

Music 311 Special Topics in Jazz Theory 1st Summer Session, 2011

This course will introduce students to the theory of jazz through improvisation and composition in accordance with stylistic conventions. The student will learn scales and arpeggios on their instrument for all major chord types employed in jazz, as well as idiomatic patterns and chromatic, intervallic, motivic and substitutive devices. Furthermore, the student will compose music using the aforementioned tools, transcribe and analyze a recorded solo, and memorize five pieces from standard jazz repertoire.

Music 311 Post-Tonal Theory 2011-2012

Instructor: Dr. Richard Covey Total Credits/Term: 3 credit hours over 2 semesters

Abstract

Upon completion of the core theory curriculum at UPEI, students are prepared to encounter more elaborate, chromatic music found in the romantic era and beyond through listening, harmonic analysis, structural analysis, pitch analysis, part-writing and group discussion.

Course Description

Post-Tonal Theory provides the opportunity for students to expand upon the basic skills and concepts encountered in Music 213/214. The first half of the course will examine the breakdown of tonality, from the late works of Beethoven to the advanced chromaticism employed at the close of the 19th century (Chopin, Liszt, Brahms, Strauss, etc...). The second half will explore analytical techniques that are necessary to understand many diverse styles of music composed after the abandonment of the tonal-functional system. Students will develop important skills such as reductive analysis, the creation of bass diagrams and structural diagrams, and advanced harmonic analysis, while gaining an understanding of the relationship between musical structure and various pitch systems.

Course Materials

All required materials will be provided by the instructor.

Purpose

1. To gain a theoretical understanding of, and appreciation for music written after the classical era, while tracing the gradual breakdown and abandonment of the tonal-functional system.
2. To encounter a wide range of styles and pitch systems employed by composers and developing the many skills necessary to analyze their structural and pitch components.
3. To develop skills in reductive analysis which are applicable to all music, regardless of style.

Music 315-316; 415-416 Composition
2011-2012

Course Description:

The goal of Composition 315/316 is to broaden the student's understanding and knowledge of music through the experience of listening, analysis, discussion, and composition. More specifically, students will study topics such as the different aspects of music, contemporary styles and trends, compositional techniques, methods of notation, and orchestration during the weekly lectures. Through weekly lessons, students will apply these skills and develop their own compositional technique by composing several short works for various instruments. Each semester of the course concludes with a public performance of student works at a Student Composer's Concert.

Music 311/411 Special Topics in Music Theory: Counterpoint
2012-2013 (Winter)

Music 311 (*Special Topics in Music Theory: Counterpoint*) is a comprehensive study of processes and procedures involved in creating tonal, contrapuntal polyphony. Building upon theory knowledge obtained in the core first and second-year theory courses, upper-year students will acquire a new perspective of simultaneity as a linear construct rather than the vertical construct presented during studies of tonal harmony. Through composition, analysis and listening exercises, students will master species counterpoint before applying their skills to more complex and ornate forms of Renaissance and Baroque counterpoint.

PREREQUISITES: successful completion of Music 214 and Permission of the Instructor OR Permission of the Instructor and Chair.

Music 317: Form and Analysis
2012-2013 (Fall)

Music 317 introduces students to the tools, techniques, and perspectives of analyzing music and helps to deepen their awareness and understanding of how musical form operates on multiple levels. In order to facilitate this, the course will focus primarily on the instrumental works of Haydn, Mozart, and Beethoven. Regular listening and score study will provide a repertoire-based foundation for readings that will range from the practical exploration of the functional elements of form to the philosophical basis of the analytical endeavour itself. This course is aimed not just at "theory geeks"; it is designed to strengthen your musical understanding, regardless of your professional goals in music.

413 ORCHESTRATION 2011-2012

This course introduces the techniques of orchestration for large ensembles (band and orchestra) and small ensembles. **PREREQUISITE:** Music 214. 3 hours credit over two semesters.

Music 458 Musicianship Workshop 2011-2012 (Winter)

See course description in Music Education Course Offerings listings.

This course may be counted as a music theory elective with permission of the Chair.

MUSIC 412 - Music Cognition (A. Cohen) 2011-2012 and 2012-2013

This course introduces the psychology of music perception and cognition, a growing field that focuses on the mental processes underlying music perception, performance, and composition. Following a discussion of sound and basic hearing mechanisms, students examine research on perception of musical elements (e.g., tone, interval, triad, harmony, and rhythm), and then proceed to broader issues (e.g., memory, meaning, beauty, and intelligence). Music cognition is compared to other kinds of cognition. Students conduct experimental research.

Prerequisites: Permission of the instructor (for music students)

Note from Dr. Cohen:

Right now the Music Cognition course is scheduled for the spring term for both 2012 and 2013, however, due to some recent staffing changes in the Psychology Department in 2012, there is a tiny possibility it will be offered in the fall of 2011. I'd put my vote on 2012 though (the spring term)

Psychology 432 - Special Topics – Psychology and Singing (DRAFT) 2011-2012 and 2012-2013**

Singing is a form of vocal communication found in every culture. It requires highly complex sensory motor coordination, attention, and memory. It also engages the emotional system. Children begin to sing and speak at about the same time. Whereas language acquisition has received a great deal of attention in psychology, relatively less attention has been directed to the acquisition of singing. The development of singing tapers off in childhood, as compared to continually developing speech and language skills. Yet singing remains significant in the lives of older children and adults, typically from an audience rather than performer perspective. The development of singing skill makes an interesting contrast to the development of language skill. But singing is also interesting from several other psychological dimensions. Singing can be considered from the point of view of learning and what can be taught through singing. Group singing enables individuals to share experiences, and

consequently singing may foster cultural cohesion and understanding. It can also bridge generations, and it can have a direct impact on physical and mental health. All of these aspects of singing depend on mental activity. The proposed course explores these different aspects of singing and psychology.

*The information provided above for this course has not yet been approved by the Department, although the course is approved. Like the Music Cognition Course it is a 3 hour course in the afternoon. Music Students would need permission of the instructor. It would be best if the students had at least taken Introductory psychology. The Psychology Students will have taken that and the Research Methods Course.

** Please note. This course is **NOT** cross-listed with Music so it may only be counted as an Arts elective, not a Music elective.