

9-2013

MUSI 205.01: Music Theory III

Patrick C. Williams

University of Montana - Missoula, patrick.williams@umontana.edu

Let us know how access to this document benefits you.

Follow this and additional works at: <https://scholarworks.umt.edu/syllabi>

Recommended Citation

Williams, Patrick C., "MUSI 205.01: Music Theory III" (2013). *Syllabi*. 649.
<https://scholarworks.umt.edu/syllabi/649>

This Syllabus is brought to you for free and open access by the Course Syllabi at ScholarWorks at University of Montana. It has been accepted for inclusion in Syllabi by an authorized administrator of ScholarWorks at University of Montana. For more information, please contact scholarworks@mso.umt.edu.

The University of Montana School of Music

All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the course instructor and/or disciplinary sanction by the university. All students need to be familiar with the Student Conduct Code. The code is available for review online at

www.umt.edu/SA/VP/SA/Index.cfm/page/1321

U70228 MUSI 205 THEORY III SECTION 01 MWF 9:10-10:00 RM 105 2 CREDITS

Prof. Patrick C. Williams, MU106/ext.4471, office hours by appointment

Prerequisite: MUSI 106 and 141

Corequisite: MUSI 240

MUSIC 205 is a continuation of MUSI 106, concentrating on, but not limited to, music as defined by and expressed in the Western European historical traditions from the Renaissance through the common practice period to the contemporary musical world in which we live.

The following goals are central to MUSI 205 and 206:

- a. an advanced level of understanding the musical language through written application and in-depth study of organizational patterns in modal, tonal, 20th-century and contemporary music, with the express intent of increasing the student's ability to employ this understanding in verbal and visual analyses, and to further the development of aural skills.
- b. sufficient understanding of and capability with the musical language, as expressed in traditional melody, rhythm, harmonic structures and forms, through customary intermediate and advanced analytical processes.
- c. to deepen understanding of this knowledge through experiences in writing stylistically accurate, original compositions for in-class discussion and performance.

TEXT: **MUSIC IN THEORY AND PRACTICE, Vol. 2, Ed. 8** by Benward and Saker

GRADING SYSTEM: All tests are graded with numbers, not letter grades. If a test is worth 50 points and one scores 45 points, the grade is 45/50 (90%), and so on. Final grade is figured on a straight 10% system; if the total possible points for the semester = 500: 500-450 = A, 449-399 = B, etc.

- **Keep a record of your scores AND use each returned test as a study guide.**
 - **Without verifiable reasons, missed quizzes are missed quizzes.**
 - **Participation in class is expected and noted for final grade consideration.**
- **Attendance will be taken regularly and will have an impact on the final grade.**
 - **Don't wait for the class; stay ahead in your reading and TA assignments.**

Chapter readings and Text Assignments are due at the beginning of each week, or the first date assigned for class discussion. Make an effort to stay ahead in chapter assignments even if some topics require more class discussion than initially scheduled.

TENTATIVE SCHEDULE FOR FALL 2013

August

- 26: Introduction and discussion of course content and goals
28 & 30: Review of *Species Counterpoint* in 2-parts.

September

- 2: **Labor Day** (no classes, UM office closed)
4, 6: *Species Counterpoint* in 2-parts continued.
9-13: Chapter 1 **LATE RENAISSANCE AND POLYPHONY** - TAs: All
16-30: Chapter 1 continued; **original compositions** (text setting) defined/performed in class.

October

- 2-18: Chapter 2 **TWO-VOICE 18TH-CENTURY COUNTERPOINT** –
TAs: 2.1-2.3; **Original compositions** defined/performed in class.
21-30: Chapter 3 **THE FUGUE** - TAs: All

November

- 1: **MIDTERM** (comprehensive)
4-8: Chapter 3 Continuation of Fugues. **Original compositions** rev/perf
11: **Veterans' Day** (no classes, UM offices closed)
13-26: Chapter 4 **BORROWED CHORDS** - TAs: 4.1, 4.2, 4.3 (keyboard)
Chapter 5 **NEAPOLITAN 6th CHORDS** - TAs: 5.2-5.5
Chapter 6 **AUGMENTED 6th CHORDS** - TAs: 6.2-6.6
Chapter 7 **Variation Technique Introduced and original compositions defined.**

27-1 December: **Thanksgiving Break** (no classes, UM offices closed)

December

- 2-6: Chapter 7 **VARIATION TECHNIQUE** - TAs: 7.1- 7.4 & 7.6
Original compositions performed in class

12: **FINAL EXAM** (comprehensive) 8:00-10:00 a.m., Rm. 105

NOTE: All Original compositions are to be prepared for performance in class. Each composer must be ready to briefly discuss the compositional concepts employed. **You are encouraged to enlist the help of classmates for performance.**

“The University of Montana assures equal access to instruction through collaboration between students with disabilities, instructors, and Disability Services for Students (DSS). If you think you may have a disability adversely affecting your academic performance, and you have not already registered with DSS, please contact DSS in Lommasson 154. for more information, please consult <http://www.umt.edu/disability>.”