MUSIC THEORY 6220 DAILY SYLLABUS

Jan 9  Introduction to course content*
The church modes, *Organum* from the *Musica Enchiriadis*, from *Micrologus* (Guido d’Arezzo), *conductus* style, St. Martial style, Notre Dame school *organum* and *conductus*. English school *rota*, *fauxbourdon*

Jan 16  The Renaissance

Jan 23  No class (GMEA Convention)

Jan 30  Baroque musical style, analysis, forms [chorale, invention, fugue] Bach: Chorales [84-97], Two-part Inventions [101-104], Brandenburg Concerto, No.2 [106], Fugues [116-131]

Feb 6  Continue Baroque music & techniques of music theory, analysis, and ear training
Classical musical styles, analysis, forms [sonata form, concerto, compound song form, the symphony]

Feb 13  Continue Classical analysis and forms

Feb 20  Romantic musical styles, analysis, forms
Schubert: *Originaltänze* [309], *Die Liege hat Gelogen* [310], *Die Schöne Müllerin 312*, *Impromptu Op. 142* [318], Chopin: Prelude Op. 28, No. 21 [352], Other selected works [handout scores] Liszt: *II Pensieroso (Anées de Pèlerinage, Book II)*

Feb 27  Analysis: Richard Wagner, *Prelude* to the opening of Act I from *Tristan und Isolde*

Mar 6  Conclude information about tonal-tertian compositional style and introduction to techniques in the analysis of Impressionism

Mar 13  Introduction to nationalist composers: musical style and techniques of analysis
Mar 20  Spring Break!

Mar 28  Stravinsky: *Le Sacre du printemps* [472], Bartók: Mikrokosmos Nos. 59, 91, 128 [466], Bartók: *Chromatic Invention* [handout score], *From the Island of Bali* [handout score], Four pieces from Mikrokosmos

Apr 3  Introduction to serialized composition: compositional techniques and analysis
Krenek: *Dancing Toys, opus 83, no. 1* [HO], Webern: *Piano Variation No. 2* [485], *Wie bin ich froh!* [482], Berg: *Schisse mir die Augen beide* [HO]

Apr 10  Webern: Concerto for Nine Instruments, Op. 24 [492], Dallapiccola: selected parts of *Quaderno Musicale di Annalibera* [handout scores] Dallapiccola: from *Quaderno musicale di Annalibera: Linee, Contrapuctus Secundus, Fregi, Simbolo, and Quartina*
Introduction to newer techniques

Apr 17
Crumb: *Ancient Voices of Children*, *Se ha llenado luces mi coroó6n de seda, No piensan en la lluvia, y se han dormido*, No.2 of Madrigals, Book I
Penderecki: *Lament for the Victims of Hiroshima*, *St. Luke Passion*

Apr 24
Introduction to jazz styles and theory

May 1
Continue

*All compositions listed in the analysis sections are possible works for analysis. These compositions may or may not serve as topics for analytic discussion depending upon the needs of the class. Others will be added from Burkhart, Wennerstrom, and handout scores.

April

**The final class day is April 27, 2006.**
**The final examination is Monday, May 4, 2006, from 5:30 PM to 8:00 PM.**
(It is possible the above final examination, if there will be one, may change.)

**Requirements**

A typewritten notebook is due April 24, 2006, 5:30 p.m. It will contain class notes, handouts, homework, and other material considered important to the course.

**Absence Policy**

There is no absence policy. The instructor reserves the right to judge and alter grades based upon excessive absences etc. Excessive absence(s) in a class that meets once a week is one.

The texts are:


Optional texts are:


**Articles**

Ten synopses (reviews) or evaluations of an article, book chapter, or similar publication relating to music theory or theory topics are due for the semester. You may submit them anytime until you reach ten. You must have at least five by the spring break, however. The manner, length, and construction of each evaluation is entirely your decision. You may be positive or negative, dispute or confirm content, judge the quality of the writing, judge the quality of the research, assess applicability or results, etc., etc. There is no established limit to the length of the
evaluation. It must be complete and properly constructed according to accepted academic standards. Your evaluations must be either computer generated or typewritten.

The style of the submission is (1) a bibliographic entry of the material across the top of the page, and (2) the evaluation below the entry.

**Grading**

Grading will be on the point system. Points will be earned from tests, daily analyses, and the notebook. The final grade will be determined from the percentage of points earned based upon the total points available. An A will begin anywhere from 85% to 94% depending upon the highest percent earned in the class. The remaining grades will be determined from the A scale.

**Objectives**

The objectives of Music Theory 6220 are:
1. to learn compositional techniques of the Middle Ages, Renaissance, Baroque, Classic, Romantic, and Twentieth-century Eras,
2. to learn how to analyze musical compositions from the above eras,
3. to review aspects of ear training and solfeggio,
4. to learn basic jazz theory techniques,
5. to learn basic concepts of music technology, and
6. to synthesize the history of theory and musical composition from the fifth century to the present day.

**Catalogue Description**

**MUSC 6220 Music Theory**
Prerequisite: Graduate standing in Music and successful completion of the Music Qualifying Examination
In-depth study of musical elements (i.e., pitch duration, texture, timbre, form, and intensity) and theory interaction with works of all styles. Includes visual and aural analytical studies on the music of various composers.

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