

MTC 246 – Theory & Musicianship IV – Spring 2025
Tuesday/Thursday 8:00–9:20 a.m. and 9:30–10:50 a.m., 209 Crouse College

Instructor	Dr. Andrew Zhou	E-mail	akzhou@syr.edu
Office	108A Crouse College	TAs:	Rolando Jaury Gomez/Jihang Dai
Office Hours	Wed. 12:40-1:40 and by appointment		

Course Description:

Advanced chromatic harmony with an introduction to post-tonal music. Enharmonic modulations, expanded tertian chords, mediant relationships, unusual scales and non-functional harmonies, set theory, and serialism. Analysis of repertoire from the late 19th century through today, with an emphasis on the early 20th century.

Prerequisite

MTC-245

Audience:

Undergraduate music majors

Credits:

3

Learning Objectives:

After taking this course, students will be able to:

1. Analyze several advanced chromatic and theoretical functions/techniques found in music.
2. Realize figured bass for and compose in advanced chromatic chord progressions.
3. Identify, analyze, and create a variety of chromatic, jazz, and post-tonal techniques.
4. Compose pieces.
5. Write short argumentative papers incorporating musical analyses with readings and interpretations.

Bibliography / Texts / Supplies – Required:

- Clendinning, Jane Piper and Elizabeth Marvin, *The Musician's Guide to Theory and Analysis*, Fourth Edition (textbook)
- Musescore 4 (free) or Sibelius or Dorico
- Staff paper (printable staff paper available online or on Blackboard) and regular notebook paper
- Pencils with good erasers
- Open Music Theory [free]: <https://viva.pressbooks.pub/openmusictheory/front-matter/introduction/>
- Access to a pdf. scanner app (the free Tiny Scanner, Adobe Scan or CamScanner apps are preferred)

Course Requirements and Expectations:

- Students are expected to attend class and to participate in class discussions and activities. Participation is part of the final grade. Class participation will aid students in developing a thorough understanding of and familiarity with theoretical concepts. (L.O. #1-4)
- Homework assignments are to be turned in on time and should be neatly completed. These

- assignments reinforce analysis, composition, and figured bass exercises introduced in class. (L.O. #1-4)
- Quizzes will assess student comprehension of the covered topics. (L.O. #1-3)
- The midterm will review concepts covered in the first half of the semester and will focus on analysis, composition, and figured bass realization. (L.O. #1-4)
- The compositions and analysis paper will allow students to apply concepts in a creative form and to develop writing skills in analysis. (L.O. #1-5)
- The final project will cover topics discussed during the entirety of the course. (L.O. #1-5)

Grading

- Participation (includes HW quizzes): 10%
- Homework (top 9 count; HWs 1-6 must be completed before midterm for credit): 30%
- In-class quizzes (3 count: better of Quiz 1-2 + Quiz 3 + Quiz 4): 10%
- Midterm: 15%
- Analysis paper: 10%
- Composition portfolio and analysis (two works): 15%
- Final project: 10%

Grading Table

Grades	Percentage Range
A	93-100
A-	90-92
B+	87-89
B	83-86
B-	80-82
C+	77-79
C	73-76
C-	70-72
D	60-69
F	0-59

Course Specific Policies on attendance, late work, make-up work, examinations if outside normal class time, etc.:

You are given 4 absences (excused or unexcused) before this will affect the participation grade. Late assignments will be factored into grade on the assignment in question. **The in-class midterm will not be made up. The in-class quizzes need to be made up with one of the TAs within a week.**

Homework assignments: Homework assignments are due weekly usually consisting of a compositional and analytical portion. **One homework grade will be dropped.** Late HW is accepted for up to 7 days without penalty. Afterward, it will be accepted but awarded a maximum grade of 65% and not necessarily with feedback. Multiple-choice HW quizzes on Blackboard provide instant, low-stakes feedback and reinforce concepts; you get full participation credit when you get 100% and you will get as many attempts as necessary. **HWs 1-6 will not be accepted after the midterm.**

If you are absent for class, you are *not* entitled to an extension on any homework due that day. If you must miss class, you are expected to turn in the HW in **physical form** to the TA of your section or to Dr. Zhou as soon as you can.

Course Schedule

Week	Topic (Chapters in C/M, not all topics are covered in C/M; these will have handouts)	HW (due date)	Quizzes/Projects (due date)
Week 1: 1/14	Course themes, theme Construction, NCTs, Enharmonics (Dim. 7 th and CT ⁰⁷), FB review		
Week 1: 1/16	Go through Chopin analysis, review	HW1: Chopin analysis	
Week 2: 1/21	More on diminished 7 th		<i>HW quiz 1</i>
Week 2: 1/23	Chromatic Mediants [Ch. 26], Vocal Forms [Ch. 29], mediant chains	HW2: Diminished 7 th chords	
Week 3: 1/28	More on mediants (V7s, comparison with mode mixture, secondary dominants)		QUIZ 1 in class
Week 3: 1/30	Altered Dominants, Harmonic Elision, Blues; [Ch. 28]	HW3: Chromatic Mediants	
Week 4: 2/4	More on the Blues, review, trends in late romanticism		<i>HW quiz 2</i>
Week 4: 2/6	Extended chords; voicings (drop 2) (song form)	HW4: Altered Dominants, Chromatic voice-leading, Blues	
Week 5: 2/11	More on extensions, advanced meters; cto+6 chords		QUIZ 2 in class
Week 5: 2/13	ii-V-I interpolations, Coltrane changes, "Giant Steps" + Chopin Nocturne op. 37 no. 2	HW5: Extensions Drills, Five-part progs	
Week 6: 2/18	Review; "Tristan"; more on meter		<i>HW quiz 3 (suggestion: work on comp 1)</i>
Week 6: 2/20	Beyond traditional tonality; modes	HW6: Review, Advanced Meters	
Week 7: 2/25	Review		<i>(work on comp 1)</i>
Week 7: 2/27	Review	(BB) HW7: BB alt. scales drills, impressionism/meter	
Week 8: 3/4	In-class MIDTERM; HWs1-6 MUST BE SUBMITTED BY THIS DATE		
Week 8: 3/6	Writing about music, American art song		Comp 1: draft + analysis
Week 9: 3/18	Topics in jazz and popular music		
Week 9: 3/20	Topics in jazz and popular music/Early 20 th -century techniques		Song analysis paper (possible to be due 3/25)
Week 10: 3/25	More on Early 20 th -century techniques/ Intro to Post-Tonal Theory [Ch. 36, 37]		QUIZ 3 in class
Week 10: 3/27	Intro to Post-Tonal Theory [Ch. 36, 37]	HW8: Polychords, quartal structures, Ravel analysis	
Week 11: 4/1	More on Set Theory		<i>HW quiz 4</i>
Week 11: 4/3	More on Set Theory	HW9: 20 th century topics; Set Theory & Analysis	
Week 12: 4/8	Trends in 20 th -century music		
Week 12: 4/10	Trends in 20 th -century music		QUIZ 4 in class
Week 13: 4/15	Trends in contemporary music/jazz		Post-tonal Song Draft w/ analysis
Week 13: 4/17	Trends in contemporary music/jazz	HW10: Analysis/Short Response Paper	
Week 14: 4/22	Final project presentations		Final project mini-presentation due
Week 14: 4/24	Final project presentations		
		Complete Composition Portfolio, Final Project due Tues. 5/6, 5pm.	

University Attendance Policy

Attendance in classes is expected in all courses at Syracuse University. Students are expected to arrive on campus in time to attend the first meeting of all classes for which they are registered. Students who do not attend classes starting with the first scheduled meeting may be academically withdrawn as not making progress toward degree by failure to attend. Instructors set course-specific policies for absences from scheduled class meetings in their syllabi.

It is a federal requirement that students who do not attend or cease to attend a class to be reported at the time of determination by the faculty. Faculty should use “ESPR” and “MSPR” in Orange Success to alert the Office of the Registrar and the Office of Financial Aid. A grade of NA is posted to any student for whom the Never Attended flag is raised in Orange Success. More information regarding Orange Success can be found at <http://orangesuccess.syr.edu/getting-started-2/>.

Students should also review the University’s religious observance policy and make the required arrangements at the beginning of each semester.

Syracuse University Policies:

Syracuse University has a variety of other policies designed to guarantee that students live and study in a community respectful of their needs and those of fellow students. Some of the most important of these concern:

Diversity and Disability (ensuring that students are aware of their rights and responsibilities in a diverse, inclusive, accessible, bias-free campus community) can be found at: <https://www.syracuse.edu/life/accessibilitydiversity/>.

Religious Observances Notification and Policy (steps to follow to request accommodations for the observance of religious holidays) can be found at: http://supolicies.syr.edu/studs/religious_observance.htm

Orange Success (tools to access a variety of SU resources, including ways to communicate with advisors and faculty members) can be found at: <http://orangesuccess.syr.edu/getting-started-2/>

Disability-Related Accommodations: Syracuse University values diversity and inclusion; we are committed to a climate of mutual respect and full participation. There may be aspects of the instruction or design of this course that result in barriers to your inclusion and full participation in this course. I invite any student to meet with me to discuss strategies and/or accommodations (academic adjustments) that may be essential to your success and to collaborate with the Center for Disability Resources (CDR) in this process.

If you would like to discuss disability-accommodations or register with CDR, please visit Center for Disability Resources. Please call (315) 443-4498 or email disabilityresources@syr.edu for more detailed information.

CDR is responsible for coordinating disability-related academic accommodations and will work with the student to develop an access plan. Since academic accommodations may require early planning and generally are not provided retroactively, please contact CDR as soon as possible to begin this process. <https://disabilityresources.syr.edu/>

Academic Integrity Policy: Syracuse University’s [Academic Integrity Policy](#) reflects the high value that we, as a university community, place on honesty in academic work. The policy holds students accountable for upholding course-specific, as well as university-wide, academic integrity expectations for all work they submit. The policy governs citation and use of sources, the integrity of work submitted in exams and assignments, and truthfulness in all academic matters, including course attendance and participation. **The policy states that any work a student submits for a course must be solely their own unless the instructor explicitly allows collaboration or editing. The policy also requires students to acknowledge their use of other people’s language. These expectations extend to the realm of artificial intelligence (AI) as well as to the use of websites that charge fees or require uploading of course materials to obtain exam solutions or assignments.** Students are required to ask their instructors whether use of these tools is permitted—and, if so, to what extent—before using them to complete any assignment or exam. Students are also required to seek advance permission from instructors if they wish to submit any portion of the same work in more than one course. Failure to receive this permission in advance may violate the Academic Integrity Policy.