

MUSIC THEORY (MUTH)

MUTH 101. Theory and Aural Skills I. 4 Units.

An investigation of common-practice tonality through written exercises, keyboard work, ear training, and sight singing. MUTH 101 contains four components: (1) written work emphasizing topics such as key signatures, scales, intervals, triad and seventh chord construction, voice leading, and harmonic analysis; (2) keyboard exercises that complement theoretical studies, including scales, folk melody accompaniment, chorale harmonization, and figured bass; (3) ear training consisting of various types of dictation and listening exercises; and (4) sight singing with an emphasis on diatonic materials. Placement by examination.

MUTH 101I. Intensive Theory and Aural Skills I. 4 Units.

An investigation of common-practice tonality through written exercises, keyboard work, ear training, and sight singing. MUTH 101I contains four components: (1) written work emphasizing topics such as key signatures, scales, intervals, triad and seventh chord construction, voice leading, and harmonic analysis; (2) keyboard exercises that complement theoretical studies, including scales, folk melody accompaniment, chorale harmonization, and figured bass; (3) ear training consisting of various types of dictation and listening exercises; and (4) sight singing with an emphasis on diatonic materials. This course includes a required Lab component. Each day students will meet for 20 minutes to drill the written and skills material covered in MUTH 101I. Placement by examination.

MUTH 102. Theory and Aural Skills II. 4 Units.

An investigation of common-practice tonality through written exercises, keyboard work, ear training, and sight singing. MUTH 102 contains four components: (1) written exercises including voice leading and analysis of topics including nondominant seventh chords, harmonic sequences, and tonicization; (2) keyboard exercises that complement theoretical studies, including harmonic progressions, folk melody accompaniment, chorale harmonization, and figured bass realization; (3) ear training consisting of various types of dictation and listening exercises; and (4) sight singing with an emphasis on advanced diatonic and beginning chromatic materials. Prereq: MUTH 101 or MUTH 101I or placement by examination.

MUTH 103. Theory I. 3 Units.

Music theory for the nonmusic major. Intervals, scales, rhythmic drill, sight singing, eartraining, keyboard work, and harmony through inversions of triads and seventh chords. Not open to music majors.

MUTH 104. Theory II. 3 Units.

(See MUTH 103.) Recommended preparation: MUTH 103 or consent of department.

MUTH 111. Elements of Music Theory I. 3 Units.

This course introduces the student to language, visual representations, and conceptual tools for analyzing and communicating ideas about music. Course content centers genres popular in North America—hip hop, rock, top-40 pop, etc.—alongside music for film and video games, jazz, and classical traditions. Successful students will analyze multiple musical domains by ear and on paper, engaging with a variety of music notation systems. Coreq: MUTH 161.

MUTH 112. Elements of Music Theory II. 3 Units.

This course deepens the student's understanding of musical structures, focusing on the domains of musical form, colorful (chromatic) harmony, and meter. Course content centers genres popular in North America—hip hop, rock, top-40 pop, etc.—alongside music for film and video games, jazz, and classical traditions. Successful students will analyze multiple musical domains by ear and on paper, annotate and illustrate their interpretations, and write descriptively about music. Prereq: MUTH 111 and MUTH 161. Coreq: MUTH 162.

MUTH 161. Elements of Musicianship I. 1 Unit.

In this course students develop skills to embody, hear, and vocalize musical ideas. You will learn to feel and reproduce rhythms, sing melodies at sight, and transcribe musical materials by ear. We develop these skills through regular practice. Final grades are based on attainment of set benchmarks by the end of the term. Regular skills check-ups help students track progress towards these goals. Coreq: MUTH 111.

MUTH 162. Elements of Musicianship II. 1 Unit.

Continuation of MUTH 161; refinement of the same skills learned in that class. Rhythms, melodies, and exercises for transcription increase in difficulty, incorporating syncopation and chromaticism. Students begin identifying phrases and small forms by ear. We continue to develop skills through regular practice. Final grades are based on attainment of set benchmarks by the end of the term. Regular skills check-ups help students track progress towards these goals. Prereq: MUTH 111 and MUTH 161. Coreq: MUTH 112.

MUTH 201. Theory and Aural Skills III. 4 Units.

An investigation of common-practice tonality through written exercises, keyboard work, ear training, and sight singing. MUTH 201 contains four components: (1) written exercises including voice leading and analysis of topics including tonicization, modulation, mixture, and the Neapolitan chord; (2) keyboard exercises that complement theoretical studies, including modulatory progressions, folk melody accompaniment, chorale harmonization, and figured bass realization; (3) ear training consisting of harmonic dictation and listening exercises; and (4) sight singing with an emphasis on chromatic materials. Prereq: MUTH 102 or placement by exam.

MUTH 202. Harmony-Keyboard IV. 4 Units.

(See MUTH 201.) Recommended preparation: MUTH 102 or placement examination.

MUTH 211. Elements of Music Theory III. 3 Units.

This course focuses on music theoretical concepts and analytical techniques germane to the study of classical music in the European tradition. Course content includes Roman-numeral analysis, functional harmonic syntax, modulation, and classical form. Successful students will analyze music in the classical style by ear and on a score, annotate and illustrate their interpretations, and write descriptively about music. Prereq: MUTH 112 and MUTH 162. Coreq: MUTH 261.

MUTH 261. Elements of Musicianship III. 1 Unit.

Continuation of MUTH 162; refinement of the same skills learned in that class. Rhythms, melodies, and exercises for transcription increase in difficulty, incorporating advanced syncopation and modulation. Students identify compound phrases and large forms by ear. We continue to develop skills through regular practice. Final grades are based on attainment of set benchmarks by the end of the term. Regular skills check-ups help students track progress towards these goals. Prereq: MUTH 112 and MUTH 162. Coreq: MUTH 211.

MUTH 311. 16th Century Counterpoint. 2 Units.

Sixteenth century modal counterpoint. Exercises in the five species. Writing of short compositions and motets in two, three and four voices. Recommended preparation: MUTH 202 or MUTH 206.

MUTH 312. Eighteenth Century Counterpoint. 3 Units.

Analysis and writing of inventions in two parts, and fugues in three and four parts. Recommended preparation: MUTH 202 or MUTH 206.

MUTH 319. Jazz Skills. 3 Units.

This class is designed to teach students basic skills in jazz improvisation, jazz keyboard, arranging/composition and pedagogy. Basic theory is required. Students will eventually arrange their own composition for big band, which will feature them as the improvising soloist. Prereq: MUTH 102 or MUTH 104.

MUTH 320. Form and Analysis. 3 Units.

Aural and visual analysis of structural and stylistic features of 16th through 20th century music. Prereq: MUTH 202 or MUTH 208.

MUTH 399. Undergraduate Independent Studies. 1 - 3 Units.

Each student develops a topic of interest to be explored with a faculty member.

MUTH 416. Pre-common Practice Theory and Analysis. 3 Units.

An exploration of treatises and analytical methods appropriate to music of the Medieval and Renaissance eras.

MUTH 422. Musical Analysis for Educators. 3 Units.

Musical Analysis for Educators is designed to strengthen the analysis skills of music educators and explore practical application of these skills. Recommended preparation: Placement exam.

MUTH 424. Introduction to Schenkerian Analysis. 3 Units.

An introduction to the theories of Heinrich Schenker and their application to the analysis of tonal music. Intensive analytical work and selected readings. Recommended preparation: MUTH 400A competency.

MUTH 461. Theory Pedagogy. 3 Units.

Principles of the teaching of theory at all levels, with examination and appraisal of teaching methods, textbooks, recent concepts, etc.

MUTH 495. Seminar in Music Theory. 3 Units.