

Theory of Music 3/MUT 2126

Dr. Leslie Odom
School of Music
University of Florida
Fall, 2017

e-mail address: lodom@arts.ufl.edu
listserv address: odomtheory-1@lists.ufl.edu

Required Texts -

Benward, Bruce and Gary White. Music in Theory and Practice. (Dubuque, IA: Brown & Benchmark, 2015) 9th edition (or the most current edition). (text and workbook)
Ottman, Robert w. and Rogers, Nancy. Music for Sight Singing. (Upper Saddle River, NJ: Prentice Hall, 2010) 8th edition (or the most current edition).

Materials Required –

Staff paper, pencils (No.2 or darker) NO pens!

Dr. Odom's Office –

MUB 222; ***email is best for contacting me. If you do not receive a response within 48 hours, resend your email.*** Please check your UFL email every night as I tend to do emails after 9:30 p.m. Office Hours - T.B.A. Any other times, only by appointment. Please respect the schedule posted on Dr. Odom's door - in other words - **Do Not interrupt a lesson!!!**

Graduate Teaching Assistants –

MUB 311; Jordan Key jordanakey@ufl.edu and Brendan Sweeney sweeneyb1@ufl.edu

“This Week in Theory” Review Sessions –

T.B.A.; These sessions are intended to provide additional review, help, and drill on materials covered in class.

Academic Honor Policy –

UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” The Honor Code (<http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

Attendance Policy –

There are no “excused” or “unexcused” absences; class attendance is required. Five absences and/or tardy arrivals are permitted; thereafter, for each successive group of five absences and/or tardy arrivals, the final semester grade will be lowered by one grade increment (B+ to B; C to D+; etc.). Classes will start on time and it is expected that you be in class when it begins.

Assignments –

It is your responsibility to complete all homework assignments. Homework is due at the beginning of the lecture class (Monday/Wednesday) for which it was assigned OR by noon in Dr. Odom’s mailbox for those days with labs (Tuesday/ Thursday) or no class meeting. No late assignments will be accepted. **You must time/date stamp every assignment turned into my box. Any assignments without a time/date stamp will not be accepted.**

Assignments or tests in pen and/or unreadable will not be graded or made up. It is assumed that you will come to class prepared. Quizzes may be given at any time; they may not necessarily be announced. **Tests and quizzes will not be made up.** A zero will be the grade on anything missed. If you are not in the appropriate room when a test has begun, you will not be allowed to take the test and will not be able to make the test up.

Grade Scale - % of possible points

A = 90%+	C = 70-73%
B+ = 86-89%	D+ = 65-69%
B = 82-85%	D = 60-64%
B- = 78-81%	E = 59% and below
C+ = 74-77%	

Grade Allocation -

Written Work		Aural Skills	
10%	Tests/Projects/Quizzes*	25%	Ear Training Tests
15%	Midterm/Final	25%	Singing (Prepared/At-Sight)
25%	Homework		

*You will be allowed to drop the lowest grade in the Written Quizzes (on the text chapters), only if you have five (5) or more total grades.

Course Fees –

\$105.00

Note: If you do not receive a passing grade of a “C” or better in the Sight Singing, the Ear Training, and/or the Written Theory portions, you will not pass the class. A minimum grade of “C” is required in MUT 2126 in order to fulfill baccalaureate music degree requirements. This course may be repeated only once.

Students Requesting Accommodations due to Disabilities -

Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

Online Course Evaluation Process –

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>.

Campus Resources –

Health and Wellness

U Matter, We Care:

If you or a friend is in distress, please contact umatter@ufl.edu or 352 392-1575 so that a team member can reach out to the student.

Counseling and Wellness Center: <http://www.counseling.ufl.edu/cwc/Default.aspx>, 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.

Sexual Assault Recovery Services (SARS)
Student Health Care Center, 392-1161.

University Police Department, 392-1111 (or 9-1-1 for emergencies).
<http://www.police.ufl.edu/>

Academic Resources

E-learning technical support, 352-392-4357 (select option 2) or e-mail to Learning-support@ufl.edu. <https://lss.at.ufl.edu/help.shtml>.

Career Resource Center, Reitz Union, 392-1601. Career assistance and counseling.
<http://www.crc.ufl.edu/>

Library Support, <http://cms.uflib.ufl.edu/ask>. Various ways to receive assistance with respect to using the libraries or finding resources.

Course Content

Written Theory

Students will be able to partwrite in four-voice chorale style:

- primary and secondary triads in root position and inversion
- diatonic 7th chords, individually and in sequence
- secondary dominant 7th and secondary leading-tone chords
- common (by chord classification) and less common (retrogression and elision) chord progressions
- from figured bass

Students will be able to:

- modulate by pivot chord to closely related keys and chromatically to distant keys
- write stylistically short 18th or 19th century compositions for instruments and/or voices
- write for transposing instruments

Students will be able to analyze harmonically, using Roman numerals, music of the common practice period which includes all harmonic materials studied to date

Sight Singing

Students will be able to:

- sing from the bass, treble, alto, and tenor clefs
- sing all intervals ascending or descending from any given pitch
- sing triads ascending or descending from root, 3rd, or 5th
- sing 7th chords ascending or descending from root, 3rd, 5th, or 7th
- sing musically and accurately (using fixed DO, moveable DO, or numbers for bass and treble clef; using letter names for C clefs) melodies from the sight singing text (with conducting patterns)
- recognize in melodies chord outlines, outlines of secondary dominant and secondary leading tone chords, modulations to closely related keys, chromatically altered chords
- sing melodic lines from partwriting exercises and works being analyzed (with conducting patterns)
- read rhythmic patterns involving divided and subdivided beats in simple and compound time; syncopation in regular, divided and subdivided beat patterns; triplets in simple meter; duplets in compound meter (with conducting patterns)

Ear Training

Students will be able to:

- take dictation of melodies similar to those found in the corresponding sections of the sight singing text
- recognize and notate isolated intervals (both melodic and harmonic), triads (M, m, A, d in root position), 7th
- chords (MM, Mm, mm, dm, and dd in root position), and Mm7th chords (in root position and inversion) correlating with written theory and sight singing
- recognize and notate on the grand staff, in four-part chorale style, harmonic dictation which includes:
- primary and secondary triads in root position and inversion
 - diatonic 7th chords
 - secondary dominant and secondary leading tone chords
 - common and less common chord progressions
 - nonharmonic tones

Keyboard

Students will be able to play at the keyboard:

- partwriting exercises
- compositions being analyzed (with block chords if needed)
- original projects
- harmonic progressions studied through this level, reading from Roman numerals and figured bass, in the keys of CM, GM, FM, DM, BbM, EM, am, em, dm, bm, gm, cm, including:
 - chords in root position and inversion
 - diatonic 7th chords
 - secondary dominant chords
 - secondary leading tone chords
 - sequence of triads and diatonic 7th chords with root movement by fifths
 - nonharmonic tones
- improvisatory exercises, including:
 - improvise an accompaniment to a given melody
- improvise a melody to a given bass line