

SYLLABUS: MUT 6051 — Graduate Music Theory Review

Class Information

Meeting time and location: M–F 1–4 PM, Music Building room 144

Instructor: Dr. S. Alexander Reed, 133 MUB

Phone: 352-273-3168

E-mail: alexreed@ufl.edu

Office Hours: W, Th. 4 – 5:30 PM

Course Website: <http://plaza.ufl.edu/alexreed/GradTheoryReview>

Graduate Assistants: Travis Garrison

Graduate Assistant Office Hours: TBA

Required Text: Kostka, Stefan and Dorothy Payne. *Tonal Harmony with an Introduction to Twentieth-Century Music*, 6th edition
New York: McGraw-Hill, 2008. ISBN: 978-007-340135-5

Kostka, Stefan and Dorothy Payne. *Workbook for Tonal Harmony*, 6th edition
New York: McGraw-Hill, 2008. ISBN: 0-07332715-8

Required Materials: staff paper, pencil, eraser

Overview

In this course we will refresh and improve our skills in understanding, performing, and composing harmony in the styles classically employed between the Renaissance and the twentieth century. Our goal is to recognize and understand what makes tonal music work, to be able to discuss it with precision, and to apply these ideas and rules to our own endeavors in music, teaching, and scholarship, in both classical music and beyond.

The primary means by which we will accomplish this goal are analysis, composition, and the honing of aural skills. Supplementing these core components of the class will be occasional enrichment readings and discussions concerning a variety of ways to think about and use music that extend beyond the purely technical. Through these excursions, we will glimpse into current music scholarship, and also start to form our own viewpoints on how to frame theory within music, and in turn, music within experience as a whole.

Expectations

Throughout this course, I would like you, the student, to:

- come to every class on time, sober, and ready to listen and to talk about the subject matter. If you know that you cannot make it to class or if some emergency keeps you from coming, please let me know, and we'll make the needed arrangements. Otherwise, absences count against the attendance/participation grade. You are responsible for all material covered in class regardless of your attendance record. Also, please keep cell phones off.

- do your homework assignments, read the textbook, and learn the ideas they present. Although much of the material covered in this class may be review, this is nevertheless a work-intensive course, as it is crucial that the basics of music theory become second nature to us. While the in-class lectures and discussions will address the full breadth of the course material, you will likely want to spend many hours each week reviewing the material and checking your work in preparation for classes, as well as practicing your ear training and sight singing; by the semester's end, students who have done this will very likely have a strong grounding in music theory (and probably a good grade, too).

- ask questions when something is unclear. If you do not understand what I am talking about, the odds are that you are not the only one who is lost, and so you are probably helping everyone when you ask me for clarification. If you are still having trouble or doing poorly on assignments despite your best efforts, then please stop by during office hours or make an appointment to talk to me.

- be honest in the work that you do. Plagiarism means presenting someone else’s work — be it ideas, words, signatures, music, or analysis — as your own. It and all other forms of cheating are absolutely forbidden. Don’t try it. Consequences for any such form of academic dishonesty may include earning an F for the course and/or expulsion from the University of Florida. See below for UF’s policy on academic honesty.

- check your UF email regularly. I may send certain homework assignments, supplementary materials, and important announcements via email, and I expect that an email will be read within 24 hours of its being sent. On occasion I may ask you to print files (usually in .pdf format) in advance of class. Optional dictation exercises will be web-based and will use .mp3 files. Please have a method of playing these files.

Grading

The grading for this class is simple enough that students should always be able to calculate their own grade at any time with ease. Over the course of the semester, there are a total of 1000 possible points to earn.

10 homework assignments at 50 points apiece	= 500
5 enrichment responses at 20 points apiece	= 100
2 tests at 100 points apiece	= 200
1 composition project	= 120
<u>Attendance/participation</u>	<u>= 80</u>
TOTAL	1000 points

At the semester’s end, students’ point totals will translate to their earned grades as follows:

	F < 600	
D– = 600	D = 630	D+ = 670
C– = 700	C = 730	C+ = 770
B– = 800	B = 830	B+ = 870
A– = 900	A = 930	

Accommodations for Students with Disabilities

Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to this instructor when requesting accommodation. Please do this at the beginning of the semester.

Academic Honesty

All students are reminded of the university's honesty policy regarding cheating and use of software. Upon completing the registration for at the University of Florida, every student has signed the following statement:

“I understand that the University of Florida expects its students to be honest in all their academic work. I agree to adhere to this commitment to academic honesty and understand that my failure to comply with this commitment may result in disciplinary action up to and including expulsion from the University.”

Outline of MUT 6051 Class Meetings

Monday, June 15

Why are we here, and why is music theory relevant to us?
Summarizing assumed knowledge
Solfège in movable “do”
Aural skills

Reading: ch. 1, 2, 3, 4 (don't worry about 7ths yet)
HW: 4, 8c, 19, 20, 32c (don't worry about bass position symbols), due 6/16

Tuesday, June 16

Bases of harmony are in counterpoint
A bit of history: chant to organum to Notre Dame to polyphony
Species counterpoint: 1st, 2nd, and 4th species
Modes
Dictation

Reading: handout on 4-part writing
HW: Compose two pieces of each species, due 6/17
Enrichment: Babbitt – “Who Cares If You Listen?”; 250-word response due 6/17

Wednesday, June 17

Thinking about music vertically
4-part writing
Inversions and figured bass
Aural chord identification

Reading: ch. 5, 6, 8, 9
HW: 35b-37, 67, 73, 75, due 6/18

Thursday, June 18

Non-chord tones and counterpoint
Harmonic progression

Reading: ch. 7, 11, 12
HW: 59-60, 87, W&M 202 final piece, due 6/19

Friday, June 19

7ths of all kinds — their preparation and resolution
Test #1

Reading: ch. 13, 14, 15
HW: 112, 117, 129, due 6/22
Enrichment: Taruskin – “The Musical Mystique”; 250-word response due 6/22

Monday, June 22

The origins of chromaticism
Common uses of chromaticism
Idiosyncratic uses of chromaticism in otherwise diatonic music
Secondary dominants

Reading: ch. 16
HW: 135, 144, compose an 8-bar chorale using chromaticism, due 6/23

Tuesday, June 23

Tonicization as a phenomenon and when to do it
Extended tonicizing beyond the secondary dominant
The types and role of cadences
Introduction to modulation
Chromatic solfège

HW: 79, analysis handout, due 6/24
Enrichment: Cusick – “Feminist Theory, Music Theory, and the Mind/Body Problem”; 250-word response due 6/24

Wednesday, June 24

Secondary leading tone chords

Modulation

Reading: ch. 17, 18

HW: 150, 157, 167, 168, 170, due 6/25

Thursday, June 25

In-class analysis of Beethoven — Op. 1, no. 2

In-class analysis of Fauré — Les Berceaux

Sight singing and dictation of chromatic material

Reading: ch. 19

Friday, June 26

Composition

Test #2

Enrichment: Callahan – “Too Much Is Not Enough”; 250-word response due 6/19

Monday, June 29

Mode mixture

Tendencies of chromatic descent

Reading: ch. 21

HW: 207, 208, 213, due 6/30

Tuesday, June 30

Neapolitan chords

Augmented sixths

Reading: ch. 22, 23, 24

HW: 220, 221, 228c, 237, 242 (#5 & #6), due 7/1

Wednesday, July 1

Historical dissolution of tonality, featuring:

Dissonance becomes consonance, non sequitur becomes progression

Chromatic mediants

Tritone substitution (with hints of jazz)

Reading: ch. 26, 27

HW: Complete composition project, due 7/2

Enrichment: Zappa – “Bingo! There Goes Your Tenure”; 250-word response due 7/2

Thursday, July 2

When theory stops following music and starts leading it

Serialism

Set theory

Performance of final compositions