

**[SCHOOL NAME]**

*course syllabus for*

**MUSI 2312: Music Theory IV (3 credit hours)**

**Spring 2017**

**MWF 9:05-9:10 a.m. – FAC 2006**

**Professor:** [NAME]

**Office Hours:** (tentative)

**Office:** [OFFICE LOCATION]

[OFFICE HOUR SCHEDULE]

**Email:** [EMAIL ADDRESS]

**Office Phone:** [OFFICE PHONE NUMBER]

**Course Description:** Advanced study of melody, rhythm, diatonic and chromatic harmony in four voices, incorporating complex instrumental textures. Covers voice leading, advanced harmonic progression, forms, and further advanced modulation. Survey of post-Romantic harmony and twentieth-century techniques.

**Co-Requisites:** MUSI 2117 (Aural Skills IV) and MUAP 2112 (Harmony and Keyboard IV). Students not possessing the co-requisites will be administratively removed from the class unless otherwise approved by the department.

**Prerequisite:** Grade of C or better in MUSI 2311 (Music Theory III) and MUSI 2116 (Aural Skills III).

**Course Learning Objectives:** Upon successful completion of this course, students will be able to:

1. **Identify, analyze, and part write using advanced chromatic tonal harmony**, including close modulation, at a mastery level
2. **Identify, analyze, and part write using extended tonal harmony**, including foreign modulation, mediant relationships, and sequences, at a proficient level
3. **Identify, analyze, and write in short-answer contexts** examples of twentieth-century techniques, including diatonic modes, pentatonic and synthetic scales, and parallelism, at a proficient level
4. **Identify, analyze, and write in short-answer contexts** examples of free atonality and twelve-tone serialism, including associated transformations and matrices, at a proficient level
5. **Identify and analyze in written and audio excerpts** examples of more recent developments, including explorations of timbre/texture, indeterminacy, and minimalism, at a basic level of proficiency
6. **Create and perform a medium-length original work** demonstrating fluency in post-tonal music, using twentieth-century techniques, atonality, and/or more recent developments, at a basic level of proficiency

**Required Texts:**

**Online Textbook and Other Resources:**

<http://openmusictheory.com/> (our free, online, open-access textbook)

<http://www.musictheory.net/> (another free, online resource for learning about and practice music theory)

**Other Required Materials:** Manuscript paper and a pencil are required at each class meeting. Composition assignments may be written on manuscript paper or notated using software.



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**Assessment:**

<b>Grade Weighting</b>	Homework Assignments and Quizzes	25%
	Analysis Projects	15% (3 @ 5% each)
	Participation	10%
	Composition Project	10%
	Midterm Exam	20%
	Final Exam	20%

<b>Grading Scale</b>	90-100%	A
	80-100%	B
	70-100%	C
	60-100%	D
	Below 60%	F

**Methods for Assessing Outcomes:** Students will be evaluated through regular out-of-class assignments, analysis projects, quizzes, in-class participation, a composition project, a midterm exam, and a final exam.

**Methods of Instruction:** A variety of instructional methods will be used, including in-class lectures, group and individual exercises and discussion, listening examples, and online assignments.

**\*\* Due Dates and Excused Absences Policy:** All assignments are due on the days indicated, at the start of class. No credit will be given for analyses, presentations, or other work that is late or missing due to *unexcused* absences.

At the instructor's discretion, absences may be considered *excused* only for legitimate, *documented* reasons (serious illness, family emergency, etc.). Even in cases of *excused absences*, any outstanding assignments are due at the following class period. Missed presentations typically must be made up within one week of the absence. In all cases, it is the student's responsibility to inform the instructor of absences as soon as possible, and to *document* that absence if an *excused absence* is being requested.

**\*\* Attendance Policy:** Full attendance and participation are expected in this course. Arrival after class has begun will count as a tardy. Three tardies will count as one unexcused absence.

For this course, students are allowed **three (3) "free" unexcused absences**. After this, the following penalties may be applied:

4-6 unexcused absences = 1 letter grade reduction

7-9 unexcused absences = 2 letter grades reduction

10+ unexcused absences = automatic failure of the course ("F")

(This penalty is not part of the Participation grade, which reflects engaged activity in class.)

Additionally, avoidable distractions such as cell phone use/texting, eating food, outside work, and unnecessarily leaving the room during class time may result in a tardy or absence for the day, at the instructor's discretion. Multiple occurrences will result in the student being asked to leave the class session.

**\*\* Communication:** Students are required to regularly check their Patriot e-mail account and the class **Canvas** page.

**\*\* Academic Integrity:** Academic dishonesty will not be tolerated (cheating, copying homework, plagiarism, etc.).

**Additional Online Resources:** (for independent practice)

<http://www.musictheory.net>

<http://www.dolmetsch.com/theoryintro.htm>

<http://library.thinkquest.org/15413/theory/theory.htm>

**Resources for Students:**

[List: Writing Center, Tutoring Center, Counseling Center, etc.]

## Music Theory IV – Spring 2017

### Course Outline

(subject to change)

#### Week(s) Material Covered

1	Syllabus & Course Overview; Pitch, Interval, and Modulo 12
2-3	New Scales – Diatonic Modes, Pentatonic, and Synthetic
3-5	Extended Tonality – Mediants, Counterpoint, Sequences, and Non-Tertian Harmonies
5-7	Materials and Concepts of Atonality, 12-tone Serialism, and Total Serialism
7	Midterm Exam Review
7	Midterm Exam
8	Analysis of Free Atonality
9	<i>Spring Break</i>
10	Analysis of Free Atonality (cont.)
10-11	Analysis of 12-tone Serialism
12-13	Experimental Music (Aleatoricism, Extended Techniques, Timbre, Electronic Music)
14-15	Minimalism
15	Final Exam Review
16	Final Exam

### Course Calendar

(subject to change)

#### Date(s) Week Event

1/17	1	Classes Begin
1/25	2	Analysis Project #1 Due (Beyond Tonality)
1/30	3	- <i>Census Date</i> (Last day to withdraw from course without penalty)
2/1	3	HW #1 Due: New Scales – Diatonic Modes, Pentatonic, and Synthetic
2/13	5	HW #2 Due: Extended Tonality – Mediants, Counterpoint, Sequences, and Non-Tertian Harmonies
2/22	6	HW #3 Due: Materials and Concepts of Atonality, 12-tone Serialism, and Total Serialism
<b>3/3</b>	<b>7</b>	<b>Midterm Exam</b>
3/10	8	Analysis Project #2 Due (Debussy vs. Stravinsky)
3/13-3/17	9	- <i>NO CLASSES</i> : Spring Break
3/22	10	HW #4 Due: Analysis of Free Atonality
3/27	11	- <i>Withdrawal Deadline</i>
3/29	11	HW #5 Due: Analysis of 12-tone Serialism
4/5	12	Composition Project Draft #1 Due
4/10	13	Analysis Project #3 Due (What Is “Good” Contemporary Classical Music?)
4/14	13	HW #6 Due: Experimental Music (Aleatoricism, Extended Techniques, Timbre, Electronic Music)
<b>4/26</b>	<b>15</b>	<b>Composition Project Final Draft Due</b>
4/28	15	HW #7 Due: Minimalism
5/1	16	- <i>NO CLASSES</i> : Study Day
<b>5/1 (Mon.)</b>	<b>16</b>	<b>Optional REVIEW for Final Exam (11:00 a.m.-12:00 p.m.) – Tentative</b>
<b>5/4 (Thr.)</b>	<b>16</b>	<b>Composition Project Performance (3:00-5:00 p.m. BRH) – Tentative</b>
<b>5/5 (Fri.)</b>	<b>16</b>	<b>Final Exam (8:00-10:00 a.m. – FAC 2006) – Tentative</b>