

SYLLABUS
School of Music
University of Florida

Approaches to Theoretical Analysis in Music Education

MUT 6617

Fall B 2019

3 Credit Hours

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Office Hours

There are no specific office hours for this course, as you may contact me (the instructor for your section) at any time via the Canvas email system. I will respond to emails within 24 hours during the week and 48 hours on the weekend. If a phone or video chat consultation is desired, those may also be arranged with me through email.

Course Communications

Please post general questions on the Course Questions discussion board (the type of question that you would raise your hand to ask in class). For personal or grade questions, please email me through Canvas or make an appointment to speak via Skype or telephone.

Course Description

This course addresses music theory, composition, and analysis, with an emphasis on practical applications to the field of music education. The purpose of this course is threefold: (1) to develop and enhance skill in analyzing tonal music encompassing a variety of styles, textures, and performing forces; (2) to develop practical musicianship skills, including composition and arranging skills; and (3) to facilitate the integration of these skills into teaching students in K–12 educational settings.

Required Texts

Stein, D. (Ed.). (2005). *Engaging music: Essays in music analysis*. New York, NY: Oxford University Press. [ISBN: 978-0-19-517010-8].
Stith, G. (2011). *Score and rehearsal preparation: A realistic approach for instrumental conductors*. Galesville, MD: Meredith Music Publications. [ISBN: 978-1-57-463175-3].

Other Required Materials

Additional readings and resources for each Module can be accessed through Ares course reserves (accessible through the Canvas e-learning system or directly via <https://ares.uflib.ufl.edu/ares/>). In order to access these materials from an off-campus location, you will need to log into the UF VPN client through this link: <http://www.uflib.ufl.edu/ufproxy.html>.

Recommended Print Resources

- Battisti, F., & Garofalo, R. (2000). *Guide to Score Study for the Wind Band Conductor*. Galesville, MD: Meredith Music Publications. [ISBN: 978-0-96-243086-2].
- Laitz, S. G., & Bartlette, C. (2010). *Graduate review of tonal theory: A recasting of common-practice harmony, form, and counterpoint*. New York, NY: Oxford University Press. [ISBN: 978-0-19-537698-2].
- Mathes, J. R. (2007). *The analysis of musical form*. Upper Saddle River, NJ: Pearson. [ISBN: 978-0-13-061863-4].
- Santa, M. (2010). *Hearing form: Musical analysis with and without the score*. New York, NY: Routledge. [ISBN: 978-0-41-587263-8].
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Course Goals

Through full participation in this course, the graduate music education student will:

1. Identify, describe, and create musical structures.
2. Compose phrases and groups of phrases that demonstrate an understanding of good melodic and contrapuntal writing, including a sound musical “skeleton.”
3. Articulate an informed interpretation of a passage or work through analysis and writing, including—but not limited to—melodic, motivic, harmonic, contrapuntal, and formal features of the work in question.
4. Discuss the applications of music theory, ear training, composition, and analysis to teaching students in K–12 educational settings.
5. Reflect in writing upon ways in which insights gained through course readings and analytical and compositional activities can inform and enhance planning and teaching a particular lesson or ensemble.
6. Final project: Synthesize the explorations of melody, harmony, counterpoint, and form through:
 - (a) a score study project of a self-selected work or movement that addresses its historical context, expressive and performative features, melodic, harmonic, and tonal structure, and implications for teaching the work.AND/OR
 - (b) a compositional project that creates an arrangement of a pre-existing theme and elaborates upon a given harmonic/contrapuntal structure of that theme.

COURSE POLICIES

ASSIGNMENT POLICY

The compressed format of this online course will require 15–20 hours of work per week to meet course expectations. Be prepared to devote the time necessary to be successful. **Late work will not be accepted unless prior arrangements have been made with me at least 24 hours in advance of the deadline.**

EMAIL

Your UFL email account is the official email address used by the University, where official correspondence is sent. Important communication about this course may be sent via email, and your UFL email address is what will be used. All students need to check their UFL email account regularly—at least once a day. Likewise, unless there are extenuating circumstances, when you send me an email during the week (M–F), you can expect a response within 24 hours. I will reply on weekends as I am able, generally within 24 hours.

COURSE TECHNOLOGY

Students taking this course must have access to the following equipment and software:

- Functional computer with Windows XP or better, or Mac OS 10.6 or better
 - High speed Internet connection
 - Microsoft Office – available free for UF students at <http://software.ufl.edu>
 - Music notation software of your choice, such as:
 - NoteFlight – available free at <http://www.noteflight.com>
 - MuseScore – available free at <http://musescore.org>
 - Finale NotePad – available free at <https://www.finalemusic.com/products/finale-notepad/>
 - Webcam (can be integrated with your computer or laptop)
 - Access to a printer and scanner for assignments that will be uploaded to Canvas as .pdf files
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UF POLICIES

UNIVERSITY POLICY ON ACCOMMODATING STUDENTS WITH DISABILITIES

Students requesting accommodation for disabilities must first register with the Dean of Students Office (<http://www.dso.ufl.edu/drc/>). The Dean of Students Office will provide documentation to the student who must then provide this documentation to the instructor when requesting accommodation. You must submit this documentation prior to submitting assignments or quizzes. Accommodations are not retroactive; therefore, students should contact the office as soon as possible in the term for which they are seeking accommodations.

UNIVERSITY POLICY ON ACADEMIC MISCONDUCT

Academic honesty and integrity are fundamental values of the University community. Students should be sure that they understand the UF Student Honor Code at <http://www.dso.ufl.edu/students.php>.

NETIQUETTE

Because the body language, tone of voice, and instantaneous listener feedback cues found in face-to-face classrooms are often absent in online courses, certain considerations are important to keep in mind when interacting with fellow students and professors through email, discussions, and chats. This is called online etiquette, or netiquette. The University of Florida's Netiquette Guidelines are summarized below (the full listing can be found here: <http://teach.ufl.edu/wp-content/uploads/2012/08/NetiquetteGuideforOnlineCourses.pdf>).

GENERAL NETIQUETTE GUIDELINES

When communicating online, you should always:

- Treat your professor with respect, including email or any other online communication.
 - Use your professor's proper title: Dr. or Prof., or when in doubt use Mr. or Ms.
 - Unless specifically invited, don't refer to your professor by first name.
 - Use clear and concise language.
 - Remember that all college-level communication should have correct spelling and grammar. Avoid slang terms such as "wassup?" and texting abbreviations like "u" instead of "you."
 - Avoid using the caps lock feature AS IT CAN BE INTERPRETED AS YELLING!
 - Be cautious when using humor or sarcasm, as tone is sometimes lost in an email or discussion post and your message might be taken seriously or offensively.
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EMAIL NETIQUETTE

When you send an email to your professor or classmates, you should always:

- Use a descriptive subject line.
 - Be brief, but clear.
 - Avoid attachments unless you are sure your recipients can open them.
 - Sign your message with your name.
 - Think before you send the email to more than one person. Does everyone really need to see your message?
 - Be sure you REALLY want everyone to receive your response when you click, "reply all."
 - Be sure that the author intended for the information to be passed along before you click the "forward" button.
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DISCUSSION FORUM NETIQUETTE

When posting in the Discussion Forum in your online class, you should:

- Make posts that are on topic and within the scope of the course material.
- Take your posts seriously. Make sure to review and edit your posts before sending.
- Always give proper credit when referencing or quoting another source.
- Read all messages in a thread before replying.
- Not repeat someone else's post without adding something of your own to it.
- Avoid short, generic replies such as, "I agree." You should explain why you agree or add to the previous point.
- Always be respectful of others' opinions, even when they differ from your own.
- Express a difference of opinion in a respectful, noncritical way.
- Do not make personal or insulting remarks.
- Be open-minded.

GETTING HELP

For issues with technical difficulties for E-learning in Canvas, please contact the UF Help Desk at:

- Learning-support@ufl.edu
- (352) 392-HELP - select option 2
- <https://lss.at.ufl.edu/help.shtml>

Requests to make-up assignments due to technical issues MUST be accompanied by the ticket number received from LSS when the problem was reported to them. The ticket number will document the time and date of the problem. You MUST email your instructor within 24 hours of the technical difficulty if you wish to request a make-up.

- Other resources are available at <http://www.distance.ufl.edu/getting-help> for:
- Counseling and wellness resources
- Disability resources
- Resources for handling student concerns and complaints
- Library Help Desk support

COURSE ASSESSMENTS

Assessment	Weight/Points
<i>Introductory Activities</i>	1% / 10 pts
<ul style="list-style-type: none">• Personal introduction on discussion board (0.5% / 5 pts)• Schedule and complete video chat with instructor (0.5% / 5 pts)	
<i>Checkpoint Quizzes</i>	7.5% / 75 pts
<ul style="list-style-type: none">• Covering main concepts in Modules 1, 2, and 3 (2.5% / 25 pts per Module)	
<i>Assignments</i>	50% / 500 pts
<ul style="list-style-type: none">• Analytical assignments (25% / 250 pts)• Compositional assignments (25% / 250 pts)	
<i>Discussions and Reflection Activities</i>	21.5% / 215 pts
<ul style="list-style-type: none">• Reading- and lecture-based discussions (4.5% / 45 pts)• Application-based discussions (7% / 70 pts)• Reflection/application essays (10% / 100 pts)	
<i>Final Project</i>	20% / 200 pts
<ul style="list-style-type: none">• Choice of score study and/or arranging project	

GRADING POLICIES

Assignments, projects, and quizzes will be graded within the following parameters:

A:	92.5–100%
A-:	89.5–92.4%
B+:	86.5–89.4%
B:	82.5–86.4%
B-:	79.5–82.4%
C+:	76.5–79.4%
C:	72.5–76.4%
C-:	69.5–72.4%
D+:	66.5–69.4%
D:	62.5–66.4%
D-:	59.5–62.4%
E:	0–59.4%

The University of Florida's Grade Policies for Students can be found at:
<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

COURSE EVALUATIONS

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

COURSE OUTLINE AND COUSE READINGS

Please see the course site in Canvas for a complete outline of each week's activities and to view the assignment *Due Dates* document. You are encouraged to print the *Due Dates* document and check off the assignments as you complete them. The readings for each week are also provided below for your convenience.

MODULE 1: Fundamental Structures of Melody, Harmony, and Counterpoint

Readings (Week 1):

1. "Applying Score Analysis to a Rehearsal Pedagogy of Expressive Performance"

Byo, J. L. (2014). Applying score analysis to a rehearsal pedagogy of expressive performance. *Music Educators Journal*. 101(2), 76–82. doi:10.1177/0027432114554015

2. "Setting the Stage"

Laitz, S. G., & Bartlette, C. (2010). Setting the Stage. In *Graduate review of tonal theory: A recasting of common-practice harmony, form, and counterpoint* (pp. 1–9). New York, NY: Oxford University Press.

3. "Line and Other Elements of Style"

Benjamin, T. (2004). Line and Other Elements of Style. In *The craft of tonal counterpoint* (2nd ed.) (pp. 1–38). New York, NY: Routledge.

Readings (Week 2):

1. Select ONE of the following two readings:

- **"Part-Work and the Development of Harmonic Hearing"** (excerpt from Chapter 7: "Developing Musicianship Skills")

Houlahan, T., & Tacka, P. (2008). Developing musicianship skills. In *Kodály today: A cognitive approach to elementary music education* (pp. 192–216). New York, NY: Oxford University Press.

- **"Tonal Markers, Melodic Patterns, & Musicianship Training Part I: Rhythm Reduction"**

Foulkes-Levy, L. (1997). Tonal markers, melodic patterns, and musicianship training part I: Rhythm reduction. *Journal of Music Theory Pedagogy*. 11, 1–25.

Optional supplemental readings for Module 1 ("Going Deeper"):

- **"Tonal Patterns: Providing the Vocabulary for Comprehensive Vocal Improvisation"**

Velez, K. N. (2011). Tonal patterns: Providing the vocabulary for comprehensive vocal improvisation. In S. L. Burton & C. C. Taggart (Eds.), *Learning from young children: Research in early childhood music* (pp. 141–158). Lanham, MD: Rowman & Littlefield Education.

- **"Schenker's Conception of Musical Structure"**

Forte, A. (2005). Schenker's conception of musical structure. In D. Stein (Ed.), *Engaging music: Essays in music analysis* (pp. 30–35). New York, NY: Oxford University Press.

MODULE 2: *The Logic of Phrases*

Readings (Week 1):

1. **“Phrases and Cadences”**

Santa, M. (2009). Phrases and cadences. In *Hearing form: Musical analysis with and without the score* (pp. 1–4, 6–17, & 19). New York, NY: Routledge.

2. **“What is a Phrase? What is Phrase Rhythm?”**

Rothstein, W. (1989). What is a phrase? What is phrase rhythm? In *Phrase rhythm in tonal music* (pp. 3–15). New York, NY: Schirmer.

Readings (Week 2):

1. **“The Phrase Rhythm of Chopin’s A-flat Mazurka, Op. 59, No. 2”**

Burkhart, C. (2005). The phrase rhythm of Chopin’s A-flat Mazurka, Op. 59, No. 2. In D. Stein (Ed.), *Engaging music: Essays in music analysis* (pp. 3–12). New York, NY: Oxford University Press.

2. **Select ONE of the following two readings:**

- **“Children as Creative Human Beings: Practicing Form, Improvisation, and Composition”**
(excerpt from Chapter 7: “Developing Musicianship Skills”)

Houlahan, T., & Tacka, P. (2008). Developing musicianship skills. In *Kodály today: A cognitive approach to elementary music education* (pp. 181–192). New York, NY: Oxford University Press.

- **“Hypermeter and Hypermetric Irregularity in the Songs of Josephine Lang”**

Krebs, H. (2005). Hypermeter and hypermetric irregularity in the songs of Josephine Lang. In D. Stein (Ed.), *Engaging music: Essays in music analysis* (pp. 13–29). New York, NY: Oxford University Press.

MODULE 3: Principles of Form and Design

Readings (Week 1):

1. **“Form in Rock Music: A Primer”**
Covach, J. (2005). Form in rock music: A primer. In D. Stein (Ed.), *Engaging music: Essays in music analysis* (pp. 65–76). New York, NY: Oxford University Press.
2. **“Score Study and the National Standards”**
Oliver, T. W. (2006). Score study and the national standards. *Teaching music*. 14(2), 46–50.
3. **“Introduction”, “Phase 1”, and “Phase 2”**
Stith, G. (2011). Score and rehearsal preparation: A realistic approach for instrumental conductors (pp. 1–34). Galesville, MD: Meredith Music Publications.

Readings (Week 2):

1. **Select ONE of the following three readings:**
 - **“Children as Listeners: Integrating Listening into a Music Lesson”** (excerpt from Chapter 7: “Developing Musicianship Skills”)
Houlahan, T., & Tacka, P. (2008). Developing musicianship skills. In *Kodály today: A cognitive approach to elementary music education* (pp. 216–232). New York, NY: Oxford University Press.
 - **“The Historical and Structural Analyses of Choral Works: Julius Herford’s Study Procedure”**
Thornton, T. (2007). The historical and structural analyses of choral works: Julius Herford’s study procedure. In J. Jordan (Ed.), *The Choral Rehearsal* (Vol. 2) (pp. 303–336). Chicago, IL: GIA Publications.
 - **“Analyzing the Unity within Contrast: Chick Corea’s ‘Starlight’”**
Satyendra, R. (2005). Analyzing the unity within contrast: Chick Corea’s “Starlight”. In D. Stein (Ed.), *Engaging music: Essays in music analysis* (pp. 50–64). New York, NY: Oxford University Press.

Optional supplemental readings for Module 3 (“Going Deeper”):

1. **“Listeners Mapping: Invented Notations”**
Kerchner, J. L. (2014). Listeners mapping: Invented notations. In *Music across the senses: Listening, learning, and making music* (pp. 87–95 & 106–113). New York, NY: Oxford University Press.
2. **“Introduction” and “Social Context”**
Rosen, C. (1988). Introduction; Social Context. In *Sonata forms* (Revised ed.) (pp. 1–15). New York, NY: W. W. Norton & Company.

MODULE 4: Synthesis—Composition and Critical Interpretation

Readings (Week 1):

1. *Select ONE of the following three readings on musical ambiguity:*

- **“Introduction to Musical Ambiguity”**

Stein, D. (2005). Introduction to musical ambiguity. In D. Stein (Ed.), *Engaging music: Essays in music analysis* (pp. 77–88). New York, NY: Oxford University Press.

- **“Attacking a Brahms Puzzle”**

Cone, E. T. (2005). Attacking a Brahms puzzle. In D. Stein (Ed.), *Engaging music: Essays in music analysis* (pp. 89–96). New York, NY: Oxford University Press.

- **“Playing with Forms: Mozart’s Rondo in D Major, K. 485”**

Rothstein, W. (2005). Playing with forms: Mozart’s Rondo in D Major, K. 485. In D. Stein (Ed.), *Engaging music: Essays in music analysis* (pp. 202–214). New York, NY: Oxford University Press.

2. *Select ONE of the following three readings on analyzing music with text:*

- **“Figaro’s Mistakes”**

Lewin, D. B. (2005). Figaro’s mistakes. In D. Stein (Ed.), *Engaging music: Essays in music analysis* (pp. 99–109). New York, NY: Oxford University Press.

- **“Meaning in a Popular Song: The Representation of Masochistic Desire in Sarah McLachlan’s ‘Ice’”**

Burns, L. (2005). Meaning in a popular song: The representation of masochistic desire in Sarah McLachlan’s “Ice”. In D. Stein (Ed.), *Engaging music: Essays in music analysis* (pp. 136–148). New York, NY: Oxford University Press.

- **“In Search of Purcell’s Dido”**

Schmalfeldt, J. (2005). In search of Purcell’s Dido. In D. Stein (Ed.), *Engaging music: Essays in music analysis* (pp. 149–163). New York, NY: Oxford University Press.