



**Course Syllabus**  
**MUS-2B: Music Theory IV**  
**Spring 2022**

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**Instructor:** Christine Keenan  
**Office Location:** MUS 175/Zoom ID: 952 9011 5343  
**Office Hours:** MWF 11:00am-12:00pm (in person)  
TTh 2:00-3:00pm (Zoom) & by appointment  
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**Schedule:**  
MWF, 1:00 - 1:50 p.m.  
3 units

**Location:**  
MUS 170  
HUM 62 (TBA)

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**Important Dates**

January 21: Last day to drop for full a refund  
January 30: Last day to add/Last day to drop without a “W” on WebAdvisor  
March 11: Final drop deadline (grades assigned after this date)

Class will not meet: January 17 (Martin Luther King Jr. Day), February 18 (Lincoln Day observed), February 21 (Washington Day), April 11-15 (Spring recess)

If 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.

Final exam: Wednesday, May 18, 1:00-2:50 p.m.

**Course Description**

This course is the continuation of Music 2A. It includes the study of extended harmony, modes, parallelism, polychords and polytonality, expanded metric and rhythmic resources, other scales systems and chord formations, synthetic scales, Nontertian 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. PREREQUISITES: Music 2A. ADVISORIES: English 1A or 1AH and Mathematics 3A or 45. (A,CSU, UC) (C-ID MUS 150)

*Music majors must be concurrently enrolled in MUS-7D (Ear Training IV), a major performing ensemble, and private lessons.*

## **Course 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: Extended Harmony, 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.

## **Student Learning Outcomes**

*Upon completion of the course, students will be able to*

**MUS-2B SLO1:** analyze music of the 19th, 20, and 21st centuries.

## **Required Materials**

1. *Techniques and Materials of Music*, 7th edition, by Thomas Benjamin, Michael Horvit, Timothy Koozin, and Robert Nelson, Cengage Learning 2015
2. *Music for Analysis: Examples from the Common Practice Period and the Twentieth Century*, 8th edition, by Thomas Benjamin, Michael Horvit, Timothy Koozin, and Robert Nelson, Oxford University Press 2019
3. 8.5 x 11 manuscript paper
4. Pencil with eraser
5. Recommended: access to a music notation program such as Finale, MuseScore, or Noteflight

## **Course Grading**

Homework - 50%

Composition Projects (2) - 20%

Unit Exams - 20%

Final Exam - 10%

***Detailed information about assignments and grading will be presented in class and/or available on the course Canvas shell.***

## **Grading Scale**

A = 90-100%

B = 80-89%

C = 70-79%

D = 60-69%

F = 0-59%

### **Makeup Work/Late Assignments**

Homework will be assigned daily. Late assignments will receive only 75% credit. No credit will be given for assignments that are more than one week late. There will be no make-ups for missed exams without prior arrangements with the instructor. The final exam is required.

### **Attendance and Participation**

Attendance at all class sessions is required. This is a skill-based 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 3 absences with no additional penalty than any zeros received on quizzes or exams. After 3 absences, you will lose 2% off of your final grade for each absence. Three tardies constitute an absence. A tardy in excess of 20 minutes is considered an absence.

### **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. Consequences for plagiarism include receiving a zero on the assignment for the first offense or an F in the class for repeated offenses, at the instructor's discretion.

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.

### **Changes to the Syllabus**

This syllabus is subject to change, at the discretion of the instructor. Changes will be made in writing and distributed to all members of the class, either in person or electronically.

## Course Outline

### **A. 19<sup>th</sup> Century Harmonic Developments**

1. The Nineteenth-Century
  - a. Form-defining elements
  - b. Melodic/rhythmic structure
  - c. Harmonic/tonal structure
    - 1) Unresolved dominant seventh
    - 2) V7/N
    - 3) Enharmonic diminished seventh chord
2. Linear Chromaticism
  - a. Altered dominants
  - b. Linear generation of non-functional harmonies
  - c. Chromatic mediants

### **B. Late Nineteenth-Century Harmony and the Weakening of Tonality**

1. Expanded Tonicization
2. Linear Harmonies
  - a. Embellishing diminished seventh chord
  - b. Ninth chords
3. Non-Functional Harmonies and Distant Tonalities

### **C. New Musical Resources at the Turn of the 20<sup>th</sup> Century**

1. New Melodic/Harmonic Departures
  - a. Church modes
  - b. Whole-tone scale
  - c. Pentatonic scale
  - d. Planing
  - e. Quartal/quintal harmonies
2. Continuations and Extensions of Traditional Resources
  - a. Triadic extensions
  - b. Ninth chords
  - c. Eleventh chords
  - d. Thirteenth chords
  - e. Added-tone harmonies

### **D. Early Twentieth-Century Tonal Music**

1. Harmonies
  - a. Quartal harmonies
  - b. Secundal harmonies
  - c. Polychords
2. Tonal Methods
  - a. Synthetic scales
  - b. Bitonality and polytonality
  - c. Bimodality
3. Rhythmic Methods
  - a. Polyrhythms
  - b. Polymeter
  - c. Asymmetric meters

### **E. Intervallic Organization**

1. Atonality
  - a. Cellular organization
  - b. Fundamentals of set theory

### **F. Serial Procedures**

1. The Twelve-Tone Method
  - a. Matrix
  - b. Row structure
2. Other Serial Procedures
  - a. Non-twelve-tone serialism
  - b. Symmetrical rows
  - c. Derived sets
  - d. Multi-serialism

### **G. Recent Musical Developments**

1. Indeterminacy
  - a. Controlled use of chance
  - b. Rhythmic indeterminacy
  - c. Rhythmic and pitch indeterminacy
2. New Instrumental Sounds and Textures
  - a. New piano techniques
  - b. Prepared piano
  - c. New orchestral textures