



ADVANCED THEORY

MUS 505.01
Fall 2025
Tuesday only
5 – 6:50 PM
Room 213

Dr. Julia Bozone, Assistant Professor

Email: julia.bozone@etamu.edu
Office Hours; Tuesdays 3PM – 5PM.

Concurrent Enrollment: N/A

Materials we will learn from: (no purchase necessary)

Clendinning, Jane Piper and Elizabeth West Marvin. 2020. *The Musician's Guide to Theory and Analysis*. Fourth Edition. New York, NY: W.W. Norton & Company, Inc.

- Notebook/Binder with Music Staff Paper for notes
- Pencil / Erasure

Course Description: In this course, we will examine the essential principles of music theory through score study. Focusing largely on music from 1900 to today, we will cover a wide range of topics that focus upon three analytical processes and points of view: 1) post-tonal, 2) serial and 3) atonal analytical techniques and compositions.

Student Learning Outcomes:

Upon successful completion of this course, students should be able to:

- Fully analyze a complete score
- Write and effectively discuss contemporary composers, their compositional techniques and aesthetics
- Express a thorough understanding of various theory topics with the ability to site and curate musical examples to exemplify a topic and/or concept.
- Final Project – compose a work for solo piano in a twelve -tone style and technique.
- Understand centric post tonal music through analysis
- Utilize Set Theory to analyze non-centric serial compositions
- Create a twelve-tone matrix and analyze twelve-tone compositions.

Course Requirements:

All Homework needs to be

- **Completed in pencil**
- **Use Legible, readable, tidy handwriting**
- **Scanned AS A SINGLE PDF**
- **UPLOADED to D2L**
- **By the due date listed in D2L.**

Homework / Score Analysis is to be turned in during class on the day on which it is due. Late assignments will not be accepted for credit unless a previous arrangement (more than 24 hours) has been made with the instructor. **Homework not meeting the guidelines above will be graded as a zero.**

Throughout the course we analyze the following scores completely. You will be given a packet through D2L containing all the scores listed below – **you will need to print this packet yourself, put it in a notebook, and bring it to class.**

- Bartok, Whole Tone Scale
- Bartok, The Island of Bali
- Debussy, The Sunken Cathedral
- Ravel, Aoua!
- Stravinsky, Rite of Spring
- Webern, String Quartet
- Schoenberg, Piano Concerto

Cheating will result in failure of the course. Often it may be helpful for students to work on homework assignments with a partner, or in groups. When done correctly, this can serve as a proven method for success for students who may be struggling with a particular concept in class. However, take care that the completed assignment reflects your own understanding of the material, and is not merely a copy of a classmate or colleague's work. Doing so will help to ensure that your work efforts in the class are both fruitful (reflecting the very purpose of homework) and intellectually honest.

Several **Exams** will be given during the semester. Specific information as to exam content will be provided **at least a week before** the exam is administered.

The **Three Projects** for this course will consist of a short, original composition(s) for solo piano. The composition will make use of the 1) modes 2) sets and 3) Twelve Tone Technique. Additional information regarding length and specific content will be provided during the semester.

As a student, you are fully responsible for knowing and finding the content of every class that has been delivered in a lecture by an instructor, no matter what.

Evaluation and Grading:

Course Component	Grade %
Assignments	35%
Exams	35%
Composition projects	30%
TOTAL	100%

A = 90 – 100

C = 70 – 79

F = 0 – 59

B = 80 – 89

D = 60 – 69

(NOTE: If you are a music major and earn a course grade of D or lower, the course will need to be taken again. Theory III is a 3-credit hour course.)

TECHNOLOGY REQUIREMENTS

LMS

All course sections offered by Texas A&M University-Commerce have a corresponding course shell in the myLeo Online Learning Management System (LMS). Below are technical requirements. **Note that technology will be utilized outside of class time.**

LMS Requirements:

<https://community.brightspace.com/s/article/Brightspace-Platform-Requirements>

LMS Browser Support:

https://documentation.brightspace.com/EN/brightspace/requirements/all/browser_support.htm

Zoom Video Conferencing Tool

https://inside.tamuc.edu/campuslife/CampusServices/CITESupportCenter/Zoom_Account.aspx?source=universalmenu

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.

Unless they are the result of a medical or family emergency, excused absences (as defined by the Catalog) need to be arranged beforehand (at least 24 hours ahead) with the instructor. **In graduate level courses, I expect zero absences.**

Cell Phone/Laptop Policy:

No cell phones in class
Cell phones in your bag, on silent.
No computers in class

Why? Academic Research continues to show that, despite the myriad of benefits that technology offers, using your hands to take notes is the best way to facilitate memory, attention, and learning. We will follow this research in the classroom.

Note Bene:

The study of music theory is an essential and important component of the developing musician's education. Far from being just another "required course," music theory forms the foundation of nearly all higher-ed courses in music, which is a reason for its placement at the very start of undergraduate music studies. Theory is also a subject where the concepts are presented sequentially, each leading to the next. As such, it is imperative that you, the student, be proactive if you are having issues with a particular topic. Do not wait in frustration; ask a question in class, seek me out before or after class, or e-mail me to set up a time to meet individually.

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.

Required Statement:

As an Institutional Member of the National Association of Schools of Music, East Texas State A&M University supports the Association's commitment to student health and wellness. The following web address provides links to information for resources related to physical and mental well-being, as well as assists in offering preventative measures that students can take to avoid serious and/or chronic conditions: [Musician Health and Safety - East Texas A&M University](#)

Concealed Carry Statement:

Texas Senate Bill - 11 (Government Code 411.2031, et al.) authorizes the carrying of a concealed handgun in Texas A&M University-Commerce buildings only by persons who have been issued and are in possession of a Texas License to Carry a Handgun. Qualified law enforcement officers or those who are otherwise authorized to carry a concealed handgun in the State of Texas are also permitted to do so. Pursuant to Penal Code (PC) 46.035 and A&M-Commerce Rule 34.06.02.R1, license holders may not carry a concealed handgun in restricted locations. For a list of locations, please refer to <http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/34SafetyOfEmployeesAndStudents/34.06.02.R1.pdf> and/or consult your event organizer). Pursuant to PC 46.035, the open carrying of handguns is prohibited on all A&M-Commerce campuses. Report violations to the University Police Department at 903-886-5868 or 9-1-1.

A&M-Commerce Supports Students' Mental Health

The Counseling Center at A&M-Commerce, located in the Halladay Building, Room 203, offers counseling services, educational programming, and connection to community resources for students. Students have 24/7 access to the Counseling Center's crisis assessment services by calling 903-886-5145. For more information regarding Counseling Center events and confidential services, please visit

www.tamuc.edu/counsel

AI use policy [Draft 2, May 25, 2023]

Texas A&M University-Commerce acknowledges that there are legitimate uses of Artificial Intelligence, ChatBots, or other software that has the capacity to generate text, or suggest replacements for text beyond individual words, as determined by the instructor of the course.

Any use of such software must be documented. Any undocumented use of such software constitutes an instance of academic dishonesty (plagiarism).

Individual instructors may disallow entirely the use of such software for individual assignments or for the entire course. Students should be aware of such requirements and follow their instructors' guidelines. If no instructions are provided the student should assume that the use of such software is disallowed.

In any case, students are fully responsible for the content of any assignment they submit, regardless of whether they used an AI, in any way. This specifically includes cases in which the AI plagiarized another text or misrepresented sources.

13.99.99.R0.03 Undergraduate Academic Dishonesty

13.99.99.R0.10 Graduate Student Academic Dishonesty

Syllabus Change Policy

The syllabus is a guide. Circumstances and events, such as student progress, may make it necessary for the instructor to modify the syllabus during the semester. Any changes made to the syllabus will be announced in advance.

Full final exam schedule here:

<https://inside.tamuc.edu/admissions/registrar/documents/2025%20Fall%20Final%20Exam%20Schedule%20Fall%20202580.pdf>

TENTATIVE COURSE SCHEDULE

Advanced Theory	
	Tuesday
1. Week 1 August 26	Introduction to class Modes, Scales and Sets (Ch. 34) Pitch class collections and scales, other scale types
2. Week 2 September 2	Score Analysis Bartok, Isle of Bali Bartok, Whole Tone Scale Prompt Given for Composition Project
3. Week 3 September 9	Rhythm, Meter and Form in Music after 1900 New Rhythmic and Metric Techniques Form
4. Week 4 September 16	Composition Project 1 Due Exam 1 – All scales and modes, all rhythmic and metric techniques
5. Week 5 September 23	Sets and Set Classes Pitch class sets, pitch class intervals, transposition, inversion, interval vectors
6. Week 6 September 30	Score Analysis Bartok, Bulgarian Rhythm Webern, String Quartet Prompt Given for Composition Project
7. Week 7 October 7	Sets and Set Classes Prime Form, Forte Set Class labels, Complimentary sets, Utilizing Interval Vectors
8. Week 8 October 14	Composition Project 2 Due Exam 2 – Midterm
9. Week 9 October 21	Ordered Pitch Segments and Serialism Ordering and Labeling Pitch class segments
10. Week 10 October 28	Twelve – Tone Rows Operations on Pitch class Twelve – Tone Matrix
11. Week 11 November 4	Score Analysis Schoenberg Piano Concerto Prompt Given for Composition Project
12. Week 12 November 11	Rows Continued, Rhythm, Meter and Form after 1945 Hexachordal Combinatoriality, Sectional Forms
13. Week 13 November 18	Rhythm, Meter and Form after 1945 Variants on Traditional Rhythmic Notation
14. Week 14 November 25	Composition Project 3 Due Final Exam Review
15. Week 15 December 2	Exam 3 – Final Exam LAST DAY OF CLASS

Syllabus is subject to change at the discretion of the instructor