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FORMAT 1

Submit original with signatures + 1 copy + electronic copy to Faculty Senate (Box 7500).
See <http://www.uaf.edu/uafgov/faculty-senate/curriculum/course-degree-procedures/> for a complete description of the rules governing curriculum & course changes.

TRIAL COURSE OR NEW COURSE PROPOSAL
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SUBMITTED BY:

Department	Music	College/School	CLA
Prepared by	William Post	Phone	474-5827
Email Contact	wdpost@alaska.edu	Faculty Contact	William Post

1. ACTION DESIRED

(CHECK ONE):

Trial Course ☐New Course ☒**2. COURSE IDENTIFICATION:**

Dept

MUS

Course #

F632

No. of Credits

3

Justify upper/lower division status & number of credits:

This graduate-level course includes more than 40 hours (2400 minutes) of lecture, equivalent to 3 credit hours.

3. PROPOSED COURSE TITLE:

Topics in Music Theory

4. To be CROSS LISTED?

YES/NO

No

If yes, Dept:

Course #

(Requires approval of both departments and deans involved. Add lines at end of form for such signatures.)

5. To be STACKED?

YES/NO

No

If yes, Dept:

Course #

6. FREQUENCY OF OFFERING:

Every Spring

Fall, Spring, Summer (Every, or Even-numbered Years, or Odd-numbered Years) - or As Demand Warrants

7. SEMESTER & YEAR OF FIRST OFFERING

(AY2011-12 if approved by 3/1/2012; otherwise AY2012-13)

Spring 2013

8. COURSE FORMAT:

NOTE: Course hours may not be compressed into fewer than three days per credit. Any course compressed into fewer than six weeks must be approved by the college or school's curriculum council. Furthermore, any core course compressed to less than six weeks must be approved by the core review committee.

COURSE FORMAT:

(check all that apply)

☐

1

☐

2

☐

3

☐

4

☐

5

☒

6 weeks to full semester

OTHER FORMAT

(specify)

Mode of delivery

(specify lecture, field trips, labs, etc)

Lecture

9. CONTACT HOURS PER WEEK:

3

LECTURE

hours/weeks

☐

LAB

hours /week

☐

PRACTICUM

hours /week

Note: # of credits are based on contact hours. 800 minutes of lecture=1 credit. 2400 minutes of lab in a science course=1 credit. 1600 minutes in non-science lab=1 credit. 2400-4800 minutes of practicum=1 credit. 2400-8000 minutes of internship=1 credit. This must match with the syllabus. See <http://www.uaf.edu/uafgov/faculty-senate/curriculum/course-degree-procedures-guidelines-for-computing/> for more information on number of credits.

OTHER HOURS (specify type)

10. **COMPLETE CATALOG DESCRIPTION** including dept., number, title, credits, credit distribution, cross-listings and/or stacking (50 words or less if possible):

MUS F632 Topics in Music Theory 3 credits Every Spring

A detailed study of selected topics in music theory, including aspects of common-practice harmony, musical form, techniques for analysis, and historical perspectives on the evolution of theory concepts and constructs. *Prerequisites: Graduate standing and permission of instructor.* (3+0)

11. **COURSE CLASSIFICATIONS:** Undergraduate courses only. Consult with CLA Curriculum Council to apply S or H classification appropriately; otherwise leave fields blank.

H = Humanities

S = Social Sciences

Will this course be used to fulfill a requirement for the baccalaureate core? **If YES, attach form.**

YES:

NO:

IF YES, check which core requirements it could be used to fulfill:

O = Oral Intensive,
Format 6

W = Writing Intensive,
Format 7

Natural Science,
Format 8

12. **COURSE REPEATABILITY:**

Is this course repeatable for credit?

YES

NO

X

Justification: Indicate why the course can be repeated (for example, the course follows a different theme each time).

How many times may the course be repeated for credit?

TIMES

If the course can be repeated for credit, what is the maximum number of credit hours that may be earned for this course?

CREDITS

If the course can be repeated with variable credit, what is the maximum number of credit hours that may be earned for this course?

CREDITS

13. **GRADING SYSTEM:** Specify only one. Note: Later changing the grading system for a course constitutes a Major Course Change.

LETTER: X

PASS/FAIL:

RESTRICTIONS ON ENROLLMENT (if any)

14. **PREREQUISITES**

Graduate standing and permission of instructor

These will be required before the student is allowed to enroll in the course.

15. **SPECIAL RESTRICTIONS, CONDITIONS**

16. **PROPOSED COURSE FEES**

\$

Has a memo been submitted through your dean to the Provost for fee approval?

Yes/No

17. **PREVIOUS HISTORY**

Has the course been offered as special topics or trial course previously?

Yes/No

No

If yes, give semester, year, course #, etc.:

18. ESTIMATED IMPACT

WHAT IMPACT, IF ANY, WILL THIS HAVE ON BUDGET, FACILITIES/SPACE, FACULTY, ETC.

There will be no impact on budget, facilities/space or faculty. Classroom space and faculty are already in place for this course.

19. LIBRARY COLLECTIONS

Have you contacted the library collection development officer (kljensen@alaska.edu, 474-6695) with regard to the adequacy of library/media collections, equipment, and services available for the proposed course? If so, give date of contact and resolution. If not, explain why not.

No

☒

Yes

☐

All necessary course resources are in current library collections.

20. IMPACTS ON PROGRAMS/DEPTS

What programs/departments will be affected by this proposed action?
Include information on the Programs/Departments contacted (e.g., email, memo)

This proposed action affects only the graduate music program within the Department of Music.

21. POSITIVE AND NEGATIVE IMPACTS

Please specify **positive and negative** impacts on other courses, programs and departments resulting from the proposed action.

There are no impacts on other courses, programs or departments resulting from this proposed action.

JUSTIFICATION FOR ACTION REQUESTED

The purpose of the department and campus-wide curriculum committees is to scrutinize course change and new course applications to make sure that the quality of UAF education is not lowered as a result of the proposed change. Please address this in your response. This section needs to be self-explanatory. Use as much space as needed to fully justify the proposed course.

The Department of Music is proposing this course as a required first-year course for all graduate music students. Currently the Department offers only one elective graduate course in music theory history, and this course alone does not provide students with sufficient review and refinement of important aspects of music theory as they relate to their graduate studies, research projects and music performance.

MUS F632 Topics in Music Theory is intended to provide all graduate students with a thorough review of music theory topics and methods for music analysis. This course will better prepare students for 1) further analytical activities in graduate-level coursework and research projects, 2) theory-related topics within comprehensive oral examinations and defense of research projects, 3) possible continuation of music studies at the doctoral level.

The Department already requires a comprehensive topical review course in music history, MUS F625 Topics in Music History, and now seeks to include as well this additional needed emphasis on theory topics.

APPROVALS: Add additional signature lines as needed.

Sec below	Date	
Signature, Chair, Program/Department of:		
S. Cy Subal	Date	2/28/2012
Signature, Chair, College/School Curriculum Council for:		
Anita Hartmann	Date	02/29/2012
Signature, Dean, College/School of:		
LCA		
	Date	

Signature of Provost (if applicable)

Offerings above the level of approved programs must be approved in advance by the Provost.

ALL SIGNATURES MUST BE OBTAINED PRIOR TO SUBMISSION TO THE GOVERNANCE OFFICE

	Date	
Signature, Chair		
Faculty Senate Review Committee: __Curriculum Review __GAAC		
__Core Review __SADAC		

ADDITIONAL SIGNATURES: (As needed for cross-listing and/or stacking)

	Date	2/22/12
Signature, Chair, Program/Department of:		
	Date	
Signature, Chair, College/School Curriculum Council for:		
	Date	
Signature, Dean, College/School of:		

MUS F632 Topics in Music Theory
3 credits
Spring 2013

Instructor: Dr. William Post
Office: Rm. 213 Fine Arts/Theater
Hours: M/F 10:30 - 11:30, T/Th 11:30 - 12:30

wdpost@alaska.edu
Office: 474-5827

Required Text:

Steven Laitz and Christopher Bartlette. *Graduate Review of Tonal Theory: A Recasting of Common-Practice Harmony, Form and Counterpoint*. Oxford University Press, 2010. Includes audio CD.

Supplemental Texts:

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

The Cambridge History of Western Music Theory, edited by Thomas Christensen. Cambridge University Press, 2006.

Study of Counterpoint: From Johann Joseph Fux's Gradus Ad Parnassum, translated and edited by Alfred Mann. W. W. Norton, 1965.

Charles Rosen. *Sonata Forms*, revised edition. W. W. Norton, 1988.

Supplemental Resources:

Audio tracks for musical works referenced in this course are available through the Naxos Music Library database (www.uaf.naxosmusiclibrary.com).

Scores for public-domain works referenced in this course are available through the Petrucci Music Library database (<http://imslp.org/wiki>).

Course Description:

A detailed study of selected topics in music theory, including aspects of common-practice harmony, musical form, techniques for analysis, and historical perspectives on the evolution of theory concepts and constructs. *Prerequisites: Graduate standing and permission of instructor. (3+0)*

Instructional Methods:

This course is a lecture-based format that also includes music performance demonstration and small-group discussion and score analysis.

Course Goals:

This course is designed to further develop and refine your understanding of theoretical principles in functional tonal harmony. This will be accomplished through topical studies in diatonic and chromatic harmony, musical forms, voice-leading and counterpoint, techniques for music analysis, and will include a survey of treatises and texts that have made particularly significant contributions to the field of music theory.

Student Learning Outcomes:

At the successful completion of this course--

--you will be able to utilize specific terminology, symbols and schemata as applied in the study of musical 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.

Course Policies and Requirements:

MUS F632 Topics in Music Theory meets each Tuesday and Thursday afternoon between 3:40 and 5:10 in room MUS 301.

Dates for all projects, papers and exams are listed in the course calendar. Unless a prior arrangement* has been made with me, you are expected to complete all projects, papers and exams as scheduled.

*Prior arrangement for excused absence: If you need to miss a class session for any reason, you must contact me prior to that class session by phone, e-mail or in person to arrange for turning in any assigned work or project for credit or for scheduling a make-up exam. If you do not make these prior arrangements with me, your absence that day is unexcused and the missed project, paper or exam will receive a grade of 0%.

The Office of Disabilities Services implements the Americans with Disabilities Act (ADA), and insures that UAF students have equal access to the campus and course materials. Your instructor will work with the Office of Disabilities Services (Whitaker 208, 474-5655) to provide reasonable accommodation to students with disabilities.

Coursework Evaluation:

Your grade for the course is determined as follows:

20% Final Exam

15% Midterm Exam

30% Score Analysis Projects (5)

15% Response Papers (3)

20% Research Project (15%) and Presentation (5%)

100%

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 requirements.

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.

Midterm Examination: This will include harmonic and formal analysis of music examples (period, sentence structures); composition activities in part-writing and voice-leading; short answer responses.

Score Analysis Projects: These will include analyses of selected small-form or larger-scale compositions using specific analytical techniques as appropriate to each work's harmonic and formal characteristics. Written guidelines for the completion of each project will be given to you by the instructor.

Response Papers: These will include your written responses to selected topics in theoretical treatises and other texts assigned from the supplemental texts, with particular emphasis on the contributions of these written works to the development of concepts and constructs within the field of music theory. Papers will be in an essay format, typically 3-5 typed pages.

Final Research Project and Presentation: This will include:

1) Harmonic and formal analyses of a large-scale music composition selected by you with my approval. Analytical methods will be modeled on those presented in the course as most appropriate to specific characteristics of the work. Submit a written summary of the work's particular harmonic and formal characteristics and techniques employed in your analysis.

2) Present your analytical research in class, including an outline of your presentation topics, score excerpts, analytical graphs or figures, and audio recording. Written guidelines for the completion of the final research project will be given to you by the instructor.

MUS F632 Topics in Music Theory

Course Calendar Spring 2013

<u>Week</u>	<u>Day</u>	<u>Date</u>	<u>Chapter/Topic</u>
1	Th	1/17	Course Introduction and Syllabus Laitz: CH 1 Musical Time and Space: 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 <u>Assigned Reading: <i>Rameau and 18th-century Harmonic Theory</i></u>
5	Tu	2/12	Laitz: CH 5 Contrapuntal Expansions: Voice-Leading Inversions SCORE PROJECT 2 DUE
	Th	2/14	Laitz: CH 5 continued; Invertible Counterpoint
6	Tu	2/19	Laitz: CH 6 The Pre-Dominant, the Phrase Model Pre-Dominant functions, Phrase/Cadence Model RESPONSE PAPER 2 DUE
	Th	2/21	Laitz: CH 6 continued; Additional Embellishments, Dissonances
7	Tu	2/26	Laitz: CH 7 Six-Four Chords, Non-Dominant Seventh Chords: Chord Functions, Refining the Phrase Model SCORE PROJECT 3 DUE
	Th	2/28	Laitz: CH 8 The Submediant and Mediant Harmonies: Chord Functions, Summary of Harmonic Progressions
8	Tu	3/4	MIDTERM EXAM
	Th	3/6	Laitz: CH 9 The Period, the Double Period, the Sentence

<u>Week</u>	<u>Day</u>	<u>Date</u>	<u>Chapter/Topic</u>
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SPRING BREAK WEEK- NO CLASSES 3/11 – 3/15

9	Tu	3/19	Laitz: CH 10 Harmonic Sequences: Concept and Patterns Components and Types
	Th	3/21	Laitz: CH 11 Applied Chords and Tonicization: Applied Dominant and Leading-Tone Chords <u>Assigned Reading: 19th-century Harmonic Theory: Austro-German Legacy</u>
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
11	Tu	4/2	Laitz: CH 12 continued; Binary Form RESPONSE PAPER 3 DUE
	Th	4/4	Laitz: CH 12 continued; Baroque Dance Suite
12	Tu	4/9	Laitz: CH 15 Ternary Form SCORE PROJECT 4 DUE
	Th	4/11	Laitz: CH 15 Sonata Form <u>Assigned Reading: "Evolution of Sonata Form" from <i>Sonata Forms</i></u>
13	Tu	4/16	Laitz: CH 15 Sonata Form
	Th	4/18	Laitz: CH 13 Expressive Chromaticism: Modal Mixture and Chromatic Modulation
14	Tu	4/23	Laitz: CH 14 The Neapolitan Chord: Pre-Dominant Function and Other Uses SCORE PROJECT 5 DUE
	Th	4/25	Laitz: CH 14 The Augmented-Sixth Chord: Pre-Dominant Function and Other uses
15	Tu	4/30	<u>Research Presentations</u>
	Th	5/2	<u>Research Presentations</u>

Research Projects are due to me no later than class time Thursday, April 25

Final Exam is scheduled for 3:15 – 5:15 on Thursday, May 9