

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.

Course Expectations

- Attend all classes. Contact the instructor in advance if you need to miss class for any reason.
- Be on time to class. Three tardies are equivalent to one absence.
- Complete all assignments that require work outside of class time. Submit the assignments on time to avoid a buildup of incomplete work and a deduction in your grade.
- Check Canvas page and school email regularly to see if there are announcements and to know what assignments are upcoming or due. All assignments for the semester will be on the Canvas page.
- No food, drinks, or gum are allowed in class. Only bottled water is permitted.

Required Materials

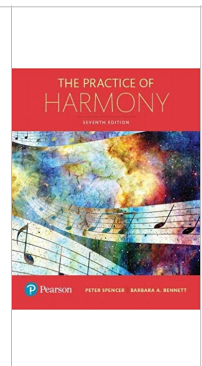
Text: *The Practice of Harmony*, 7th edition, by Peter Spencer & Barbara Bennett, (Books a la Carte) ISBN-13: 978-0133785203/ISBN-10: 0133785203

3-ring binder

8.5 x 11 manuscript paper

pencil and eraser

Recommended: access to a music notation program such as Finale, MuseScore, or Noteflight



Course Grading

In-class Assignments - 10%

Homework Assignments - 40%

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 and participation at all class sessions is required. Absences will be reflected in your In-class Assignments grade. Three tardies constitute an absence. A tardy in excess of 20 minutes is considered an absence. Students must notify the instructor in advance and provide documentation of a valid reason to excuse 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.

Course Schedule

Week	Subject Matter
1-5	Chapters 21, 25-26: Romanticism - modal mixture, extended harmonies
6-11	Chapters 27-29: Post-Romanticism/Impressionism - modes, nonfunctional harmony, artificial scales, nontertian harmony
12-16	Chapters 30-31: 20th & 21st Century Techniques - rhythmic devices, non-tertian harmony, serialism
17-18	Final project and final exam

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. 19th 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 Tonality

C. New Musical Resources at the Turn of the 20th 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. Polyrythms
 - 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