

## **Music Theory Review for Graduate Students**

MUT 6051

University of Florida

School of Music

Fall, 2014

Room: MUB145

T 4-5, R 5

### **Dr. Paul Richards**

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Office Hours: T 3, R 6, and by appointment

**Course Description:** A review of music theory, ear-training, sight-singing, part-writing, and analysis in preparation for graduate coursework in music theory. Topics covered include basic musicianship, diatonic and chromatic part-writing, analysis, and aural skills, and advanced chromatic harmony. The content in this review course will be roughly equivalent to that of a standard two-year undergraduate music theory sequence.

### **Course Requirements:**

Students will complete all assigned readings, analyses, and projects on time. Written work will be assigned frequently, typically 1-2 assignments per week, along with occasional larger composition and analysis projects. Exams will consist of written analyses and part-writing, as well as harmonic dictation and sight-singing. Students are expected to practice dictation and sight-singing outside of class. Sight-singing and dictation will match the analytic and part-writing topics being covered.

As the content of the course is cumulative, and the pace is accelerated, it is crucial that students complete all assignments and readings on time. Late work will be accepted with a penalty.

**Attendance:** Required. More than three absences will result in the lowering of course grade by one increment for each additional absence.

**Materials:** manuscript paper

### **Required Text:**

Kostka, Stefan and Dorothy Payne. Tonal Harmony with an Introduction to Twentieth-Century Music. 6th edition. Boston: McGraw Hill (2008).

**Academic Honor Policy:**

It is expected that you will exhibit ethical behavior concerning your work in this class. Students are expected to do their own work, use their own words in papers, and to reference outside sources appropriately. Failure to uphold the standards of academic honesty will result in the appropriate disciplinary action.

As a result of completing the registration form 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."

We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honesty and integrity.

Furthermore, on work submitted for credit by UF students, the following pledge is either required or implied:

"On my honor, I have neither given nor received unauthorized aid in doing this assignment."

**Students Requesting Accommodations due to 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 the Instructor when requesting accommodation. To request classroom accommodations, contact the Assistant Dean of Students/Director of the Disability Resources Program at P202 Peabody Hall or call 392-1261 (V), 392-3008 (TDD).

**Schedule of Topics and Activities:** (tentative and subject to change)

Week	Topics:	Chapters covered and projects
1	introduction to course; triad and seventh chord recognition; chords within keys	1-4
2	voice-leading principles, harmonic progressions, inversions, diatonic part-writing, harmonizing simple melodies	5-9
3	diatonic part-writing continued, cadences, phrases, periods	10
4	diatonic, part-writing continued, non-chord tones	11-12
5	diatonic seventh chords, circle of fifth progressions ( <i>no class 9/25</i> )	13-15; <i>project 1: chorale harmonization and analysis, due 9/23</i>
6	secondary dominants and tonicization	16; <i>Exam # 1 10/2</i>
7	secondary dominants and secondary leading-tone chords	17
8	common-chord modulation	18
9	modulation ( <i>no class 10/21</i> )	19
10	binary and ternary forms	20; <i>project 2: binary form analysis and binary form model composition due 10/30</i>
11	mode mixture	21; <i>Exam # 2 11/6</i>
12	neapolitan and augmented sixths ( <i>no class 11/11</i> )	22-23
13	augmented sixths; enharmonic modulations	24-25
14	enharmonicism, further chromaticism ( <i>no class 11/27</i> )	26
15	enharmonicism, further chromaticism	27; <i>Exam # 3 12/4</i>
16	catch-up; introduction to non-tonal analysis	<i>project 3: chromatic analysis due 12/9</i>

**Grading:** Based on the following scale and formula -

93-100	A		
90-92	A-	Weekly Assignments	25%
87-89	B+	3 Projects	45%
83-86	B	Mid-Term Exam	15%
80-82	B-	Final Listening Exam	10%
77-79	C+	In-class Participation	5%
73-76	C		
70-72	C-		
67-69	D+		
63-67	D		
60-62	D-		
0-59	E		

Exams	30%
Weekly Assignments	40%
Projects	30%