

# Reedley College, MUS2B

## Music Theory IV

### Syllabus, Spring 2019

#### Humanities Division

### Instructor

Dr. Harmony Rose Murphy  
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### Office hours

Music Building Office  
TBA

### Course Schedule

MW – 2:00PM-3:15PM – MUS170  
Final Exam – Wednesday, May 22<sup>nd</sup>, 2:00PM-3:50PM

### Other Schedule

CLASS WILL NOT MEET: Monday, January 21<sup>st</sup> (MLK Day); Friday, February 15<sup>th</sup> and Monday, February 18<sup>th</sup> (President's Day Observed); Friday, March 15<sup>th</sup>; Monday-Friday, April 15<sup>th</sup>-19<sup>th</sup> (Spring Break); Friday, May 3<sup>rd</sup> and Monday, May 6<sup>th</sup>

Full Refund Drop/Add Deadline: Friday, January 25<sup>th</sup>

No "W" Drop Deadline: Friday, February, 1<sup>st</sup>

Final Drop Deadline: Friday, March 15<sup>th</sup>

If a class is canceled other than these stated dates, there will either be advance notice given by the instructor or an official announcement placed on the classroom door.

### Students with Disabilities

If you have a verified need for an academic accommodation or materials in alternate media (i.e., Braille, large print, electronic text, etc.) per the Americans with Disabilities Act (ADA) or Section 504 of the Rehabilitation Act, please contact the instructor as soon as possible.

### Academic Honesty and Disruption

For detailed information regarding Academic Dishonesty, Plagiarism, and Disruption, please see pages 46-47 of the Reedley College Catalogue. From the catalogue: Because cheating, plagiarism, and collusion in dishonest activities erode the integrity of the college, each student is expected to exert an entirely honest effort in all academic endeavors. Academic dishonesty in any form is a very serious offense and will incur serious consequences.

Please turn off and stow all cell phones and other electronic devices during class. Students may be dismissed from class and counted as absent for creating excessive disruptions.

### Course Description

This course is the continuation of MUS 2A. It includes the study of modes, Parallelism, Polychords and Polytonality, expanded metric and rhythmic resources, other scales systems and chord formations, Synthetic scales, Nonterian harmonies, Twelve-tone techniques. Study and analysis of representative musical literature with relation to style and structure is also included. Required of all music majors. (A, CSU, US) (C-ID MUS 140)

### Prerequisites:

Music 2A.

### Advisories

Eligibility for English 126.

### Required Materials – SUBJECT TO CHANGE

*Tonal Harmony*, 7<sup>th</sup> Edition, by Kostka and Payne, ISBN 978-0078025143

*Workbook for Tonal Harmony*, 7<sup>th</sup> Edition, by Kostka and Payne, ISBN 978-1259686764

## **Course Content**

### **Student Learning Outcomes:**

*Upon completion of this course, students will be able to:*

1. Analyze music of the 19th, 20th and 21st centuries.

### **Objectives:**

*In the process of completing this course, students will:*

1. Learn the structure and usage of late 19th, 20th, and 21st century compositional techniques including: Modes, Parallelism, Polychords and Polytonality, expanded metric and rhythmic resources, other scales systems and chord formations, Synthetic scales, Nontertial harmonies, Twelve-tone techniques.
2. Learn to analyze 20th century musical compositions in terms of tonality, modality, texture, melody, harmonic structure, rhythmic structure.

### **Course Expectations, Late Work, Visitors, and Extra Credit**

- It is expected that students will attend all class sessions and participate fully. While this course is not evaluating singing skill level, it is evaluating pitch accuracy, which comes from muscle memory developed over time. Everyone will be singing in class regularly as well as in individual evaluations
- Late work and missed quizzes or exams will not be accepted without prior written consent of the instructor.
- Per the SCCCD policy, visitors (including children) are not allowed in classes without prior written consent of the instructor.
- Extra credit, while unusual, will be offered to every student in the class equally.

## Course Grading and Evaluation

- Quizzes/Presentations – 20% –
  - Quizzes will be held most weeks in which there is not a Midterm or Final Exam and will address topics discussed during that week. No make-ups will be allowed without advance notice regarding an absence. 1 quiz score will be dropped from the final grade.
  - Students will be assigned one presentation on a theory topic related to the course. Information will be provided.
- Homework – 40% – Students will submit homework at the start of class on the day assigned. Scores will be based largely on completion.
- Midterm Exam – 20% – There will be one midterm exam covering topics addressed to the midterm. It will occur on Wednesday, March 6<sup>th</sup>.
- Final Exam – 20% – The final for this course will be Wednesday, May 22<sup>nd</sup> at 2:00PM.

Attendance - Attendance at all class sessions is required. This is progressive course that develops and builds on itself over time. One cannot acquire classroom information and experience if he/she is not in attendance. Absences will be reflected in your final grade. You will be allowed 2 absences with no additional penalty than any zeros received on quizzes or exams. After 2 absences, you will lose 5% off of your final grade for each absence. In serious, documented cases, a quiz may be made up in advance of an absence.

Assignments provide a means for you to practice the material covered in class and a means for your instructor to evaluate your proficiency with the material. Assignments are due at the beginning of class on the date indicated. Late assignments will not be accepted. You are responsible for the work assigned in class even if you are absent. Quizzes provide a means for your instructor to test your comprehension of material covered in class. Quizzes are normally short and do not occupy the entire class meeting. Makeup quizzes will not be given.

### Grading Scale:

A: 92.5-100	A-: 90.0-92.4	
B+: 87.5-89.9	B: 82.5-87.4	B-: 80.0-82.4
C+: 77.5-79.9	C: 72.5-77.4	C-: 70.0-72.4
D+: 67.5-69.5	D: 62.5-67.4	D-: 60-62.4
F: below 60.0		

## **Course Trajectory – Subject to change at the instructor’s discretion.**

<b><u>Week</u></b>	<b><u>Subject Matter</u></b>
1	Chapter 21 – Mode Mixture and the Neapolitan
2	No Class Monday Chapter 22 – Augmented Sixth Chords
3	Chapter 20 – Larger Forms
4	Chapter 23 – Enharmonic Spellings of Enharmonic Modulations
5	Chapter 24 – Further Elements of the Harmonic Vocabulary
6	No Class Monday Chapter 25 – Tonal Harmony in the Late Nineteenth Century
7	Review
8	Midterm (and review)
9	Chapters 26 – Materials and Techniques
10	Chapter 27 – Post-Tonal Theory
11	Chapter 27 – Post-Tonal Theory (Continued)
12	Chapter 28 – New Directions
13	<a href="http://www.dmu.uem.br/aulas/analise/Kostka_MaterialsTechniquesXXCenturyMusic.pdf">http://www.dmu.uem.br/aulas/analise/Kostka_MaterialsTechniquesXXCenturyMusic.pdf</a> -- Chpt 11
14	<a href="http://www.dmu.uem.br/aulas/analise/Kostka_MaterialsTechniquesXXCenturyMusic.pdf">http://www.dmu.uem.br/aulas/analise/Kostka_MaterialsTechniquesXXCenturyMusic.pdf</a> -- Chpt 12
15	<a href="http://www.dmu.uem.br/aulas/analise/Kostka_MaterialsTechniquesXXCenturyMusic.pdf">http://www.dmu.uem.br/aulas/analise/Kostka_MaterialsTechniquesXXCenturyMusic.pdf</a> -- Chpt 13
16	<a href="http://www.dmu.uem.br/aulas/analise/Kostka_MaterialsTechniquesXXCenturyMusic.pdf">http://www.dmu.uem.br/aulas/analise/Kostka_MaterialsTechniquesXXCenturyMusic.pdf</a> -- Chpts 14-15
17	Review