Spring 2016
MUT 2127: Music Theory and Musicianship IV
4 units
Lecture: Section 0001 MWF 8:30am-9:20am, PAC263
Lecture: Section 0002 MWF 9:30am-10:20am, PAC263
Dr. Sun Mi Ro (PAC M 222, 407-823-5350)
Email: sun.ro@ucf.edu

Lab
Sec. 0010  Tu,Th 8:00 –8:50am  PAC 261  Mr. Hoffman
Sec. 0012  Tu,Th 9:00 –9:50am  PAC 261  Mr. Thornton

Office hours
Monday 10:30-11:30 & 2:00-3:00, Wednesday 10:30-11:30 & 2:30-3:30, Friday 10:30-11:30. Other times will gladly be scheduled by appointment.

Course pre-requisites
Students must have successfully completed Music Theory & Musicianship III, MUT 2126, before enrolling in this course. (C or better)

Required Texts and Materials
• Music manuscript paper / Pencils. (All written work must be done neatly in pencil or with a notation program, i.e. Finale, Sibelius)

University Course Catalog Description
Studies in music theory, both written and aural skills, including musical analysis, model composition, sight singing, ear training, and improvisation.

Course Objectives
To gain a beginning understanding of 20th and 21st century art music through listening, analysis, and compositional activities.

Within this objective, specific student outcomes for MUT 2127 include the ability to:
- Recognize pitch-class collections, modes, and types of scales other than major/minor
- Identify relationships between sets, inversions of sets, and prime forms.
- Understand and apply techniques of serial and twelve-tone analysis and the use of the row matrix.
- Apply contemporary analytical techniques in an applied instrument/voice context.
- Sing and dictate melodies and harmonic progressions with irregular meters, diatonic modes, syncopation, exotic scales, polyrhythms, and atonal melodies.
Course Requirements

Homework: Writing and analysis assignments will be given over the course of the semester. You are expected to do your own work. Copying someone else’s work is unacceptable. Any dishonest work will receive a zero. Assignments will be posted on the MUT 2127 webcourse after each class meeting, and you are responsible for all posted assignments.

Composition Project: We will continue moving towards a compositional approach to understanding musical techniques in this course. Creativity is encouraged, WITHIN THE STRICT GUIDELINES OF THE STYLES AND TECHNIQUES APPROPRIATE to the project.

Analysis: Analytical papers must cite secondary sources used. If a student uses concepts from sources without proper citation, he or she will fail the project (the university also penalizes students for plagiarism).

In this course we may utilize turnitin.com, an automated system which instructors can use to quickly and easily compare each student's assignment with billions of web sites, as well as an enormous database of student papers that grows with each submission. Accordingly, you may be expected to submit assignments in both hard copy and electronic format. After the assignment is processed, as an instructor I receive a report from turnitin.com that states if and how another author’s work was used in the assignment. For a more detailed look at this process, visit http://www.turnitin.com.

Listening Assignments: It is essential to listen to music of the 20th and 21st centuries in order to get the language "into your ear." This will greatly enhance your ability to write about the music. Choose an art music composition written after 1900 that is not overtly in the style of the Romantic or Common Practice Eras since the purpose of the assignment is to study the diverse styles of the modern era. Attempt to discover and explore a variety of compositions representing different composers, years, styles, instrumentations, etc. for each report. Your listening reports are due before 11:59 pm. No Credit will be given for late reports! You may use the form provided, or you may submit a report with the content requested on the form. All reports must be typed and submitted via course webcourse.

Late Work Policy: Homework is due at the beginning of class on the day it is due. No late assignments will be accepted (except in the case of an excused absence). Late projects will be “docked” one letter grade per day after the due date. All written assignments must be neat and completely legible.

Phones, Media devices: While in class, phones must be off. Never answer phone calls, messages or text during class.

Laptops: Please refrain from the use of laptops during class.

Log in to the MUT 2127 Webcourse to view the syllabus and calendar, as well as print assignments.

Incompletes (grade "I") are given under exceptional circumstances only and according to University Policies

Attendance Policy
Consistent attendance is required. Missing more than 3 classes will lower your grade by half a letter. Be reminded that you are responsible for all homework and projects, whether or not you were in attendance on the day it was assigned. Excused absences must be accounted for in writing, e.g. letter from a doctor, advisor, etc. Excused absences for reasons of personal health must be documented by a physician. If you will be absent from a class or test because of illness or another overriding reason you must notify your instructor as soon as possible.

Makeup exam policy
Note that there will be no makeup test if you fail to take the test due to tardiness or absence. For excused absences, it is the student’s responsibility to schedule a make-up test/quiz before the scheduled test date. The decision to take extra time to give any makeup test is left to the instructor’s discretion.

Academic Conduct Policy
Academic dishonesty in any form will not be tolerated. If you are uncertain as to what constitutes academic dishonesty, please consult The Golden Rule, the University of Central Florida's Student Handbook (http://www.goldenrule.sdes.ucf.edu/) for further details. As in all University courses, The Golden Rule Rules of Conduct will be applied. Violations of these rules
will result in a record of the infraction being placed in your file and receiving a zero on the work in question AT A MINIMUM. At the instructor’s discretion, you may also receive a failing grade for the course. Confirmation of such incidents can also result in expulsion from the University.

Disability Access
The University of Central Florida is committed to providing reasonable accommodations for all persons with disabilities. This syllabus is available in alternate formats upon request. Students with disabilities who need accommodations in this course must contact the professor at the beginning of the semester to discuss needed accommodations. No accommodations will be provided until the student has met with the professor to request accommodations. Students who need accommodations must be registered with Student Disability Services, Student Resource Center Room 132, phone (407) 823-2371, TTY/TDD only phone (407) 823-2116, before requesting accommodations from the professor.

Grading

<table>
<thead>
<tr>
<th>Written Theory</th>
<th>65%</th>
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<tbody>
<tr>
<td>• Final Exam</td>
<td>12%</td>
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<tr>
<td>• Midterm</td>
<td>10%</td>
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<tr>
<td>• Analysis</td>
<td>7%</td>
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<tr>
<td>• Composition Projects (2)</td>
<td>15%</td>
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<tr>
<td>• Homework Assignments</td>
<td>16%</td>
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<tr>
<td>• Listening assignments/Class Participation</td>
<td>5%</td>
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<tr>
<th>Aural Skills</th>
<th>35%</th>
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<tr>
<td>• Tests (3)</td>
<td>25%</td>
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<tr>
<td>• Participation: In-class singing/dictation, etc.</td>
<td>5%</td>
</tr>
<tr>
<td>• Dictation Homework</td>
<td>5%</td>
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Grading Scale (%)

- 93-100 A
- 90-92 A-
- 87-89 B+
- 83-86 B
- 80-82 B-
- 77-79 C+
- 73-76 C
- 70-72 C-
- 67-69 D+
- 63-66 D
- 60-62 D-
- 0 - 59 F

100%

Important Dates to Remember

Last Day to Drop Classes January 14
Spring Break March 7-12
Withdrawal Deadline March 23

Important Announcement

All instructors/faculty are required to document students’ academic activity at the beginning of each course. In order to document that you began this course, please complete Assignment1: Academic Activity on the webcourse by Friday, January 15 by 5 p.m. EST or as soon as possible after adding the course. Failure to do so may result in a delay in the disbursement of your financial aid.

Final Exam Period

Lecture Section 0001– Wednesday, May 4 7:00 -9:50 am
Lecture Section 0002– Friday, April 29 7:00 -9:50 am

Lab sections– Check with your lab instructors
Do Not plan on leaving campus before finals week is over; early flights will not be allowed as an excuse for rescheduling
final exams.
General Class outline (subject to change at the discretion of the instructor)

Week 1 (Jan. 11 – 15)  Introduction, Review: Form, Chromaticism, Harmonic Ambiguity
Week 2 (Jan. 18 – 22)  Form cont.

Jan. 21  Listening Assignment #1 Due

Week 3 (Jan. 25 – 29)  Form cont.
Week 4 (Feb. 1 – 5)  Scale Materials (Ch.26)

Feb. 4  Listening Assignment #2 Due

Week 5 (Feb. 8 – 12)  Scale Materials cont./ Chord Structures/Harmony (Ch.26)
Week 6 (Feb. 15 – 19)  Chord Structures/Harmony cont.

Feb. 18  Listening Assignment #3 Due

Feb. 22  Composition Project #1 Due

Week 8 (Feb. 29 – March 4)  Rhythm & Meter (Ch. 26) cont.

March 1  Listening Assignment #4 Due

March 4  Midterm

March 7-11  Spring Break

Week 9 (March. 14 – 18)  Basic Post Tonal Theory (Ch.27)

March 17  Listening Assignment #5 Due

Week 10 (March. 21 – 25)  Basic Post Tonal Theory cont.
Week 11 (March. 28 – April 1)  Basic Post Tonal Theory cont / Twelve-Tone Serialism (Ch.27)

March 31  Listening Assignment #6 Due

Week 12 (April 4 – 8)  Twelve-Tone Serialism cont.

Week 13 (April 11 – 15)  New Directions (Ch.28)

April 14  Listening Assignment #7 Due

Week 14 (April 18 – 22)  New Directions cont.

April 20  Composition #2 Due

Week 15 April 25  Review

Final Exam Period
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Lecture Section 0002– Friday, April 29   7:00 -9:50 am

Technical Resources

- UCF’s Learning Online website provides information about Support Services and resources available for distance learners (e.g., UCF Service Desk, UCF Computer Store, and campus computer labs).
- Online@UCF Support provides technical support for online courses at UCF.
- Knights Online: Resources specific for online students including Webcourses@UCF tutorials.
Date: ______________

Listening Report

Name: __________________________

Title:

Composer:

Year:

Background of the piece:

Instrumentation:

Title of CD, performing ensemble(s):

Assessment of the performance and/or recording:

   What is good about it?

   Ways in which this performance could have been improved?
Compositional techniques heard (style, harmony, extended techniques, etc.):

Orchestration techniques heard (timbre, texture, register, etc.):

Comments (any interesting observations)