



**College of Arts and Humanities, School of Performing Arts, Department of Music
Techniques and Concepts of Musical Analysis: MUT 6621, 3 Credit Hours**

Instructor: Dr. William Ayers, william.ayers@ucf.edu, 407.823.5350

Instructor Office: Building 119, M222

Instructor Office Hours: Posted on office door. Available by appointment.

Classroom: Building 119, M260

Class Hours: R, 6:00 PM–8:50 PM

COURSE OVERVIEW

Required Materials

None

Course Description

This course will survey various approaches to the analysis and understanding of music. Students will familiarize themselves with a number of theories and apply these theories to applicable pieces of music. Subjects include tonal analysis, post-tonal theory, rhythmic theory, twelve-tone theory, and form (among others).

Course Objectives

Outcomes include the ability to apply established techniques for the analysis of music, the ability to choose appropriate analytical techniques for given musical situations, and the ability to evaluate, compare, and contrast different analytical techniques. Students will demonstrate their knowledge through final projects that apply a technique studied in the readings.

Course Prerequisites

Students must be admitted into the MA program in Music before taking this course.



COURSE REQUIREMENTS

Readings/In-Class Discussion

Reading assignments will be given every week. The student will be able to discuss each assigned reading with convincing command of the material in the following meeting. Written reports or in-class presentations may be assigned throughout the semester to cover specific readings.

Online Discussion

Each week the student will provide at least two comments on the appropriate section of the Webcourses discussion page. The first of these comments must discuss the assigned readings in an extended, critical, and scholarly manner (at least 500 words). Focus on how the assigned readings demonstrate their results through musical analysis and how the chosen musical examples (or other related examples) align with the theoretical model that is presented. Your first comment should be posted at least three days before the readings are to be discussed in class. Students must interact with each other on the discussion board. Be congenial and kind. Any harsh language or personal criticism will not be tolerated and will result in a failing grade.

Final Paper

The student will write a final paper for the course on a topic decided in coordination with the instructor. The paper will cover analytical techniques used in the course. The student will present their paper in the final two weeks of the semester.

Grading

Grades will be calculated as follows:

Readings/In-Class Discussion: 40%

Online Discussion: 20%

Final Paper: 40%

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–
00–59	=	F



COURSE POLICIES

Attendance

Absences will be excused only if they are supported by proper documentation. Students are allowed unexcused absences without penalty up to the number of class periods in a standard week. For each subsequent absence, the student's final grade will drop one increment. (For example, a final grade of A- would become B+.) Late arrivals are also unacceptable, as they disturb the class environment. Three unexcused tardies will be equal to one unexcused absence. Tardiness is defined as more than five minutes late from the scheduled start time of class. In all cases, it is the student's responsibility to find out what was covered in class. Excused absences include: illness (documented by a letter from a doctor), religious observance (with arrangements made with the instructor prior to the absence), personal leave of absence (death or serious illness in the family), or professional leave of absence (professional gig or school-related trip with supporting documentation). Students who represent the university in an authorized event or activity and who are unable to meet a course deadline due to a conflict with that event must provide the instructor with documentation in advance to arrange a make-up. No penalty will be applied.

Academic Integrity

All assignments and exams must be completed individually. Work submitted as your own should not be done in collaboration with any other person, neither should it use material borrowed from any other source unless the source is legitimately acknowledged. Any violation of the University of Central Florida Rules of Conduct (<http://osc.sdes.ucf.edu/process/roc>) will result in a record of the infraction and a zero grade for the work in question. Further violations may result in a failing grade for the course or expulsion. No materials created for any other course (or previous iteration of this course) may be submitted for credit. Students repeating the course are required to choose new paper topics that are different from those studied in previous attempts at the course.

Webcourses

Messages and an updated list of assignments will be posted on Webcourses (<https://webcourses.ucf.edu/>). It is each student's responsibility to make sure that he or she is correctly registered for the class and that her or his e-mail address is correct in the system.

Technology

The use of electronic devices is not permitted during class. Notes should be taken with pencil on staff paper. Electronic devices will only be allowed in the case of a special need or disability. Some assignments may require the use of a notation software (Sibelius/Finale). If the student needs assistance with this software, he or she should contact the instructor directly.



COURSE POLICIES

Disability Accommodation

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 accessibility needs. 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 Accessibility Services (<https://sas.sdes.ucf.edu/>) before requesting accommodations from the professor.

Deployed Active Duty Military Students

Students who are deployed active duty military and/or National Guard personnel and require accommodation should contact their instructors as soon as possible after the semester begins and/or after they receive notification of deployment to make related arrangements.

Campus Safety

Emergencies on campus are rare, but if one should arise during class, everyone needs to work together. Students should be aware of their surroundings and familiar with some basic safety and security concepts. In case of an emergency, dial 911 for assistance. Every UCF classroom contains an emergency procedure guide posted on a wall near the door. Students should make a note of the guide's physical location and review the online version (http://emergency.ucf.edu/emergency_guide.html). Students should know the evacuation routes from each of their classrooms and have a plan for finding safety in case of an emergency. If there is a medical emergency during class, students may need to access a first-aid kit or AED (Automated External Defibrillator). Note the locations given on the UCF website (<http://www.ehs.ucf.edu/workplacesafety.html>). To stay informed about emergency situations, students can sign up to receive UCF text alerts on the UCF website. Students with special needs related to emergency situations should speak with their instructors outside of class.

COURSE SCHEDULE

Date/Holidays	Topic
Week 1: January 9	Preliminaries
Week 2: January 16	Classical Form and Sonata Theory (Caplin, Hepokoski/Darcy)
Week 3: January 23	Phrase Rhythm (Rothstein)
Week 4: January 30	Metrical Dissonance (Krebs)
Week 5: February 6	Semiotics (Chandler, Agawu)
Week 6: February 13	Embodiment (Saslaw, Cox)
Week 7: February 20	Film Music (Murphy)
Week 8: February 27	Video Game Music (Atkinson, Medina-Gray, Smucker)
Week 9: March 5	Popular Music (Osborn, Spicer)
Spring Break: March 9–13	
Week 10: March 19	Rhythm and Meter (Cohn)
Week 11: March 26	Text in Rap Music (Adams, Williams)
Week 12: April 2	Contemporary Music (Applebaum, Czernowin, Vivier) Rough Draft of Paper Due
Week 13: April 9	Neo-Riemannian Theory (Cohn)
Week 14: April 16	Individual Meetings/Paper Presentations
Week 15: April 23	Paper Presentations: 7:00 PM–9:50 PM

*Syllabus content and schedule are subject to change.