

# MUSIC THEORY (MUS\_THRY)

## **MUS\_THRY 316-0 16th Century Counterpoint (1 Unit)**

Contrapuntal textures from two to four voices. Cadence and form, melodic line and motive, rhythm, simple and complex imitation, and treatment of dissonance in the sacred music of Lassus, Josquin, and Palestrina.

## **MUS\_THRY 317-0 Historical Improvisation (1 Unit)**

The study of harmony at the keyboard as learned by musicians since the early 17th century. Figured bass is an essential subject for performers of early music (including Bach and Mozart) and a key to the analysis of most pre-20th century European music.

## **MUS\_THRY 318-0 18th Century Counterpoint (1 Unit)**

Baroque dance suite, chorale prelude, invention, fugue, chiefly involving the music of J. S. Bach. Melodic, harmonic, structural characteristics; contrapuntal techniques.

## **MUS\_THRY 321-0 Classical Form (1 Unit)**

An examination of phrase-construction and punctuation in the musical forms of the late eighteenth and early nineteenth centuries. The focus will typically be on Haydn, Mozart, and Beethoven's skillful use of conventional formal structures to engage creatively with listeners' expectations.

## **MUS\_THRY 331-0 Analytical Studies (1 Unit)**

Extension and refinement of concepts and techniques acquired in first and second year music theory.

## **MUS\_THRY 333-0 Analysis of Popular Music (1 Unit)**

Course objectives are (1) developing skill in analyzing popular music and (2) exploring how music scholars have studied traits such as form, harmony, timbre, etc. in a variety of popular repertoires. Students will become familiar with recurring issues in the interpretation of popular music and develop the ability to form their own critical interpretations using music analysis as a tool.

## **MUS\_THRY 335-0 Selected Topics in Music Theory (1 Unit)**

Topics vary; announced before registration. May be repeated.

## **MUS\_THRY 336-0 Selected Topics in Music Cognition (1 Unit)**

Topics vary; announced before registration. May be repeated.

## **MUS\_THRY 355-0 Analysis of Post-Tonal Music (1 Unit)**

Techniques for analysis of atonal and nonfunctional tonal music, including serial, set-theoretic, and parametric approaches. Emphasis on music of Schoenberg, Webern, Berg, Stravinsky, and Debussy. Selected readings in analytic literature.

Prerequisite: MUSIC 211-3 or equivalent.

## **MUS\_THRY 400-0 Style Analysis (1 Unit)**

## **MUS\_THRY 405-0 Methods of Music Theory (1 Unit)**

## **MUS\_THRY 410-0 Music Theory Pedagogy (1 Unit)**

Trends in the teaching of music theory. Developing skills through videotaped peer-teaching projects and reviews.

## **MUS\_THRY 420-0 Readings in Music Theory and Cognition (1 Unit)**

## **MUS\_THRY 421-0 Classical Form (0-1 Unit)**

"This course examines phrase-construction and punctuation in the musical forms of the late eighteenth and early nineteenth centuries. Students acquire familiarity with 1) a typology of phrases (sentences, periods, and their hybrids); 2) their normative usage within large-scale formal settings, such as (rounded) binary, ternary, compound ternary, rondo, sonata, and concerto forms; 3) a typology of sonata-form types. The focus will often be on Haydn, Mozart, and Beethoven's skillful

use of these conventional formal structures to engage creatively with listeners' expectations."

## **MUS\_THRY 422-2 Rhythm and Meter II (1 Unit)**

Among the most remarkable developments in the music theory of recent decades have been the rapid advances in the study of rhythm and meter. This course combines close readings of canonical texts and innovative work in this field with analysis of rhythm and meter in common-practice repertoire.

## **MUS\_THRY 431-0 Topics in Advanced Analysis (1 Unit)**

## **MUS\_THRY 435-0 Selected Topics in Music Theory (1 Unit)**

Content varies. May be repeated for credit with change of topic.

## **MUS\_THRY 436-0 Selected Topics in Music Cognition (1 Unit)**

## **MUS\_THRY 441-0 Sound to Structure (1 Unit)**

Music theory privileges the parameters of pitch (as melody, harmony, and counterpoint) and rhythm (as surface rhythm and meter), but music as experienced is much more than the sum of these. This class engages how musical experience arises from and is shaped by other parameters, notably timbre, register, texture, and dynamics, across musical styles and periods.

## **MUS\_THRY 450-0 Seminar in Music Theory & Cognition (1 Unit)**

Advanced graduate seminar on a current topic within music theory and/or cognition. Topics will reflect the professor's recent or current research.

## **MUS\_THRY 451-0 Seminar in Music Cognition (1 Unit)**

## **MUS\_THRY 499-0 Independent Study (1 Unit)**

SEE DEPT FOR SECTION AND PERMISSION NUMBERS.

## **MUS\_THRY 590-0 Research (1-4 Units)**

SEE DEPT FOR SECTION AND PERMISSION NUMBERS.