

MUS227: MUSIC THEORY IV

Spring 2019 — M/W/F 1:00–1:50 pm — Fine Arts Center E205

Instructor: Dr. Kirsten Volness

Email: kvolness@uri.edu

Office hours: by appointment

Office location: Fine Arts Center D206

Phone: 401.874.2431

Course Website: <http://www.kirstenvolness.com/mus227.htm>

COURSE DESCRIPTION / OBJECTIVES

Students will continue their study of Western classical music, specifically the breakdown of tonal harmony in early 20th century repertoire, post-tonal theoretical systems and techniques, and analysis of more recent compositions. Topics covered include modality, “Impressionism”, polytonality, complex rhythmic and formal structures, serialism, set theory, aleatoric and algorithmic composition. We will explore these topics through analysis of repertoire, taking into account the influence of historical context, contemporary cultural events, and technological advances.

REQUIRED COURSE MATERIALS

Kostka, Stefan M., and Dorothy Payne. *Tonal Harmony: With an Introduction to Twentieth-century Music*. 7th ed. Boston, Mass.: McGraw-Hill, 2012.

Kostka, Stefan M., and Dorothy Payne. *Workbook for Tonal Harmony: With an Introduction to Twentieth-century Music*. 7th ed. Boston, Mass.: McGraw-Hill, 2012.

Morgan, Robert P. *Anthology of Twentieth-century Music*. W.W. Norton, 1992.

Straus, Joseph. *Introduction to Post-Tonal Harmony*. S.I.: W W Norton, 2016. (Recommended)

Folder/Binder in which to organize handouts, score excerpts, class notes, manuscript paper, pencils, functional erasers, pens

Additional course materials and resources will be available on the website (URL above)

THIS SYLLABUS IS SUBJECT TO CHANGE AT ANY TIME.

The most current copy will be available on the course website.

POLICIES AND EXPECTATIONS

ATTENDANCE and PARTICIPATION are mandatory. **Each student is allowed TWO unexcused absence per term;** each additional unexcused absences thereafter will result in a **2% reduction in one’s highest attainable final grade**. Absences will be excused in cases of illness (with doctor’s note) or legitimate, documented emergency (family or otherwise). Sleeping in class and/or being noticeably distracted by personal electronics or your computer during class will result in an unexcused absence for the day. Absences related to University-sanctioned events will be treated in accordance with University policy:

<http://web.uri.edu/provost/2014/08/21/2015-university-sanctioned-events>

Your in-class **PARTICIPATION** will be measured with a daily score of 0–2

0 — absent or disengaged (occupied by phone/tablet/CPU, sleeping, etc.)

1 — present, paying attention, participating passively

2 — actively listening, engaged in and contributing to discussion

TIMELY PREPARATION

Students are expected to be prepared to discuss reading and homework in class (complete the assignment before coming to class and be sure to bring materials with you for reference) and to submit assignments in a timely manner. **Late or incomplete assignments will be NOT be accepted (assigned a score of zero)** unless prior arrangements have been made for an extension or aforementioned emergencies occur. **You are responsible** for acquiring and keeping your course materials organized, knowing when assignments are due and what they entail, and when exams are scheduled. If you have questions, contact the instructor immediately.

COMMUNICATION

Listening examples and additional materials may be posted on the course website. You are responsible for checking URI email regularly for any updates, announcements, or other news regarding this course, as it is the primary means of communicating with you outside of class. Students are expected to maintain a level of mutual respect when expressing creative ideas or critical analysis, and to listen to, as well as contribute ideas to, the conversation.

GRADING

- Attendance/In-class Participation: 10%
- Homework assignments: 30%
- Exams (4): 40%
 - Weighted by score:
 - Highest 13%
 - Second-highest 11%
 - Third-highest 9%
 - Lowest 7%
- Composition Projects (2): 20%

Each assignment/exam will be graded on a scale of 100 points. Spelling and grammar count so please proofread any writing and/or make an appointment at The Writing Center for additional help. Each score will then be adjusted according to the percentage that it counts toward the final semester grade (see above). After I have calculated the number of points (adjusted for the above percentages), I will add all of them together to find the final percentage corresponding to your final letter-grade for the course, using the scale: A 93-100, A- 90-92, B+ 87-89, B 83-86, B- 80-82, C+ 77-79, C 73-76, C- 70-72, D+ 65-69, D 60-64, F less than 60 percent. If you have a question about your grade, please contact the instructor immediately, not at the end of the semester.

EXAMS

Exams will consist of short answer questions and score analysis (identifying pitch class sets / patterns / inversions / transpositions / formal structures, etc). There is no final exam for this course.

EXAM 1 — Impressionism: Pandiatonicism, Modality, Planing, Extended Harmonies, Exoticism

EXAM 2 — Modernism: Set Theory, Gesture, Moment + Arch Form, Metric + Rhythmic Complexity, Folk Influence

EXAM 3 — Serialism: Matrix, Total Serialism, Symmetry, Combinatoriality, Invariance

EXAM 4 — Post-Modernism: Aleatory, Process, Minimalism, Maximalism, New Complexity +
New Simplicity, Electronic Music Influence

HOMEWORK

REGULAR HOMEWORK will be assigned in class and/or in writing over email and is **due the following class period** unless otherwise indicated. Please **complete your homework in PENCIL or on music notation software and remove any fringe from notebook pages**. Staple multiple pages together and be sure to include your name. We may review some homework assignments collectively in class and you will be asked to annotate corrections on your colleagues' or your own work, in which case you will need a **PEN** to do so (legible colors only, please).

COMPOSITION PROJECTS — You will be asked to compose two works: (1) a short piece for choir in influenced by the Impressionist style using homophonic, contrapuntal, and mixed textures; and (2) a short atonal piece using set theory or serialism and techniques covered in class. The second of these compositions will be performed in class during the last week of the semester. You are responsible for finding performers and rehearsing with them prior to your scheduled presentation. A more detailed assignment sheet will be provided at a later date.

All projects must be notated clearly and professionally (including articulation, dynamics, techniques, tempi, etc.) in Finale, Sibelius, Noteflight, or MuseScore software. **Students must submit a printed copy of their complete score and email and MP3 of the MIDI at the start of class April 27.** If you would like to submit a draft for review prior to the deadline, please do so by **April 20.**

UNIVERSITY ANTI-BIAS STATEMENT

Each member of the University community has the responsibility to foster an environment of acceptance, mutual respect, and understanding. If you are a target or a witness of a bias incident, you are encouraged to contact the URI Bias Response Team (www.uri.edu/student_life/brt) where you will find people and resources to help.

TITLE IX PROTECTIONS

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories such as race, national origin, etc. If you or someone you know has been harassed or assaulted, you may find the appropriate resources here: <http://web.uri.edu/womenscenter/violence-prevention-and-advocacy-services-vpas/>

SPECIAL NEEDS

Any student with a documented disability is welcome to contact me as early in the semester as possible so that we may discuss reasonable accommodations. As part of this process, please be in touch with Disability Services for Students Office at 330 Memorial Union, 401-874-2098 (<http://www.uri.edu/disability/dss/>) or 239 Shepard Building, Feinstein Providence Campus, 401-277-5221.

PLAGIARISM / CHEATING

Students are expected to be honest in all academic work. A student's name on any written work, quiz or exam shall be regarded as assurance that the work is the result of the student's own independent thought and study. Work should be stated in the student's own words, properly attributed to its source. Students

have an obligation to know how to quote, paraphrase, summarize, cite and reference the work of others with integrity. The following are examples of academic dishonesty:

- Using material, directly or paraphrasing, from published sources (print or electronic) without appropriate citation
- Claiming disproportionate credit for work not done independently
- Unauthorized possession or access to exams
- Unauthorized communication during exams
- Unauthorized use of another's work or preparing work for another student
- Taking an exam for another student
- Altering or attempting to alter grades
- The use of notes or electronic devices to gain an unauthorized advantage during exams
- Fabricating or falsifying facts, data or references
- Facilitating or aiding another's academic dishonesty
- Submitting the same paper for more than one course without prior approval from the instructors.

If you are found to have committed plagiarism or are caught cheating on an assignment or exam, you will immediately receive a score of zero (0) for the assignment/exam. Please cite all of your sources properly with footnotes (or endnotes) and bibliography – Chicago Style preferred, but MLA and ALA citations will also be accepted.

EXTRA CREDIT

3% extra credit—Attend the Contemporary Arts Festival and write a short report (**May 5, 3–9 pm**)

5% extra credit—Complete (with a passing grade) a 500–750 word analysis paper about a short composition from the last 50 years that employs multiple techniques covered in class. **Topics must be approved by the instructor by March 29 and the complete assignment must be submitted no later than the start of class APR 29.**

COURSE SCHEDULE

*All homework is **due the following class meeting** unless otherwise noted. Additional written homework and/or listening exercises will be assigned in class.

JAN 23: INTRODUCTIONS – SYLLABUS

*Read Kostka/Payne chapter 26 Scale Materials and Chord Structures (pg. 452–471)

JAN 25: EARLY 20TH CENTURY TECHNIQUES / IMPRESSIONISM / CHORAL ARRANGING

*Read Kostka/Payne chapter 26 Other Concepts and Rhythm and Meter (pg. 471–493)

JAN 28: EARLY 20TH CENTURY TECHNIQUES / IMPRESSIONISM / CHORAL ARRANGING

JAN 30: EARLY 20TH CENTURY TECHNIQUES / IMPRESSIONISM / CHORAL ARRANGING

FEB 1: EARLY 20TH CENTURY TECHNIQUES / IMPRESSIONISM / CHORAL ARRANGING

FEB 4: EARLY 20TH CENTURY TECHNIQUES / IMPRESSIONISM / CHORAL ARRANGING

FEB 6: EARLY 20TH CENTURY TECHNIQUES / IMPRESSIONISM / CHORAL ARRANGING

FEB 8: EARLY 20TH CENTURY TECHNIQUES / IMPRESSIONISM / CHORAL ARRANGING

FEB 11: REVIEW

FEB 13: EXAM 1

FEB 15: CHORAL PIECES DUE / INTRODUCTION TO SET THEORY

FEB 18: EARLY 20TH CENTURY TECHNIQUES / ATONALITY

FEB 20: EARLY 20TH CENTURY TECHNIQUES / ATONALITY

FEB 22: EARLY 20TH CENTURY TECHNIQUES / ATONALITY

FEB 25: EARLY 20TH CENTURY TECHNIQUES / ATONALITY

FEB 27: EARLY 20TH CENTURY TECHNIQUES / ATONALITY

MAR 1: EARLY 20TH CENTURY TECHNIQUES / ATONALITY

MAR 4: REVIEW

MAR 6: EXAM 2

MAR 8: SERIALISM / TWELVE-TONE TECHNIQUES

MAR 11–17: NO CLASS — SPRING BREAK

MAR 18: SERIALISM / TWELVE-TONE TECHNIQUES

MAR 20: SERIALISM / TWELVE-TONE TECHNIQUES

MAR 22: SERIALISM / TWELVE-TONE TECHNIQUES

MAR 25: SERIALISM / TWELVE-TONE TECHNIQUES

MAR 27: REVIEW

MAR 29: EXAM 3

APR 1: MINIMALISM

APR 3: MINIMALISM

APR 5: MINIMALISM

APR 8: MAXIMALISM

APR 10: NEW COMPLEXITY

APR 12: NEW SIMPLICITY

APR 15: HYBRID STYLES

APR 17: ELECTRONIC INFLUENCE

APR 19: REVIEW

APR 22: EXAM 4

APR 24: COMPOSITION DUE / PERFORMANCES

APR 26: PERFORMANCES

APR 29: EXTRA CREDIT PAPER DUE — PERFORMANCES + EVALUATIONS

COURSE COMPETENCIES (NASM)

BA 2.1 — The ability to hear, identify, and work conceptually with the elements of music such as rhythm, melody, harmony, structure, timbre, texture.

BA 2.2 — An understanding of and the ability to read and realize musical notation.

BA 2.5 — The ability to develop and defend musical judgments.

BA 2.6 — An understanding of compositional processes, aesthetic properties of style, and the ways these shape and are shaped by artistic and cultural forces.

BA 3.3 — Knowledge and/or skills in one or more areas of music beyond basic musicianship appropriate to the individual's needs and interests, and consistent with the purposes of the specific liberal arts degree program being followed.

BM 1.e — Keyboard competency.

BM 2.a — An understanding of the common elements and organizational patterns of music and their interaction, the ability to employ this understanding in aural, verbal, and visual analyses, and the ability to take aural dictation.

BM 2.b — Sufficient understanding of and capability with musical forms, processes, and structures to use this knowledge and skill in compositional, performance, analytical, scholarly, and pedagogical applications according to the requisites of their specializations.

BM 3 — A rudimentary capacity to create original or derivative music. These may include but are not limited to the creation of original compositions or improvisations, variations or improvisations on existing materials, experimentation with various sound sources, the imitation of musical styles, and manipulating the common elements in non-traditional ways. Students gain a basic understanding of how to work freely and cogently with musical materials in various composition-based activities, particularly those most associated with the major field.

BMC b — Fluency in the use of tools needed by composers. This includes keyboard skills, spoken and written language, conducting and rehearsal skills, analytical techniques, and applicable technologies.

BME b.(4) — Analysis/History/Literature. The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of music with respect to styles, literature, multiple cultural sources, and historical development, both in general and as related to their area(s) of specialization.