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

(1)
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

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](http://software.ufl.edu)
- Music notation software of your choice, such as:
  - NoteFlight – available free at [http://www.noteflight.com](http://www.noteflight.com)
  - MuseScore – available free at [http://musescore.org](http://musescore.org)
- 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

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/](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](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.

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.

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
--- | ---
Introductory Activities | 1% /10 pts
  - Personal introduction on discussion board (0.5% / 5 pts)
  - Schedule and complete video chat with instructor (0.5% / 5 pts)
Checkpoint Quizzes | 7.5% / 75 pts
  - Covering main concepts in Modules 1, 2, and 3 (2.5% / 25 pts per Module)
Assignments | 50% / 500 pts
  - Analytical assignments (25% / 250 pts)
  - Compositional assignments (25% / 250 pts)
Discussions and Reflection Activities | 21.5% / 215 pts
  - Reading- and lecture-based discussions (4.5% / 45 pts)
  - Application-based discussions (7% / 70 pts)
  - Reflection/application essays (10% / 100 pts)
Final Project | 20% / 200 pts
  - 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”

2. “Setting the Stage”

3. “Line and Other Elements of Style”

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”)
   • “Tonal Markers, Melodic Patterns, & Musicianship Training Part I: Rhythm Reduction”

Optional supplemental readings for Module 1 (“Going Deeper”):

• “Tonal Patterns: Providing the Vocabulary for Comprehensive Vocal Improvisation”

• “Schenker’s Conception of Musical Structure”
MODULE 2: The Logic of Phrases

Readings (Week 1):

1. “Phrases and Cadences”

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

Readings (Week 2):


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”)
   - “Hypermeter and Hypermetric Irregularity in the Songs of Josephine Lang”
Readings (Week 1):

1. “Form in Rock Music: A Primer”

2. “Score Study and the National Standards”

3. “Introduction”, “Phase 1”, and “Phase 2”

Readings (Week 2):

1. Select ONE of the following three readings:
   a. “Children as Listeners: Integrating Listening into a Music Lesson” (excerpt from Chapter 7: “Developing Musicianship Skills”)
   b. “The Historical and Structural Analyses of Choral Works: Julius Herford’s Study Procedure”
   c. “Analyzing the Unity within Contrast: Chick Corea’s ‘Starlight’”

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

1. “Listeners Mapping: Invented Notations”

2. “Introduction” and “Social Context”
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”
   - “Attacking a Brahms Puzzle”
   - “Playing with Forms: Mozart’s Rondo in D Major, K. 485”

2. Select ONE of the following three readings on analyzing music with text:
   - “Figaro’s Mistakes”
   - “Meaning in a Popular Song: The Representation of Masochistic Desire in Sarah McLachlan’s “Ice””
   - “In Search of Purcell’s Dido”