



**Reedley
College**

Course Syllabus

MUS-2B: Music Theory IV
Spring 2024

Instructor: Dr. Andrew Watkins-Alcocer
Office Hours: By Appointment Only
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Schedule:

M, W 10:30 – 11:45 AM
01/08/2024 - 05/17/2024
MUS 170 (LEC)

Important Dates:

January 19 : Last day to drop for full a refund
January 28 : Last day to add/Last day to drop without a “W”
March 8: Final drop deadline (letter grades assigned after this date)
March 25 – 29: Class will not meet (Spring Break)

Final Exam: Monday, May 13th, 10:00 - 11:50 am

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, non-tertian 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, non-tertian harmonies and 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.

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 (Palomino Blackwings are recommended)
- Recommended: access to a music notation program such as Sibelius or MuseScore

Course Grading

In-class Assignments - 10%
Homework Assignments - 40%
Composition Projects (2) - 20%
Unit Exams - 20%
Final Exam - 10%

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 more than 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.

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

Prelude:

Reimannian Analysis (not “neo”)
Hindemithian Analysis
Giuseppe Zarlino

1. 19th Ct Harmonic Developments
 - a. The 19th ct Piano Piece
 - i. Form-defining Elements
 - ii. Melodic and Rhythmic Structure
 - iii. Harmonic and Tonal Structure
 1. Unresolved Dominant Seventh
 2. V7/x
 3. Enharmonic Diminished Seventh Chords
 - b. Linear Chromaticism
 - i. Altered Dominants
 - ii. Linear Generations of Non-Functional Harmonies
2. Late 19th Ct Harmony and the Weakening (liberation) of Tonality
 - a. Expanded Tonicizations
 - b. Linear Harmonies
 - i. Embellishing Dim 7th Chords
 - ii. 9th Chords
 - c. Non-Functional Harmonies and Distant Tonality
3. New Musical Resources at the Turn of the Century
 - a. New Melodic and Harmonic Departures
 - i. Church Modes
 - ii. Whole-Tone Scale
 - iii. Pentatonic Scale
 - iv. Planing (planing)
 - v. Quartal/Quintal harmonies
 - b. Continuations of Traditional Resources
 - i. Triadic Extensions
 - ii. 9th through 13th chords
 - iii. Added tone Harmonies
4. Early 20th Century Tonal Music
 - a. Harmonies
 - i. Quartal
 - ii. Secundal
 - iii. Polychords
 - b. Tonal Methods
 - i. Synthetic Scales (Hindemith)
 - ii. Bitonality and Polytonality (Stravinsky)
 - iii. Bimodality (Shostakovich)
 - c. Rhythmic Methods
 - i. Polyrhythms (Xennakis)
 - ii. Polymeter (Ives)
 - iii. Asymmetric Meters (Weber)
5. Intervallic Organization
 - a. Atonality
 - i. Cellular Organization
 - ii. Fundamentals of Set Theory
6. Serial Procedures
 - a. The Twelve Tone Method
 - i. Matrix
 - ii. Row Structure
 - b. Other Serial Procedures
 - i. Diatonic Serialism (Hanson)
 - ii. Symmetrical Rows (Forte)
 - iii. Derived Sets (Webern/Brookmeyer)
 - iv. Multi-serialism (Berio)
7. Recent Musical Developments
 - a. Indeterminacy
 - i. Controlled use of chance
 - ii. Rhythmic Indeterminacy
 - iii. Pitch Indeterminacy
 - b. 20th Ct Instrumental Sounds and Textures
 - i. New Piano Techniques (Cage)
 1. Prepared Piano
 - ii. New Orchestral Textures (Hollenbeck)