COURSE DESCRIPTION
MUT 6051 is comprised of a review of music theory and aural skills in preparation for graduate coursework in music theory. The successful student will prove mastery of the following components of basic musicianship: diatonic and chromatic part-writing; analysis, ear training, part-writing, and advanced chromatic harmony. The content in the course will be roughly equivalent to that of a standard two-year undergraduate music theory sequence, accelerated, of course.

COURSE REQUIREMENTS
The successful student will complete all assigned readings, analyses, and the final project on time. Written work will be assigned frequently, typically 1 assignment per week. Exams (3) will consist of written analyses and/or part-writing, as well as harmonic dictation and sight-singing. Student are expected to practice dictation and sight-singing outside of class. Sight-singing and dictation will match analytic and part-writing topics being covered. As the content of the course is accumulative, and the pace is accelerated, it is crucial that students complete all assignment and readings on time. Late work will be accepted with a penalty. Please bring manuscript paper and pencils with you to each class.

REQUIRED TEXT

GRADING
• Exams (3) = 30%
  o Exams are accumulative
• Weekly Assignments = 30%
  o Approximately one (1) assignment will be given per week. The assignment will reflect the material covered during that week, however, they will draw upon material covered in previous weeks (as the course is accumulative). Instructor reserves the right to give more or less than one assignment per week, as necessitated by the course.
• Final Project = 30%
  o Each student will be required to complete a final project, which will consist of the analysis, with accompanying prose paper, of a large-scale work, such as a concerto or a symphony. Works should be chosen by the student, must be approved by the instructor. The project will be outlined below.
• Class Participation = 10%
  ▪ For this category your grade will be based on:
Preparation—your knowledge of the assigned readings and listening as demonstrated by your participation in class discussions

Participation—I expect all students to enrich the class discussions by being enthusiastically willing to offer their own perspective concerning the issues being discussed, showing respect for the opinions of their classmates, and staying fully focused on the class during our meetings. Please do not sleep, text, or answer the phone during class (I do not mind food or drinks in the classroom).

Attendance—As we have a large amount of material to cover, I expect students to make every effort to attend all class sessions during the semester.

Students are responsible for the material covered in sessions for which they are not present. If I am properly notified, and the reason for the missed session is valid, I will be happy to arrange a meeting with you to discuss what you missed.

Unexcused absences will affect your overall grade in the following way:

- 1 unexcused absence - 2.5% deducted from your final grade
- 2 unexcused absences - 5% deducted from your final grade
- 3 unexcused absences - 10% deducted from your final grade
- 4 unexcused absences - 20% deducted from your final grade
- 5 unexcused absences - fail
  - If you must miss a class and have an acceptable excuse (e.g., out of town for professional obligation), you must notify me at least 24 hours in advance of the absence in order to be credited with an unexcused absence.
  - If you miss a class due to illness or some other unavoidable emergency, please notify me via email within 24 hours of the missed class session to avoid being credited with an unexcused absence.
  - Please be on time to class. If you are more than five minutes late to any class that will count as half of an unexcused absence and will affect your grade.
  - Exceptions to the policies stated above are at my discretion.

Final Project (due 12/8) = 30%

- It is difficult to completely quantify a grading system for a project of this type.
  - However, you will be evaluated according to the following criteria:
    - How well you have achieved the goals described in the topic proposal
    - How thoroughly your chosen topic has been researched
    - Conceptual clarity and how well your argument or thesis is supported
  - Organization and style:
    - I expect your essay to be well organized according to the standards of graduate-level scholarship. Your thesis (or argument) should be clearly stated and supported by a logical breakdown of appropriate concepts. You are expected to exhaustively cite any articles, books, and scores that you reference in your essay according to an established manual of style. Although I will allow you to choose your own citation style, I suggest (and prefer) Chicago style citations (details of which may be found at http://www.chicagomanualofstyle.org/) and the use of footnotes rather than endnotes.
    - I do expect that your final project to be well organized and that you are able to reference specific scholars, composers, and pieces by name, as necessary.
      - For both of the above tasks I expect you to strive for a clear and concise writing style that is grammatically sound.
Students requesting accommodations due to disabilities must register with the Dean of Students Office. The DOS office will provide documentation to the student, who must then provide the documentation to the instructor when requesting said accommodation. To request classroom accommodations, contact the Assistant Dean of Students/Director of the Disability Resources Program at P202 Peabody Hall or phone 392.12.61 (V), 392.3008 (TDD).

**COURSE SCHEDULE** (subject to modification as necessary)

**Week 1:** Introduction (Chapters 1 – 4)
- Triads and 7th Chords

**Week 2:** Harmonic Progression (Chapters 5 – 9)
- Principles of voice-leading; harmonizing simple melodies

**Week 3:** Form (Chapters 10)
- Cadences, phrases, periods

**Week 4:** NCT (Chapters 11 – 12)
- Introduction of NCT’s to part-writing

**Week 5:** 7th Chords (Chapters 13 – 15) – **Final Project Piece Chosen**
- Diatonic 7th Chords, circle of 5ths progressions

**Week 6:** Applied Chords (Chapters 16)
- Secondary Dominants and tonicization

**Week 7:** Applied Chords (Chapters 17)
- Secondary Dominants and Leading Tone chords

**Week 8:** Modulation (Chapters 18)
- Common Chord Modulation

**Week 9:** Modulation (Chapters 19)
- Other forms of modulation

**Week 10:** Form (Chapters 20)
- Binary and Ternary

**Week 11:** Mode Mixture (Chapters 21) – **Final Project Outline Due**
- “Borrowed Chords”

**Week 12:** Mode Mixture (Chapters 22 – 23)
- Neapolitan 6th chords and Aug 6th chords

**Week 13:** Mode Mixture (Chapters 24 – 25)
- Aug. 6th chords, enharmonic modulation

**Week 14:** Chromaticism (Chapters 26)
- Enharmonicism and further chromaticism
**Week 15:** Chromaticism (Chapters 27)
  - Enharmonicism and further chromaticism

**Week 16:** Loose Ends – **Final Project Due Tuesday, 8 Dec.**
  - Non-Tonal Analysis