

**The University of Texas at El Paso**  
**MUST 5217: Selected Topic in Music Theory**  
**Spring 2019 / 2 Credits**  
MW 4:30-5:50 / Fox Fine Arts 343

INSTRUCTOR: Dr. Dominic Dousa  
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OFFICE HOURS: TBA

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For information about the instructor, please see <http://faculty.utep.edu/ddousa>

**Prerequisites:** Admission to the graduate music program; successful completion of the Graduate Music Theory Placement Exam or a grade of 'B' in MUST 5313: Survey of Music Theory

### COURSE MATERIALS

- Scores for the works to be studied can be accessed through one of the following resources: (1) [www.imslp.org](http://www.imslp.org), (2) electronic portals available to the public, or (3) the UTEP Music Library or the UTEP Main Library.
- Pencil and manuscript paper.

### COURSE DESCRIPTION

▪ This course involves a study of specialized topics in music theory. This semester's topic is "comprehensive analysis for the performer and conductor". The course will feature a detailed study of works covering a wide variety of styles and historical periods, with an emphasis on comprehensive analysis of all musical elements. Discussions will focus on how an understanding of a work from the perspective of theoretical analysis can inform interpretation and performance.

### COURSE OBJECTIVES

Upon successful completion of this course, students will be able to

- apply appropriate terminology and symbols in analyzing the various musical elements (melody, harmony, rhythm, form, timbre, etc.) in the pieces studied.
- discuss how the combination of musical elements contributes to a piece's style and character.
- understand what terminology and theoretical analytic techniques are appropriate for the study of a particular piece of music.
- articulate how theoretical analysis has contributed to the understanding of a musical work and how this analysis has furthered the awareness of the aural effects.

### COURSE REQUIREMENTS

▪ *Class Participation.* Active involvement is very important in this class, as class meetings will include a discussion and analysis of assigned readings, homework, or listening/analysis exercises. Students are expected to contribute in a meaningful manner to the discussion for every class period. Participation in class will be a part of the overall semester grade.

Any devices that may cause a disturbance (pagers, cell phones, etc.) must be turned off prior to class.

▪ *Homework.* There will homework assigned regularly to prepare for and to supplement class discussions. Assignments are due at the beginning of class. **No credit will be awarded for late assignments due to an unexcused absence.**

▪ *Analysis Project.* There will be an analysis project involving an analysis of a complete musical work. This project will involve a detailed theoretical analysis, as well as a short commentary about how the theoretical analysis can inform and reflect the performer's interpretation.

• *Final Exam.* There is no written final exam. The final exam time will be used to discuss broad issues related to analysis and its application to performance.

## TENTATIVE SEMESTER SCHEDULE

WEEK	DATES	LECTURE TOPIC / REPERTOIRE
1	January 23	(ROMANTIC CLASSICISM / VOCAL REPERTOIRE) Schubert, Schubert, "Morgengruss" from <i>Die Schöne Müllerin</i>
2	January 28, 30	Schubert, "Krieger's Ahnung" from <i>Schwanengesang</i>
3	February 4, 6	Schubert, "Krieger's Ahnung" (continued)
4	February 11, 13	(CLASSICAL ROMANTICISM / PIANO REPERTOIRE) Grieg: <i>Wedding Day at Troldhaugen</i>
5	February 18, 20	Grieg: <i>Wedding Day at Troldhaugen</i> (continued)
6	February 25, 27	(CORNERSTONE BRASS REPERTOIRE) Ewald: <i>Brass Quintet No. 1, Mvt. II</i>
7	March 4, 6	(COMPOUND LINE AND COUNTERPOINT / STRING REPERTOIRE) Bach, <i>Cello Suite in E<math>\flat</math> major</i>
8	March 11, 13	Bach, <i>Partita in B minor</i>
	March 18-22	<b>SPRING BREAK</b>
9	March 25, 27	(CORNERSTONE WOODWIND REPERTOIRE) Nielsen, <i>Wind Quintet</i>
10	April 1, 3	(EARLY 20th-CENTURY STYLES) Bartók, <i>Bagatelles, Op. 6</i>
11	April 8, 10	(EARLY ATONALITY) Schoenberg, <i>Sechs kleine Klavierstücke</i>
12	April 15, 17	(TONALITY IN CONTEMPORARY MUSIC) Schuman, <i>Three-Score Set</i>
13	April 22, 24	Bartók, Mvt. 3 from <i>Music for Strings, Percussion, and Celesta</i>
14	April 29, May 1	(ELECTRONIC AND ELECTRO-ACOUSTIC MUSIC) Weston, <i>...into all crevices of my world</i>
15	May 6, 8	(SURVEY OF OTHER 20th- and 21st-CENTURY MUSIC STYLES)
FINALS WEEK	May 13-17	<b>Final Exam (Monday, 5/13; 4:00-6:45 PM)</b>

\* Assignments will be given almost every class, covering the repertoire studied. Specific content for the assignments and due dates will be announced in class.

## GRADING

• Grades will be calculated based on class participation, homework, and the two analysis projects. Each component will be calculated as a percentage score (for example, if you earn 40 out of a possible 50 points on a project, your percentage score for that component would be  $40/50 * 100 = 80.0\%$ ). These scores will be weighted according to the following outline in determining your final grade. A sample semester grade calculation is provided below.

<u>Component</u>	<u>% of Overall Grade</u>	<u>Grading Scale</u>	
Class Participation	10%	90% and above	A
Homework	40%	80% up to 90%	B
Analysis Project	50%	70% up to 80%	C
		60% up to 70%	D
		Below 60%	F

• For students with final grades within 1% of the next grade level (59%, 69%, 79%, 89%), the instructor may assign a higher grade if the student has (1) attended class regularly, (2) not missed homework, (3) demonstrated *consistent* effort in mastering class material, and (4) shown improvement throughout the semester.

### SAMPLE SEMESTER GRADE CALCULATION

Class Participation: 27 out of 30 total points earned = 90.0%

Homework: 348 out of 400 total points earned = 87.0%

Analysis Project: 93 out of 100 points earned = 93.0%

Final Grade:  $.10*90.0 + .40*87.0 + .50*93.0 = 90.3 = A$

### OTHER COURSE INFORMATION

- Census Day is Friday, February 6. This is the last day to drop a course without a grade of 'W'.
- The Spring Drop/Withdrawal Deadline is Friday, April 5.
- A grade of 'I' will be reported only if extenuating circumstances (extended illness, legal matters, emergency) prevent the student from completing the course. An 'I' will not be given as a substitute for a failing grade. The student and instructor will determine a timetable for completion of all course requirements in a time frame that is in accordance with UTEP policy.
- *Academic Dishonesty*. Cheating is unethical, not acceptable, and a serious matter. Students found to be cheating will be subject to disciplinary action according to UTEP policy. For more information, please see <https://www.utep.edu/student-affairs/osccr/student-conduct/academic-integrity.html>.
- *Special Needs*. I will make any reasonable accommodations for students with limitations due to disabilities, including learning disabilities. Please see me personally before or after class in the first two weeks or make an appointment to discuss any special needs you might have. If you have a documented disability and require specific accommodations, you will need to contact the Center for Accommodations and Support Services (CASS) at 747-5148 or at [cass@utep.edu](mailto:cass@utep.edu), or stop by at Room 106 in the Union East Building.

**\*\*PLEASE NOTE: The information on this syllabus is subject to change. Any changes will be announced in class and/or via email.**