



# Southern Methodist University

## Meadows School of the Arts, Division of Music

### **MUTH 6330, Analytical Techniques, Spring 2008**

Tuesdays and Thursdays, 2:00 – 3:20 p.m., OFAC 2030

Grading Options: Letter (+/-) only; Pass/Fail is not available for this course

Instructor: Dr. Mark Feezell

Office hours: MW 9-11, TR 11-12, 1-2 or by appointment

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Telephone/fax: 214-768-2531

*My sincere desire is for every one of my students to succeed – otherwise, I wouldn't be here! Please contact me immediately with any concerns, circumstances, or issues that may impede your success.*

### **I. RATIONALE**

This course is designed to develop competency in advanced music theory, including terms, symbols, practices, and conventions of Western music. The conceptual focus of the course is on approaches to music normative to the 15th-21st centuries. This study is required to facilitate performance as well as theoretical knowledge and provide practical application of such knowledge to the study and teaching of music.

### **II. COURSE AIMS AND LEARNING OUTCOMES**

By the end of this course, each student should be able to:

- Define theoretical terms related to music as discussed in class
- Classify elements and structures in a given piece of music using appropriate terminology
- Modify a given element intelligently, e.g. changing a triad to a secondary dominant
- Analyze a piece of music globally on a level appropriate to the student's theoretical expertise
- Create a system of analysis appropriate to the student's professional requirements
- Evaluate the music of others according to the styles and terminology covered in class

These learning outcomes are based on Bloom's Taxonomy: Knowledge (define, repeat), Comprehension (classify, convert), Application (demonstrate, modify, arrange), Analysis (infer, estimate), Synthesis (create, design), Evaluation (critique, justify, discriminate). For more, see <http://www.clt.cornell.edu/campus/teach/faculty/Materials/BloomsTaxonomy.pdf>

### **III. COURSE DESCRIPTION**

- A survey of analytical methods applicable to music from the Middle Ages to the 20th century.
- This course will place particular emphasis on the student's professional development as a musician. A major requirement of the course is that the student develop and implement a system of analysis appropriate to their own repertoire.

- Undergraduate music theory knowledge (diatonic harmony, chromatic harmony, form terminology, rhythm and meter analysis, etc.) is assumed. **N.B.** This class is not a repeat of previous courses. It may be beneficial for you to review earlier material on your own.
- **Prerequisite:** Successful completion of the theory portions of the Music Graduate Profile Examination or Graduate Theory Review.

#### IV. COURSE REQUIREMENTS, EXPECTATIONS, AND POLICIES

##### 1. Attendance and Participation Policy

- Prompt attendance is vital. Absences and tardies will affect your grade as follows:
  - Each student will be allowed two (2) unexcused absences for this class.
  - Each unexcused absence beyond 2 will lower the participation grade by 10 points (and, hence, lower the final course grade by one point).
  - Three (3) tardies count as an unexcused absence. A student is considered tardy if she or he is not present at the start of the class period. IF TARDY, IT IS THE STUDENT'S RESPONSIBILITY TO CHECK THE ATTENDANCE RECORD ON THE COURSE WEBSITE AND VERIFY THAT SHE OR HE WAS NOT COUNTED ABSENT. All such corrections must be made within two weeks (2 weeks) of the class date in question.
- Excused absences:
  - ALL excused absences require a legitimate written excuse from the appropriate authority. For example, illnesses require an excuse note from a health professional or an excuse note from the Health Center (see below). Extracurricular SMU trips require a letter from the supervising faculty or staff member. Absences for religious observance require a letter from an appropriate authority and must be submitted at the start of the semester.
  - Oversleeping, family reunion trips, auto failure, etc. will not be considered as excused absences.
  - Groveling and long explanations are unnecessary. Just turn in your written letter of excuse from the appropriate authority, if you have one; otherwise, I will record an unexcused absence and think none-the-less of you. IF YOU DON'T ALREADY HAVE YOUR NOTE IN YOUR HAND, PLEASE DON'T ASK ME ABOUT EXCUSING YOUR ABSENCE.
  - From Nancy Merrill, MD, Co-Medical Director: "The physicians at the Health Center do not routinely write excuses for missed classes. *Only truly disabling injuries or illnesses are considered worthy of an excuse.* Examples of disabling illnesses include hospitalization or surgery, illnesses that require admission to the Observation Room (daytime infirmary) for IV fluids, severe asthma, diabetic crisis, fever greater than 102, etc. Verification of medical illness is documented one of two ways. Either: (1) a hand written note on a health prescription form, or (2) a signed letter written on Health Center stationery. Excused medical absences shall have specific dates of time periods indicated."
  - From the Provost's office: "Verification of medical illnesses and request for an excused absence from class will be handled in one of two ways: (1) a hand-written note on a Health Center prescription form, or (2) a signed letter written on Health Center stationery. *Encounter Forms and Walk-Out Statements verify a student's visit to the Health Center; BUT DO NOT INDICATE AN EXCUSED MEDICAL ABSENCE.*"

- Make-up work:
  - It is the student's responsibility to obtain handouts, notes, and assignments for all classes missed. Consult the course website for more information. *Exchange phone numbers and emails with fellow students.*
  - Missed homework will be accepted late **only** for excused absences. Except in extreme circumstances, late homework must be turned in **within one calendar week** of the absence. Otherwise, a zero will be recorded in the gradebook.
- Absences on exam days:
  - Missing an exam is a serious issue. Exams missed due to *planned, excused* absences (including extracurricular activities and religious observance) must be made-up **before** the exam date.
  - Other *excused* absences on test days will be considered on a case by case basis. **In all cases, exams missed due to an *unexcused* absence will result in a zero (0) for that exam grade.**

## 2. Course Materials

Beethoven, Klaviersonaten, Band I, Urtext, published by G. Henle Verlag.

Brahms, *Complete Shorter Works for Solo Piano*, ed. Mandyczewski, pub. by Dover.

Music paper (available at course website), pencils and erasers

WWW access via lab or personal PC/Mac - courses.smu.edu

## 3. Assessments and Assignments

There will be three shorter papers, one (1) mid-term exam, an oral presentation, and a final term paper. Method of grading will be as follows:

- 10% Attendance/participation (see #1 above)
- 30% 3 shorter papers (4 – 6 pages) with analyzed scores (**due 1/29, 2/12, and 2/26**)
- 20% Midterm examination (**Thursday, March 6**)
- 15% Oral presentation (**Presentations March 18 – April 24**)
- 25% Final paper (Due on or before **Fri, May 9, 11 a.m.**)

## 4. Grades

- Shorter papers will be assigned periodically throughout the course. They are a vital part of achieving the learning outcomes for the course.
- “*What did you get for number seven?*” While you are welcome to provide general help to each other, **COMPARING ANSWERS IS NOT O.K.** If in the judgment of the instructor two students have collaborated on an assignment, both students will receive a zero for that assignment. **DO YOUR OWN WORK.**
- **Final project presentation and paper:** 40% of the grade in this course shall consist of a one-hour presentation and a 15-20 page paper discussing a piece from the student's repertoire. This project will be a central part of the course. Further details are available in the separate instruction sheet available on the course website.
- **Grading rubric for papers:** The rubric below will apply to all papers throughout the course. Additionally, points may be deducted for late work. Citations, if any, should follow *The Chicago Manual of Style*, 15th ed., as described at [www.chicagomanualofstyle.org](http://www.chicagomanualofstyle.org). (You may use either humanities style or author-date style.)

- **Grammar/Spelling/Punctuation (20 points):** Does the paper utilize correct grammar? Are there fragments or run-on sentences in the paper? Is the paper correctly punctuated? Are there any misspelled words in the paper?
- **Formatting (including citations) (10 points):** Is there a cover page? Is the bibliography page correctly formatted? Are there page numbers in the upper right corner of each page except the title page?
- **Historical context (10 points):** Does the paper provide a BRIEF (1-3 paragraphs max) historical context for the piece? Is the historical discussion excessively lengthy?
- **Quality of theoretical analysis (30 points):** Are the included musical examples analyzed correctly? Is the harmonic analysis correct and clear? Does the analysis take into account all relevant musical parameters (timbre, dynamics, texture, rhythm, register, pitch structure, motive, etc.)?
- **Application to performance practice (10 points):** Does the paper make a compelling connection with performance practice?
- **Logical flow of ideas (10 points):** Does each paragraph logically follow from the previous one? Is there a compelling flow of ideas from start to finish? Does the paper develop a single thesis in a coherent manner?
- **Overall quality of the writing (10 points):** Is the paper well-written? Do the sentences capture the reader's attention? Is the writing concise? Is the paper comprised of well-considered content, or does it include a great deal of filler?
- **Grading rubric for oral presentations:**
  - **Preparation of materials (10 points):** Were the correct number of blank copies distributed to the class in a timely fashion (**ONE WEEK in advance**)? Was a special analyzed score provided to the professor? Was an appropriate performance or recording provided?
  - **Correctness of analysis (30 points):** Is the analysis correct and complete? Does the presenter include and explain appropriate analytical terminology?
  - **Depth of analysis (20 points):** Does the presenter discuss aspects of progression in all relevant musical parameters? Does the presentation reflect only a surface understanding of the music, or does it reflect a deeper understanding?
  - **Quality of class discussion (30 points):** Did the class study the score in advance of the discussion? Do they contribute actively to the discussion? Does the presenter ask thought-provoking questions? Is the class engaged in the discussion?
  - **Relevance to performance practice (10 points):** Is there meaningful discussion of the relationship between performance and analysis?
- Grades will be posted on the course website throughout the semester. (You will only have access to your own grades.) Students are encouraged to track their progress online.
- Grading system. All averages will be rounded to the nearest point, up or down.

Grade	A	A-	B+	B	B-	C+	C	C-	D+	D	D-	F
Range	92-100	90-91	87-89	83-86	80-82	77-79	73-76	70-72	67-69	63-66	60-62	0-59
GPA points	4.0	3.7	3.3	3.0	2.7	2.3	2.0	1.7	1.3	1.0	0.7	0.0

**5. Academic Honesty and Misconduct:** You are bound by the Honor Code and the SMU Student Code of Conduct. For complete details, see: [http://www.smu.edu/studentlife/PCL\\_01\\_ToC.asp](http://www.smu.edu/studentlife/PCL_01_ToC.asp)

**6. Disability Accommodations:** Students needing academic accommodations for a disability must first contact Ms. Rebecca Marin, Coordinator, Services for Students with Disabilities (214-768-4557) to verify the disability and establish eligibility for accommodations. They should then schedule an appointment with the professor to make appropriate arrangements. (See University Policy No. 2.4.)

**7. Religious Observance:** Religiously observant students wishing to be absent on holidays that require missing class should notify their professors in writing at the beginning of the semester, and should discuss with them, in advance, acceptable ways of making up any work missed because of the absence. (See University Policy No. 1.9.)

**8. Excused Absences for University Extracurricular Activities:** Students participating in an officially sanctioned, scheduled University extracurricular activity should be given the opportunity to make up class assignments or other graded assignments missed as a result of their participation. It is the responsibility of the student to make arrangements with the instructor prior to any missed scheduled examination or other missed assignment for making up the work. (University Undergraduate Catalogue)

## **V. PRELIMINARY SCHEDULE OF CLASSES, EVENTS AND ASSIGNMENTS**

A schedule of classes, topics, readings, and homework will be available under the Course Documents section of the course's Blackboard page. This schedule is subject to change, and any announcements on Blackboard will supersede the tentative schedule.

## **VI. WEEKLY NOTES AND ASSIGNMENTS**

### **1. Standard Operating Procedure:**

- Instructor takes roll at start of hour
- Word of the Day
- Instructor collects assigned homework (if due)
- Instructor returns corrected homework from previous class (if any) and takes questions
- New topic(s) presented
- Application/interaction using new concept(s)
- Homework is assigned for the next class
- Between classes, instructor grades homework and updates course page. Students read material for the next class, do the homework, and contact instructor with any questions.

### **2. Topics by Week (estimate only; subject to change):**

**Week 1:** Form and chromatic harmony review; Beethoven

**Week 2:** Beethoven (one class only)

**Week 3:** Beethoven

**Week 4:** Beethoven / Brahms

**Week 5:** Brahms

**Week 6:** Atonality / Serialism

**Week 7:** Serialism / Renaissance music

**Week 8:** Review for midterm; **Midterm Exam**

**Week 9:** Final project presentations

**Week 10:** Final project presentations

**Week 11:** Final project presentations

**Week 12:** Final project presentations

**Week 13:** Final project presentations

**Week 14:** Final project presentations

**Week 15: Review / final discussion** (Tuesday only)

**3. How to Succeed in this Course:**

- Do the homework the day of the class, not the night before it is due!
- Analyze every piece assigned as though it were an exam
- Ask questions as soon as you think of them, especially during class
- **Ultimately, you are responsible for your learning. Be assertive in getting the help you need and don't give up until you understand!**

**VII. APPENDIX/OTHER**

**1. Course website**

This course will make use of a Blackboard website. To access the website, visit [courses.smu.edu](http://courses.smu.edu) and login using your SMU ID and password. The ID/password should be identical to the one you use for Access.SMU. Help is available on the website, or you may contact the instructor at [mfeezell@smu.edu](mailto:mfeezell@smu.edu) with any questions. Here are some things that you will be able to do from the course website:

- View current and past homework assignments (in case you missed it in class)
- View all your grades (only your own grades)
- View the course attendance record (attendance is a matter of public record, since everyone can see who comes to class; I will not list your reasons for absence on the website)
- View class contact information
- Reprint handouts and worksheets
- Find bonus handouts and links to other useful music theory sites

**2. Other books and reserve readings**

Due to the emphasis on hands-on skills development, there are no reserve readings for this course. However, a bibliography of outstanding music theory books will be available at the course website.

**3. Web sites**

You are welcome to use the web to research terms and concepts. Anytime you use the web you must cite that usage. Direct quotes must be in quotation marks. Never use the web to find answers (not even to "check yourself")!

*This syllabus is subject to change. Changes will be announced in class and posted on the course website.*