



ADVANCED MUSIC THEORY

MUS 505 – Summer 2023

Section 01E – M/T/W/Th/F – 9:00-11:30 AM – Room 215

Instructor: Dr. Chad Houk

Email: chad.houk@tamuc.edu

Office Hours: By appointment, both in person and through ZOOM

Required Materials: A440 Hz Tuning Fork. Other materials will be provided by the instructor via D2L.

Course Description:

In this course, we will explore the essential principles of music theory through score study, aural analysis, and performance. We will cover a wide range of music theoretical topics, including rhythm and meter, keys and modes, intervals and chords, functional harmony, melodic harmonization, modulation, and formal structure. We will also address important musical skills like aural detection and recall, sight reading using rhythmic syllables and solfège, part singing, improvising, and conducting.

Student Learning Outcomes:

After successful completion of the course, the student should be able to:

- Understand and perform music in simple, compound, and irregular meters
- Apply rhythmic syllables to rhythmic patterns and solfège syllables to melodies
- Identify and label intervals, chords, and non-chord tones
- Demonstrate proficiency with singing in major and minor keys, pentatonic scales, and modes
- Analyze musical scores using Roman numerals and figured bass symbols
- Hear and delineate various levels of structural organization in music
- Recognize and correct errors in musical performance
- Create exercises that correspond with and help to advance learning of a musical score

Frequent Score Analysis:

Throughout the course we will frequently analyze musical scores. Many of those scores will be uploaded by the instructor to D2L, and you will need to print them and bring them to class. We will also analyze scores that you, as students, choose in conjunction with assigned in-class presentations.

Assessment:

Examinations (3) – There will be two written theory exams and one written dictation exam.

Theory exams – These exams will cover traditional theoretical aspects like intervals, scales, keys, chords, cadences, and Roman numeral analysis.

Theory Exam 1 will be a written take-home exam.

Theory Exam 2 will be a written in-class exam.

Dictation Exam - This final in-class exam will cover the ear training portion of the class. It will focus on rhythmic and melodic dictation, interval identification (melodic and harmonic), harmonic analysis, and error detection.

The Dictation exam will be a written in-class exam.

Daily Assignments (10) – There will be frequent performance and dictation assignments throughout this course.

Performance Videos (5) – For performance assignments, students will record videos demonstrating skills learned in class. Each performance video will have a prompt that describes in more detail the requirements of the assignment.

Dictation Assignments (5) – For dictation assignments, students will analyze recorded musical excerpts using scale degree numbers and/or solfège syllables, Roman numerals and figured bass symbols, and phrase structure diagrams.

In-class project

Students will complete an in-class project encompassing several steps. For this project, students will choose a score that they anticipate using in the following semester, analyze the score, and present an approach for teaching the score and that addresses the following aspects of music:

1. Theoretical approach – understanding how the piece works
 - a. Key/mode and meter
 - b. Phrase structure and melodic organization
 - c. Chords and harmonic movement
 - d. Larger formal structure
 - e. Stylistic peculiarities
2. Performance skills – employing good musicianship and movement/communication skills to bring the music to life
 - a. Rhythm skills
 - b. Singing and solmization skills
 - c. Conducting skills
 - d. Improvisation and composition
3. Pedagogical skills – assessing the quickest/best way to achieve desired outcomes
 - a. Best/most useful entry points into the music
 - b. Warm-ups/exercises to introduce difficult material
 - c. Supplemental materials – images, props, instruments, or other media

Grading:

Exams: 40%

Theory Concept Exam 1 – 15%

Theory Concept Exam 2 – 15%

Dictation Exam – 10%

Daily Assignments: 50%

In-Class Project: 10%

Grading Rubric:

Below you will find an overview of the guidelines I intend to follow when grading your work in this course. Please refer often to these guidelines as you work through course content, develop your ideas, and make preparation for class.

Strong Work (A)

- Complete, thoughtful, and correct musical analysis
- Clear and legible handwriting
- Clear expression of ideas using appropriate musical terminology
- Strong class preparation—e.g. having all necessary materials, taking careful notes, etc.
- High degree of visibility and activity in class

Needs Development (B)

- Somewhat flawed but generally correct musical analysis
- Tolerable handwriting
- Good ideas but lacking in development
- Minimal preparation for class; overreliance on the professor
- Not being fully present in class

Unsatisfactory (C-F)

- Sloppy, careless, or deeply flawed musical analysis
- Illegible handwriting
- Poor writing skills
- Little to no class preparation
- Absence from class or little to no activity in class

Attendance Policy:

The University Catalog states, “Students are expected to be present for all class meetings of any course for which they are enrolled.” Sporadic attendance is a waste of your intellectual and financial resources. Regular attendance, while always important, is particularly so in a course which meets only once a week. Unless they are the result of a medical or family emergency, excused absences (as defined by the Catalog) need to be arranged [at least 24 hours] beforehand with the instructor [via email]. **If an absence results in a missed examination there will be no make-up scheduled. Three unexcused absences will result in *automatic* failure of the course.**

Using D2L:

This course will use D2L to store and distribute information that is related to the course. It is the student’s responsibility to access D2L to acquire, print, and prepare the relevant materials for the course. The instructor will provide additional instructions on the use of D2L.

The following statements are required by either University policy, state, or federal law:

University Mission Statement:

Texas A&M University-Commerce nurtures and educates for success through access to academic research, and service programs of high quality.

Music Department Mission Statement:

The Music Department of Texas A&M University-Commerce promotes excellence in music through the rigorous study of music history, literature, theory, composition, pedagogy, and the preparation of music performance in applied study and ensembles to meet the highest standards of aesthetic expression.

Disability Resources Statement:

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you have a disability requiring an accommodation, please contact:

Office of Student Disability Resources and Services
Texas A&M University-Commerce
Waters Library, Room 132
908.886.5150 or 903.886.5835 (phone)
903.468.8148 (fax)
StudentDisabilityServices@tamuc.edu

Non-Discrimination Statement:

A&M-Commerce will comply in the classroom, and in online courses, with all federal and state laws prohibiting discrimination and related retaliation on the basis of race, color, religion, sex, national origin, disability, age, genetic information or veteran status. Further, an environment free from discrimination on the basis of sexual orientation, gender identity, or gender expression will be maintained.

Behavioral Statement:

All students enrolled at the University shall follow the tenets of common decency and acceptable behavior conducive to a positive learning environment (Student’s Guide Handbook, Policies and Procedures, Conduct).

TENTATIVE COURSE SCHEDULE

Day 1

- I. Simple and compound meter, syncopation, and irregular meter
- II. Major and minor scales, pentatonic scales, and modes

Day 2

- III. Key relationships—relative keys, parallel keys, distant and closely-related keys
- IV. Melodic and harmonic intervals; consonance and dissonance

Day 3

- V. Introduction to diatonic harmony; chord functions in major and minor modes
- VI. Melodic harmonization

Day 4

- VII. Triads and seventh chords; chord inversion using figured bass symbols

Day 5 (End of Week 1)

Theory Exam 1

- VIII. Cadence types: PAC, IAC, HC, Plagal and Deceptive Cadences

Day 6

- IX. Non-chord tones

Day 7

- X. Phrase structure and motives
- XI. Binary form

Day 8

- XII. Ternary form, rounded binary form

Day 9

- XIII. Modulation
- XIV. Sequences—real and tonal

Day 10 (End of Week 2)

Theory Exam 2 & Dictation Exam

Syllabus is subject to change at the discretion of the instructor