

UC 12154 12F

CBM003 ADD/CHANGE FORM

Undergraduate Council
 New Course Course Change
 Core Category: Math/Reason Effective Fall 2014

or

Graduate/Professional Studies Council
 New Course Course Change
 Effective Fall 2013

1. Department: MUSIC College: CLASS

APPROVED MAR 27 2013

2. Faculty Contact Person: Tim Koozin Telephone: 713-743-3318 Email: tkoozin@uh.edu

3. Course Information on New/Revised course:

• Instructional Area / Course Number / Long Course Title:

MUSI / 2210 / Theory III

• Instructional Area / Course Number / Short Course Title (30 characters max.)

MUSI / 2210 / THEORY III

• SCH: 2.00 Level: SO CIP Code: 5009040003 Lect Hrs: 2 Lab Hrs: 0

RECEIVED OCT 12 2012

4. Justification for adding/changing course: To meet core curriculum requirements

5. Was the proposed/revised course previously offered as a special topics course? Yes No

If Yes, please complete:

• Instructional Area / Course Number / Long Course Title:

____ / ____ / ____

• Course ID: _____ Effective Date (currently active row): _____

6. Authorized Degree Program(s): B.M., B.A.

• Does this course affect major/minor requirements in the College/Department? Yes No

• Does this course affect major/minor requirements in other Colleges/Departments? Yes No

• Can the course be repeated for credit? Yes No (if yes, include in course description)

7. Grade Option: Letter (A, B, C ...) Instruction Type: lecture ONLY (Note: Lect/Lab info. must match item 3, above.)

8. If this form involves a change to an existing course, please obtain the following information from the course inventory: Instructional Area / Course Number / Long Course Title

MUSI / 2210 / Theory III

• Course ID: 34713 Effective Date (currently active row): 82205

9. Proposed Catalog Description: (If there are no prerequisites, type in "none".)

Cr: 2. (2-0). Prerequisites: MATH 1310, MUSI 1311, and passing grade on Theory Proficiency Exam II.

Description (30 words max.): Harmony and voice-leading through linear chords, the Neapolitan and augmented sixths, advanced modulation, ninth chords; binary form; more advanced modulation and composition.

10. Dean's Signature: _____ Date: 10/12/12

Print/Type Name: Sarah Fishman

REQUEST FOR COURSES IN THE CORE CURRICULUM

Originating Department or College: Music

Person Making Request: Timothy Koozin

Telephone: (713)743-3318

Email: tkoozin@uh.edu

Dean's Signature: _____

Date: September 3, 2012

Course Number and Title: MUSI 2210. Theory III

Please attach in separate documents:

- Completed CBM003 Add/Change Form with Catalog Description
- Syllabus

List the student learning outcomes for the course (Statements of what students will know and be able to do as a result of taking this course. See appended hints for constructing these statements):

Students will attain fluency in chromatic tonal harmony and voice-leading involving linear chords, the Neapolitan and augmented sixths, advanced modulation, ninth chords, and smaller musical forms. Students will be able to analyze representative music literature, render part-writing exercises, and create short compositions in a variety of textures employing chromatic tonal harmony.

Component Area for which the course is being proposed (check one):

- | | |
|--|--|
| <input type="checkbox"/> Communication | <input type="checkbox"/> American History |
| <input checked="" type="checkbox"/> Mathematics | <input type="checkbox"/> Government/Political |
| Science | |
| <input type="checkbox"/> Language, Philosophy, & Culture | <input type="checkbox"/> Social & Behavioral Science |
| <input type="checkbox"/> Creative Arts | <input type="checkbox"/> Component Area Option |
| <input type="checkbox"/> Life & Physical Sciences | |

Competency areas addressed by the course (refer to appended chart for competencies that are required and optional in each component area):

- | | |
|---|--|
| <input checked="" type="checkbox"/> Critical Thinking | <input type="checkbox"/> Teamwork |
| <input checked="" type="checkbox"/> Communication Skills | <input type="checkbox"/> Social Responsibility |
| <input checked="" type="checkbox"/> Empirical & Quantitative Skills | <input type="checkbox"/> Personal Responsibility |

Because we will be assessing student learning outcomes across multiple core courses, assessments assigned in your course must include assessments of the core competencies. For each competency checked above, indicated the specific course assignment(s) which, when completed by students, will provide evidence of the competency.

Provide detailed information, such as copies of the paper or project assignment, copies of individual test items, etc. A single assignment may be used to provide data for multiple competencies.

Critical Thinking:

Students will be engaged in musical analysis and part-writing, which involve applying structured thinking to model analyses and create musical realizations. In the attached Assignment, Analysis Project, and Final Exam, students will identify and model musical elements and processes with technical symbolic markings, identify and explain factors relevant to musical performance, and provide a critical appraisal of style elements. The appropriate use of analytical tools will require that the student gain an understanding of each tool's strengths and limitations. Students will also learn to conceptualize musical elements hierarchically in terms of large-scale formal elements and more local surface features. Students will be required to develop convincing and logical arguments to explain musical processes, which will in turn demand that they expand their formal reasoning skills and command of logic.

Communication Skills:

The attached "Assignment 5" and Analysis Project illustrate that students will develop skills in explaining musical elements and processes in written prose as well as through symbolic musical representations. Students will develop mastery of the materials of chromatic tonal harmony and their associated terminology/symbology, enabling *musical* communication in more informed musical performances and *verbal* communication in more nuanced critical discussion of music.

Empirical & Quantitative Skills:

Musical phenomena including notes, intervals, chords, note durations, and meter are described and rendered in music notation through numeric and graphic representation. The modeling of chords, harmonic functions, and their various transformations all involve abstractions that students learn to express through numbers and other symbolic representations. This is documented in the attached Assignment, Analysis Project, and Final Exam.

Teamwork:

Click here to enter text.

Social Responsibility:

Click here to enter text.

Personal Responsibility:

Click here to enter text.

Will the syllabus vary across multiple section of the course? Yes No

If yes, list the assignments that will be constant across sections:

Click here to enter text.

Inclusion in the core is contingent upon the course being offered and taught at least once every other academic year. Courses will be reviewed for renewal every 5 years.

The department understands that instructors will be expected to provide student work and to participate in university-wide assessments of student work. This could include, but may not be limited to, designing instruments such as rubrics, and scoring work by students in this or other courses. In addition, instructors of core courses may be asked to include brief assessment activities in their course.

Dept. Signature:

A handwritten signature in cursive script, appearing to read "Sean Lambert", is written over a horizontal line.

Theory III Syllabus
Moore School of Music
University of Houston

MUSI 2210, [Date, Time]

[Professor] Section 00000 rm. 000 [Email]
 office: 000 [Phone]

Course Web Page: <http://www.uh.edu/~tkoozin/theory3/>

Prerequisites: [MUSI 1311](#), MATH 1310 (core curriculum requirement) and passing grade on Theory Proficiency Exam II.

Course Objectives and Learning Outcomes include fluency in chromatic tonal harmony and voice-leading involving linear chords, the Neapolitan and augmented sixths, advanced modulation, ninth chords, and smaller musical forms. Coursework includes part-writing exercises, analysis of music literature, and composition.

Required Texts:

Benjamin, Horvit & Nelson. *Techniques and Materials of Tonal Music*, 7th ed.

Benjamin, Horvit & Nelson. *Music for Analysis*, 7th ed.

The e-Workbook is available to UH students here:

http://www.uh.edu/musicstudents/theory/Workbook_part_3.pdf (chromatic)

Always bring [staff paper](#).

Course Schedule (*subject to change*):

Midterm Exam: [Date]

Semester Project due: [Date]

Final Exam: [Date]

Grading and Policies:

Exams (2 x 25%)	50%
Daily work	40%
Semester Project	10%

Four absences are allowed for any reason. There will be no “excused” absences beyond that number.

Fifth absence lowers final grade by a minus.

Sixth absence lowers final grade by an additional minus.

Seventh absence results in being dropped from the course (resulting in a W or F as appropriate).

Tardies: Three count as one absence.

Last day to drop without a grade: [Date] Last day to drop or withdraw: [Date]

Assignments are due on the appropriate day at the start of class.

Please obtain the phone number of a classmate to get information in case of absence.

Students are expected to be in class and on time. No late assignments will be accepted.

UH Policies on Academic Honesty can be found online at http://www.uh.edu/provost/policies/uhhonesty_policy.html. You are expected to do your own work on all assignments, quizzes, and exams unless instructed differently. Problems with academic dishonesty will be handled according to the procedures outlined in the undergraduate student handbook and in the undergraduate course catalog. Please note that the mere suspicion of academic dishonesty is enough to initiate official action; please do not put yourself in the position of having to deal with this kind of situation.

Students with disabilities are asked to bring to the instructor's attention any special accommodations they may require. Students will document a disability with the [UH Center for Students with Disabilities](#) (phone: 713 743 5400). The CSD will provide recommendations to the instructor and student to help in accommodating a disability.

MUSI 2210

Assignment 5.

In no more than two typewritten pages, write a summary of our analysis of Schubert's song, "The Erlking," covered in class.

Imagine you are presenting the song to someone who does not know it and has never heard it, but is trained in music and analysis. Pick out what you think are the two or three most important aspects of the song and focus on these in your essay.

Somewhere and somehow in your essay, incorporate a discussion of these items:

1. The form of the text: how is it arranged, and why is this significant for understanding the song?
2. The tonal scheme in the song, and why it's important for understanding the meaning of the song and for creating the effect that Schubert wanted to convey.
3. An explanation of at least one of Schubert's modulations, and why the modulations are important for understanding the song.

Use a standard typewritten format: double space (DO NOT use single or line-and-a-half spacing!!) and use about a 1- or 1.25-inch margin on all sides.

Theory III Analysis Project

Choose one of the complete pieces below from your analysis anthology:

- 350 Mozart. Minuet K. 355
- 354 Schumann. *Phantasiestücke*, Op. 30, No. 3: *Warum?*
- 360 Mozart. Symphony No. 40, K. 550, Menuetto & Trio
- 362 Joplin. *A Breeze from Alabama*
- 363 Kern. *Smoke Gets in Your Eyes*

Audio clips can be found on this web page

On a photocopied score, mark key areas, cadences, harmonies, and non-harmonic tones. Also label formal types and phrase period structures, if any.

Write an essay three pages in length:

- Explain important formal, thematic, and harmonic relationships that you have marked on the score.
- Discuss one unique or distinctive feature of the piece that you find interesting. This is to be a focused discussion of one aspect of the piece.

Due: [date] (Counts for 10% of the grade)

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1. Write in four voices. Add markings to given figures to show chromatic alterations.

a.

d: i N°6 V7# i

b.

A: ii°9 Vb9 I

c.

Eb: I V7/ii V7/IV V7 I

2. Write in four voices following the given figures. Provide harmonic analysis.

Cm: I IV vii°b7/V V GERb5 IV I GERb7 Db: I Vb7b5 I b5

3. Provide harmonic analysis and label all cadences.

Robert Schumann. *Bunte Blätter*, op 99, III

Frish.

Handwritten musical score for 'Frish.' in C major, 2/4 time. The score consists of four systems of piano accompaniment. The harmonic analysis is as follows:

- System 1: IV_4^6 V I Bm_i I V_4^6 I. Cadence: EN. GER. 5/4.
- System 2: $[I_4^6]$ V I bmi vii_3^b/V V i_6 V $\#^b/V$ V . Cadence: IAC.
- System 3: $C\#m_i$ vii_7^b i_6 vii_7^b I_6 vii_7^b V_7/vii_7^b vii_7^b V A: I. Cadence: IAC.
- System 4: $[I_4^6]$ V_7/V V I V_4^6 I EN. GER. 5/4 $[I_4^6]$ V I. Cadence: IAC.

4. Create a 4-part example in C sharp minor that modulates to the relative major key. Use $vii^{\circ}7$ as an enharmonic pivot chord.

Handwritten musical score for a 4-part exercise in C sharp minor, modulating to D major. The score consists of two systems of four-part harmony (Soprano, Alto, Tenor, Bass). The harmonic analysis is as follows:

- System 1: $C\#m_i$ i vii_7° i V $\#$ i $vii_5^{\circ 6}$ I V_7 I . Cadence: good.
- System 2: Fm vii_7° vii_7° I V_7 I .