

MUTH (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 1. 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 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 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 390. Music Theory Literature Review. 2 Units.

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

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

MUTH 400B. Sightsinging and Eartraining Review. 2 Units.

Background in fundamentals of sight singing in four clefs; melodic and harmonic dictation including chromatic harmony and modulation. Designed for graduate students; credit not applicable toward degree requirements.

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 423. Analysis of Musical Styles. 3 Units.

Analysis of selected musical compositions from various periods of the common practice era. Emphasis on traditional structures, stylistic features, and the relationship of analysis and performance.

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.

MUTH 501. Special Reading (M.A. and M.M.). 1 - 18 Units.