the semester. Here's to a great semester!

### A Note about Technology:

Various technologies are required or requested to complete this course (e.g. access to Zoom/computer camera, PDF creator). If lack of access technology becomes an issue for you, please reach out. It may be that the University can provide services according to your needs. At any rate, I will be happy to work with you to find solutions to such issues.

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## COURSE WORK

### Homework Assignments (40% of overall grade – 11 assignments total)

11 homework assignments are scheduled for the semester, which are generally due on Mondays. These should be done in pencil and uploaded to Canvas in the corresponding Assignment (on the Assignments tab) **by Monday at noon**. If possible, please use a PDF generator (phone apps Scannable and Genius Scan are both free and quite good) in order to create a clean, printable scan. I will do my best to announce assignment requirements at least a week in advance (otherwise, I will extend the deadline accordingly).

**Play through your homework assignments!** Doing this will 1) help reinforce the concepts aurally, 2) improve your assignments by revealing errors, and 3) improve your keyboard skills. All three are crucial for you as a musician!

**Late assignments:** If late assignments are submitted before I grade the assignment for the class (within 24 hours is pretty safe), I will accept it with a 10 point deduction. If assignments are submitted after that but within one week, they will be given half credit and will most likely not be returned. Assignments that are late due to excused absences will not be penalized providing they are submitted as soon as possible, before being graded. Since Canvas assignments close at the times they are due, late assignments will need to be emailed to me.

### Reading Responses (15% of overall grade)

**Readings:** Eleven reading assignments are listed below in the course schedule (R1, R2, R3, etc.) and all readings are in the Laitz textbook. Readings are due on the morning on which they are listed in the schedule.

#### Responses:

You are required to write responses to **ten of the eleven** the assigned readings (you may skip one), with each response including at minimum two separate comments about the readings. Comments may include questions that come to mind, passages that you found insightful, passages you found confusing, or any other relevant thoughts. Each comment **must** include a reference to the passage to which your comment relates. Include the page number if not a quotation of the exact passage. Responses must be posted via Discussion Pages created in Canvas, and must be submitted by 8:00am on the day the reading is due. Finally, everyone should have access to the textbook during our Wednesday Zoom meetings.

**Note:** Please note that all responses can be viewed by everyone in the class. In fact, I encourage you to read other responses, and feel free to reply to each other. It is difficult to replicate the sense of dialogue and community created in an in-person setting, but this is one opportunity to interact with each other.

### Two Exams (Midterm 15%, Final 15%)

There will be two scheduled exams (a midterm and a final), both of which will be take-home in format. Both exams will contain both part-writing components and analysis components, though the final exam will have a more substantial analysis portion, including a “*Winterreise Project*” (see below). More information regarding the content of these exams, which will both be cumulative, will be discussed in class.

The Midterm Exam is scheduled to be due on Monday, October 19 at noon (Canvas submission).

The Final Exam is scheduled to be due on Thursday, December 10 at 11:59pm (Canvas submission).

### Winterreise Project (Part of the Final Exam)

Each of you will be assigned one song from Schubert’s *Winterreise* song cycle, which is a compositional masterpiece! The project will involve analyzing the entire score of the song, writing about the chromaticism involved in the piece, identifying a “musical agent” (to be discussed in class), and discussing any word painting that Schubert incorporates. A separate handout giving details and requirements will be provided well in advance.

### Attendance (10%)

Attendance will be taken at our required Zoom meetings. My preference would be that you use a camera during our Zoom sessions so that I know you are attending and also in order to simply interact on a more personal level. If using a camera becomes an issue for you for the semester or for one particular Zoom session, please reach out to me via email.

### 5% TBD Grade

Understanding that students have different learning styles and that each student excels at different types of assignments, the final 5% of the overall grade will be applied at the end of the semester to whichever category has the highest average:

- 1) Homework – becomes 45% of overall grade
- 2) Midterm Exam – becomes 20% of overall grade
- 3) Final Exam – becomes 20% of overall grade

## GRADE BREAKDOWN SUMMARY

40%	Homework Assignments
30%	Two Exams (Midterm 15%, Final 15%)
15%	Reading Responses
10%	Attendance & Participation
5%	TBD – To be assigned to the above category with the highest grade at the end of semester
100%	

Grade Scale: A 100-93; A- 92-90; B+ 89-87; B 86-83; B- 82-80; C+ 79-77; C 76-73; C- 72-70; D+ 69-67; D 66-63; D- 62-60; E 59-0

**MUSC 2110 SCHEDULE**  
**Fall 2020**

Wk	D	Date	Syllabus	Video Lectures	Reading Responses (due in Canvas 8:00am)	Zoom Class Meetings	Assignments (due @ noon on date listed)
1	M	8.24	Course Introduction			none	
	W	8.26	Ch. 17 – Harmonic Sequences	<b>V1:</b> Sequences	pp.410-418	<b>Y</b>	
	F	8.28				<b>Q&amp;A (optional)</b>	
2	M	8.31	Ch. 18 – Applied Chords; V/x	<b>V2:</b> V/x		none	
	W	9.2			<b>R1</b> pp.435-442	<b>Y</b>	
	F	9.4				<b>HW / Q&amp;A (optional)</b>	
3	M	9.7	<b>NO CLASS * LABOR DAY</b>	<b>V3:</b> viio(7)/x		none	<b>A1 (Ch. 18A)</b>
	W	9.9	viio/x		<b>R2</b> pp. 443-455	<b>Y</b>	
	F	9.11				<b>HW discussion (optional)</b>	
4	M	9.14	Ch. 19 – Tonicization and Modulation	<b>V4:</b> Ch.19		none	<b>A2 (Ch. 18B)</b>
	W	9.16			<b>R3</b> pp. 461-476	<b>Y</b>	
	F	9.18				<b>HW discussion (optional)</b>	
5	M	9.21	Review/Application of Ch.17-19	<b>V5:</b> Review		none	<b>A3 (Ch. 19)</b>
	W	9.23			<b>R4</b> pp. 543-552	<b>Y</b>	
	F	9.25				<b>HW discussion (optional)</b>	
6	M	9.28	Ch. 21 – Mode Mixture	<b>V6:</b> Ch.21		none	<b>A4 (Ch.17-19)</b>
	W	9.30			<b>R5</b> pp. 509-526	<b>Y</b>	
	F	10.2				<b>HW discussion (optional)</b>	
7	M	10.5	Ch. 22 – Chromatic Modulation	<b>V7:</b> Ch.22		none	<b>A5 (Ch. 21)</b>
	W	10.7			<b>R6</b> pp.531-543	<b>Y</b>	
	F	10.9				<b>HW discussion (optional)</b>	
8	M	10.12	Midterm Preparation	<b>V8:</b> Midterm		N	<b>A6 (Ch. 22)</b>
	W	10.14				<b>Y</b>	
	F	10.16				<b>Midterm Discussion &amp; Prep (optional)</b>	
9	M	10.19	Ch. 23 – Neapolitan	<b>V9:</b> Ch.23		none	<b>MIDTERM DUE</b>
	W	10.21			<b>R7</b> pp. 554-563	<b>Y</b>	
	F	10.23				<b>HW discussion (optional)</b>	
10	M	10.26	Ch. 24 – Augmented 6ths	<b>V10:</b> Ch.24a		none	<b>A7 (Ch. 23)</b>
	W	10.28			<b>R8</b> pp. 568-578	<b>Y</b>	
	F	10.30				<b>HW discussion (optional)</b>	
11	M	11.2	Ch. 24 – More +6 Concepts	<b>V11:</b> Ch.24b		none	<b>A8 (Ch. 24A)</b>
	W	11.4			<b>R9</b> pp. 578-589	<b>Y</b>	
	F	11.6				<b>HW discussion (optional)</b>	
12	M	11.9	Ch. 28 – New = Tendencies (Pt.1)	<b>V12:</b> Ch.28A		none	<b>A9 (Ch. 24B)</b>
	W	11.11			<b>R10</b> pp.663-678	<b>Y</b>	
	F	11.13				<b>HW discussion (optional)</b>	
13	M	11.16	Ch. 28 – Pt. 2; Altered Dominants, cto7	<b>V13:</b> Ch.28B, etc.		none	<b>A10 (Ch. 28A)</b>
	W	11.18			<b>R11</b> pp.680-691	<b>Y</b>	
	F	11.20				<b>HW discussion (optional)</b>	
14	M	11.23	<i>Theory Into Practice: Analysis</i>	<b>V14:</b> Analysis		none	<b>A11 (Ch. 28B)</b>
	W	11.25				<b>Y</b>	
	F	11.27	<b>THANKSGIVING * NO CLASS</b>			none	

Wk	D	Date	Syllabus	Video Lectures	Reading Responses (due in Canvas 8:00am)	Zoom Class Meetings	Assignments (due @ noon on date listed)
15	M	11.30	Final Exam Preparation	V15: Final Exam		Final Discussion & Prep (optional)	
	W	12.2				Final Discussion & Prep (optional)	
	F	12.4	READING DAY * NO CLASS			-----	
	Th	12.10	<b>FINAL EXAM SUBMISSION DEADLINE: 11:59pm</b>				

### IMPORTANT DATES

Classes begin:	Monday, August 24	Last day to withdraw:	Friday, October 16
Last day to drop:	Friday, September 4	Thanksgiving break:	November 26-27
Labor Day:	Monday, September 7	Classes end:	Thursday, December 3
Fall break:	<i>cancelled</i>	Final exam period:	December 7-11

### UNIVERSITY POLICY STATEMENTS

#### Official COVID-19 Campus Guidelines

Students are required to self-report if they test positive for COVID-19 via this website: <https://coronavirus.utah.edu/>.

COVID-19 Central @ the U: <https://coronavirus.utah.edu/>

**Face coverings:** The University requires everyone to wear face coverings in shared public spaces on campus, including our classroom. Students who repeatedly fail to wear a face covering in class will be referred to the Dean of Students for a possible violation of the Student Code. Note that some students may qualify for accommodations through the Americans with Disabilities Act (ADA). If you think you meet these criteria and desire an exception to the face covering policy, contact the Center for Disability and Access (CDA). Accommodations should be obtained prior to the first day of class so that I am notified by CDA of any students who are not required to wear a face covering.

#### ACCOMODATIONS AND POLICIES

Center for Disability & Access

801-581-5020

[disability.utah.edu](http://disability.utah.edu)

ADA Statement

#### ADA Statement

The University of Utah seeks to provide equal access to its programs, services and activities for people with disabilities. If you will need accommodations in the class, reasonable prior notice needs to be given to the Center for Disability Services, 162 Olpin Union Building, 581-5020 (V/TDD). CDS will work with you and the instructor to make arrangements for accommodations. All information in this course can be made available in alternative format with prior notification to the Center for Disability Services.

#### Faculty and Student Rights and Responsibilities

All students are expected to maintain professional behavior 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. According to Faculty Rules and Regulations, it is the faculty responsibility to enforce responsible classroom behaviors, beginning with verbal warnings and progressing to dismissal from class and a failing grade. Students have the right to appeal such action to the Student Behavior Committee. Faculty...must strive in the classroom to maintain a climate conducive to thinking and learning. PPM 6-316. Students have a right to support and assistance from the University in maintaining a climate conducive to thinking and learning. PPM 6-400.

#### Addressing Sexual Misconduct

Title IX makes it clear that violence and harassment based on sex and gender (which includes sexual orientation and gender identity/expression) is a civil rights offense subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories such as race, national origin, color, religion, age, status as a person with a disability

, veteran's status or genetic information. If you or someone you know has been harassed or assaulted, you are encouraged to report it to the Title IX Coordinator in the Office of Equal Opportunity and Affirmative Action, 135 Park Building, 801-581-8365, or the Office of the Dean of Students, 270 Union Building, 801-581-7066. For support and confidential consultation, contact the Center for Student Wellness, 426 SSB, 801-581-7776. To report to the police, contact the Department of Public Safety, 801-585-2677(COPS).

#### 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 Center for Student Wellness; [www.wellness.utah.edu](http://www.wellness.utah.edu); 801-581-7776.

#### 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."