

## Course Syllabus MUS-2B: Music Theory IV Spring 2023

Instructor: Christine Keenan Office Location: MUS 175/Zoom ID: 952 9011 5343 Office Hours: MTWTh 1:00-2:00pm Fridays on Zoom/by appointment Phone number: (559) 494-3000 x3280 Email: christine.keenan@reedleycollege.edu

Schedule:

TTh, 9:30 - 10:45 a.m. 3 units Location: HUM 64 MUS 170

#### **Important Dates**

January 20 : Last day to drop for full a refund January 27 : Last day to add/Last day to drop without a "W" March 10: Final drop deadline (letter grades assigned after this date)

Class will not meet: April 4-6 (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: Tuesday, May 16, 9:00-10:50 a.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.

#### **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**

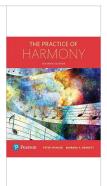
Text: *The Practice of Harmony*, 7th edition, by Peter Spencer & Barbara Bennett, (Books a la Carte) ISBN-13: 978-0133785203/ISBN-10: 0133785203

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
    - Unresolved dominant seventh
       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

Atonality

 Cellular organization
 Fundamentals of set theory

### F. Serial Procedures

- 1. The Twelve-Tone Method a. Matrix
  - b. Row structure
- 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 indeteminacy
  - c. Rhythmic and pitch indeterminacy
- 2. New Instrumental Sounds and Textures