

APPROVALS: Add additional signature lines as needed.

<i>See below</i>	Date	
Signature, Chair, Program/Department of:		

<i>S. Cy Subal</i>	Date	<i>2/28/2012</i>
Signature, Chair, College/School Curriculum Council for:		

MUS F632 Topics in Music Theory

3 credits

Spring 2013

Instructor: Dr. William Post
Office: Rm. 213 Fine Arts/Theater

wdpost@alaska.edu
Office: 474-5827

Required Text:

Steven Laitz and Christopher Bartlette. *Graduate Review of Tonal Theory: A Recasting of Common-*

Supplemental Texts:

Additional readings from the following texts will be provided by the instructor:

Student Learning Outcomes:

At the successful completion of this course--

structures and processes.

--you will have gained an accurate and informed perspective on theoretical principles in functional tonal harmony and will be able to apply these insights in analyses of representative musical compositions in a variety of styles and genres.

--you will have experience with a variety of theoretical treatises and texts and will be able to articulate in written form your perspectives on the purposes of these works and their contributions to the field of music theory.

-- you will be able to conduct independent analytical research on harmonic and formal structures within a large-scale musical work and present your findings in both oral and written formats.

Grading Scale:

A+= 100-98% A= 97-94% A-= 93-90% B+= 89-88% B= 87-84% B-= 83-80% C+= 79-78%

C= 77-74% C-= 73-70% D+= 69-68% D= 67-64% D-= 63-60% F= below 60%

A minimum course grade of C (74%) is required for this course to be credited toward your music degree

Projects and Examinations:

Final Examination: This will include harmonic and formal analysis of small-form works (binary, ternary forms) and larger-scale works (sonata forms, variations); short answer responses.

A minimum course grade of C (74%) is required for this course to be credited toward your music degree

Course Calendar Spring 2013

Week	Day	Date	Chapter/Topic
1	Th	1/17	Course Introduction and Syllabus
			Metric and Pitch Realms
2	Tu	1/22	Laitz: CH 2 Harnessing Musical Time and Space: Species Counterpoint <u>Assigned Reading: Selections from <i>Study of Counterpoint</i></u>
	Th	1/24	Laitz: CH 2 continued; Part-Writing and Voice-Leading Models
3	Tu	1/29	Laitz: CH 3 When Harmony, Melody and Rhythm Converge: Tonal Hierarchy RESPONSE PAPER 1 DUE
	Th	1/31	Laitz: CH 3 continued; Melodic Fluency
4	Tu	2/5	Laitz: CH 4 Composition and Analysis: Tonic and Dominant Pillars SCORE PROJECT 1 DUE
	Th	2/7	Laitz: CH 4 continued; Dominant 7 th and Chordal Dissonance

Tu 3/10 Laitz: CH 10. Harmonic Sequences: Concept and Patterns

Components and Types

Th 3/11 Laitz: CH 11. Applied Chords and Tonicization:

Applied Dominant and Leading-Tone Chords
Assigned Reading: 19th-century Harmonic Theory: Austro-German Legacy

10 Tu 3/26 Laitz: CH 11 continued;
Extended Tonicization
FINAL RESEARCH PROJECT TOPIC DUE

Th 3/28 Laitz: CH 12 Modulation and Binary Form:
Modulation Types