

THEORY

111 The Foundations of Rock (3 credit hours)

This course will explore the historical background, musical foundations, and styles of rock music.

129 Introduction to Aural Skills (1 credit hour)

Permission of instructor. Emphasis on rudiments and their application in simpler exercises of types to be featured in 139.

135 Introduction to Music Theory (3 credit hours)

Musical Theatre majors only. Prerequisite: Music Reading ability; Course leads to 236.

137 Introduction to the Theory of Music (3 credit hours)

For non-music majors. Prerequisite: Music Reading ability. Course leads to 238.

138 Introduction to College Theory (3 credit hours)

Emphasizes aural and writing skills to support entrance into the basic musicianship core requirement of the School of Music, Theatre & Dance.

139, 140 Basic Musicianship: Aural Skills I, II (1 credit hour each)

139 is a prerequisite to 140. (Parallels 149, 150.) Sight-singing, vocal chord arpeggiation, keyboard and dictation exercises, major and minor keys including diatonic sequences, most frequent patterns of modulation, and special techniques associated with 5-3 and 6-3 chords.

149, 150 Basic Musicianship: Writing Skills I, II (2 credit hours each)

149 is a prerequisite to 150. (Parallels 139, 140.) Review of rudiments; introduction to harmony and voice-leading involving triads, seventh chords, figured bass, and procedures for four-voice writing; writing activities with diatonic harmony including cadential 6-4, analyses of harmony, phrase-structure, texture, elements of figuration in shorter pieces, basic conducting skills, and rehearsal techniques.

160 Accelerated Basic Musicianship: Writing Skills II (3 credit hours)

Prerequisite: 139, 149. By invitation only. Encompasses all of 150 and part of 249 in one term.

211, 212 Basic Theory at the Keyboard: Realization, Improvisation and Score Reading

(2 credit hours each)

Prerequisite: 140, 150, and piano proficiency at least at level of 112; 211 is a prerequisite to 212.

236 Introduction to Musical Analysis (3 credit hours)

Musical Theatre majors only. Prerequisite: 135. Emphasizes conceptual aspects of theory with some rigorous practice of aural and writing skills.

238 Introduction to Musical Analysis (3 credit hours)

For non-music majors. Prerequisite: 137. Emphasizes conceptual aspects of theory with some rigorous practice of aural and writing skills.

239, 240 Basic Musicianship: Aural Skills III, IV (1 credit hour each)

Prerequisite: 140, 150; 239 is a prerequisite to 240. (Parallels 249, 250.) Deals with modulation to wider range of keys, harmony involving mixture, tonicization in major and minor and Neapolitan and augmented sixth chords. Last half of 240 introduces 20th-century materials.

249, 250 Basic Musicianship: Writing Skills III, IV (2 credit hours each)

Prerequisite: 140, 150; 249 is a prerequisite to 250. (Parallels 239, 240.) Writing activities involving melodic and rhythmic figuration, leading-tone seventh chords, diatonic modulation, and chromatic voice-leading techniques; analysis of period structure, binary form, ternary forms. Last half of 250 introduces 20th-century materials such as atonality, exotic scales, pitch-class sets, and 12-tone serialism.

259 Accelerated Basic Musicianship: Writing Skills III (3 credit hours)

Prerequisite: 140, 160 and permission of instructor. Combines part of 249 and all of 250 in one term.

334 Survey of Sophomore Theory: Writing Skills (2 credit hours)

Prerequisite: Enrollment for graduate students placed into 334 by Theory Placement Exam. Fall Term only.

405 Special Courses (3 credit hours)

Permission of instructor. Offerings relating to such topics as analysis and performance practice of Mozart; analysis of ethnic, pop, and jazz music; music cognition, etc.

407 Directed Individual Studies (2–4 credit hours)

Prerequisite: 240 and 250 or 259; permission of instructor. Special topics that vary from term to term.

408 Senior Project (2 credit hours)

Senior Music Theory majors only.

430 Advanced Analysis of Tonal Music (3 credit hours)

Prerequisite: 240 and 250 or 259. In depth analysis emphasizing elements of structures evident in various important examples, offering a variety of analytical problems; readings on tonal forms.

433 Analysis of 20th-Century Modernist Music (3 credit hours)

Prerequisite: 240 and one of the following three: 250 or 259 or Jazz 221. Primary emphasis is on the development of analytical and aural skills in significant 20th-century music. Varied repertoire; varied aural and analytical approaches.

435 Pop/Rock Music Theory (3 credit hours)

Prerequisite: 240 and one of the following three: 250 or 259 or Jazz 221. Explores tonal

analysis of American and British pop/rock music from early rock-n-roll to the present.

436 Analytical History of Jazz (3 credit hours)

Prerequisite: 240 and one of the following three: 250 or 259 or Jazz 221. Treats the evolution of jazz in the United States through the 1940s; involves aural transcription of music and the creation of musical scores for works available only on record; analyzes sheet music, autographed scores, first editions, etc., to induce theory of the evolution of musical styles in jazz.

440, 441 Species Counterpoint I (3 credit hours)

Prerequisite: 250 or permission of instructor; 440 is a prerequisite to 441. A study and practice of fundamental principles of counterpoint during the 16th century.

442 18th-Century Counterpoint I (3 credit hours)

Prerequisite: 240 and 250 or 259. Involves analysis and practice of the craft of counterpoint based upon 18th-century repertoire of Western music and scholarly treatises of both that period and the present. A diet of species counterpoint is emphasized in the first half, then varieties of contrapuntal craft of the difficulty of two- and three-part inventions of J. S. Bach.

443 18th-Century Counterpoint II (3 credit hours)

Prerequisite: 442. Sequel to 442, moving ahead in analysis and practice of craft to sophisticated settings of 18th-century contrapuntal forms, especially with the creation of fugues in the styles of representative composers. Pedagogical treaties of that era as well as contemporary scholarship are dealt with in analytical and creative tasks.

444 Practical Ornamentation and Elaboration (3 credit hours)

Prerequisite: 250 or permission of instructor. Analysis of scores and treatises of the 17th and 18th centuries undergirds creative invention of ornamentation and elaboration in the specific style of major composers of these eras.

454 Orchestration I (3 credit hours)

Prerequisite: 240 and one of the following three: 250 or 259 or Jazz 221. Emphasis on original compositions or arrangements for various instruments in string, wind, brass, and percussion families. Also reading and listening assignments. Final project is selecting and orchestrating a short piano composition for chamber orchestra. Undergraduate credit only.

455 Orchestration II (3 credit hours)

Prerequisite: 454. Techniques used by composers of the 18th, 19th, and 20th centuries will be compared and analyzed. Reading and listening assignments as well as attendance at School of Music, Theatre & Dance ensemble rehearsals. Final project involves composing or arranging an extended work for wind ensemble or orchestra.

458 Practicum in Arranging (2 credit hours)

Prerequisite: 250 or permission of instructor.

460 Special Courses (3 credit hours)

Prerequisite: 240 and one of the following three: 250 or 259 or Jazz 221. Offerings

relating to such topics as analysis and performance practice of Mozart; analysis of ethnic, pop, and jazz music; music cognition, etc. May be repeated for credit.

461 Analysis of Tonal Music (2 credit hours)

Prerequisite: Enrollment only for graduate students place into 461 by Theory Placement Exam. Remedial review course for graduate students.

507 Directed Individual Studies (1–4 credit hours)

Permission of department chair. May be repeated for credit.

531 Schenkerian Theory and Analysis I (3 credit hours)

Prerequisite: permission of instructor. Teaches the basic techniques of Schenkerian analysis; emphasizes basic concepts of linear, contrapuntal, and harmonic structure in tonal music; analyzes excerpts and short compositions. Students learn to express their analytical insights through the preparation of voice-leading graphs.

532 Schenkerian Theory and Analysis II (3 credit hours)

Prerequisite: permission of instructor. A continuation of 531, emphasizing analysis of complete compositions or movements from multi-movement works. Compositions chosen reflect a variety of formal types and a variety of styles, ranging from Bach to Chopin and Brahms.

533 Analysis of 20th Century Modernist Music (3 credit hours)

Prerequisite: 250 or equivalent. Primary emphasis is on the development of analytical and aural skills in significant 20th-century music. Varied repertoire; varied aural and analytical approaches.

534 20th-Century Music: Theory and Analysis I (3 credit hours)

Prerequisites: 433 or permission of instructor. A systematic and critical study of theoretical systems treating music of the 20th century. Practice in applying these systems in analyses of significant repertoire.

535 Pop/Rock Music Theory (3 credit hours)

Prerequisite: 250. Explores tonal analysis of American and British pop/rock music from early rock-n-roll to the present.

536 Analytical History of Jazz (3 credit hours)

Prerequisite: 250 or equivalent. Treats the evolution of jazz in the United States through the 1940s. Aural transcription of music and the creation of musical scores for works available only on record; analysis of sheet music, autographed scores, first editions, etc., in order to induce theory of the evolution of musical styles in jazz.

537 Proseminar in the Analysis of Music (3 credit hours)

Prerequisites: 430 or permission of instructor. Each proseminar treats varied repertoire presenting different approaches for analysis. Each may be repeated for credit.

540 Species Counterpoint I 1450-1600 (3 credit hours)

540 is a prerequisite to 541.

541 Species Counterpoint II (3 credit hours)

Prerequisite: 540. Continuation of 540.

542 18th-Century Counterpoint I (3 credit hours)

Prerequisite: 250 or equivalent. Involves analysis and practice of the craft of counterpoint based on 18th-century repertoire of Western music and scholarly treatises of both that period and the present. A diet of species counterpoint is emphasized in the first half, then varieties of contrapuntal craft of the difficulty of two- and three-part inventions of J. S. Bach.

543 18th-Century Counterpoint II (3 credit hours)

Prerequisite: 542. Moving ahead in analysis and practice of craft to sophisticated settings of 18th-century contrapuntal forms, especially with the creation of fugues in the styles of representative composers. Pedagogical treatises of that era as well as contemporary scholarship are dealt with in analytical and creative tasks.

544 Practical Ornamentation and Elaboration (3 credit hours)

Prerequisite: 250 or equivalent. Analysis of scores and treatises of the 17th and 18th century undergirds creative invention of ornamentation and elaboration in the specific style of major composers of these eras.

551 Advanced Aural Skills (3 credit hours)

Graduate students only; permission of instructor.

552 Project in Tonal Composition (2 credit hours)

Theory majors only. Creative work to model traditional composition forms, with careful attention to development processes attendant to the common practice period.

560 Special Studies (3 credit hours)

Prerequisite: 250 with permission of instructor. See *Time Schedule* for description in any particular term. May be repeated for credit.

590 Teaching Tonal Theory (2 credit hours)

Permission of instructor. Integration of practical teaching techniques with evaluation of texts and anthologies. Coverage includes fundamentals, harmony, ear training, sight-singing, keyboard harmony, counterpoint, tonal analysis, and various integrated approaches; introduction to some computer-assisted materials.

595 Practicum in Teaching (1 credit hours)

This course is designed to satisfy the training/orientation requirement for graduate student teaching assistants.

621 History of Music Theory I (3 credit hours)

Also listed as MHM 621. Survey of the intellectual history of music theory, from antiquity to 1600.

622 History of Music Theory II (3 credit hours)

Also listed as MHM 622. Continuation of 621. Survey of the intellectual history of music

theory from 1600 to 1900.

631 Canon and Fugue (3 credit hours)

Prerequisite: 473, 474. Study and practice of advanced principles of counterpoint as evident in canon and fugue in repertoire of the 18th and 19th centuries.

651 Topics in Analysis (3 credit hours)

Prerequisite: 511 or equivalent with permission of instructor. Illustrative offerings: Chromatic Harmony, Compositional Systems. May be repeated for credit.

721 20th-Century Theories of Tonal Music (3 credit hours)

Prerequisite: 511 or permission of instructor. A comparative, critical exploration of different analytical systems that treat music of the common practice period.

723 20th-Century Music Theory and Analysis II (3 credit hours)

Prerequisite: 722 or permission of instructor.

805, 806 Seminar in Music Theory (3 credit hours each)

Permission of instructor. Recent offerings: Theory of Rhythm in Tonal Music; Generative Theory of Music. May be repeated for credit.

807 Research Project (2–4 credit hours)

Permission of Department chair. Collaborative or directed research project other than dissertation. May be repeated for credit.

900 Preliminary Examination (1 credit hour)

For students not otherwise enrolled. May be repeated.

990 Dissertation/Precandidate

Fall, Winter, Spring-Summer Terms (1-8 credit hours); Spring-Half, Summer Half Term (1-4 credit hours)

Election for dissertation work by a doctoral student not yet admitted to status as a candidate.

995 Dissertation/Candidate

Fall, Winter, Spring-Summer Term (8 credit hours only); Spring-Half, Summer-Half Term (4 credit hours only)

Prerequisite: Graduate School authorization for admission as a doctoral candidate. Only a full-term enrollment is permitted for the term in which the candidate takes a final examination on his or her dissertation.