NEW SYLLABUS

MUSI 2410 — Music Theory IV

Pre-requisites: MUSI 2310 (Music Theory III), MUSI 1420 (Music Skills II) or departmental approval

Credits: 2  Class hours: 2

Time:  MW 9:00 - 9:50  Place: Goodwin Hall 229


Course Description: (New catalog description)

A systematic study of music composition procedures, form, and style from the late 19th Century through the music of the 20th Century.

Materials Covered:

Review & application of all common practice chords & part writing
Review of basic Musical Forms and Analysis – Analysis of non-standard forms
Chromatic extensions of tonality which include: Modal Borrowing, Secondary Dominants, Augmented sixth & other chromatic predominant harmonies and Modulation.
Phrase Structure and Construction of simple musical forms
20th Century Compositional Techniques, including, but not limited to, 12-tone, free atonality, cell set theory and pan-diatonicism.

Course Goals

1. Increased knowledge of the harmonic system used by composers of the late 19th and 20th centuries
2. Increased ability to analyze musical form
3. Increased ability to use the keyboard as an aid in analysis
4. Increased speed and accuracy in the recognition of musical clichés
5. Ability to create simple arrangements and transitions
6. Basic understanding of 20th Century compositional methods
7. Recognition of various contemporary styles

Grading

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<th>Grade</th>
<th>Percentage</th>
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<tr>
<td>A</td>
<td>93-100</td>
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<td>B</td>
<td>86-92</td>
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<td>C</td>
<td>79-85</td>
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<td>D</td>
<td>72-78</td>
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<td>0-71</td>
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Students may withdraw with a W until mid-semester.
There will be no unannounced quizzes.

The paper is a pure analysis paper, not history. The specific piece analyzed must employ methods discussed during the semester, and will be selected from a list provided by the instructor. Depending on the piece selected papers should range in length from 5 to 10 pages (double spaced, with examples). It is the responsibility of the student to comply with all university standards and regulations, including those concerning plagiarism. **An electronic copy for submission to on-line source checking services must accompany the final paper (.txt format).** The paper must be turned in before 5:00 on the due date to receive full credit. Extensions must be obtained in advance, or there will be a penalty of 10% per day off the grade for the paper. To arrange to turn in the paper late due to an excused absence, the student must contact the instructor within one week following the due date. The paper must be turned in no later than two weeks after contacting the instructor.

There is no attendance requirement, but roll will be taken. All tests, including the final exam will be comprehensive for all previous theory study.

The student is responsible for all material covered and announcements made in classes from which they are absent even in the case of excused absences. It is the responsibility of the student to inform the instructor of any excused absence for scheduled events that might interfere with tests or other class assignments prior to the date of the event. Make up tests and exams will be scheduled at the convenience of both the student and the instructor. It is the responsibility of the student to contact the instructor regarding make-up tests and exams within one week of his/her absence. The make-up test or exam should be completed within two weeks of contacting the instructor.

“Homework” will be assigned to guide study. Any homework turned in will be corrected and returned.

The final exam will be given during the official exam time.

All university policies will be followed in this course. That includes accommodations for students covered by the Americans with Disabilities Act and for excused absences. In both cases the primary requirement is for the student to take the lead in informing the instructor. For instance, large ensemble performances and tours are routinely treated as excused absences for students who have provided written notice **BEFORE** the date of the event. Simply not showing up for a test on the assumption that the instructor will know about the event constitutes an un-excused absence, and make up tests will not be available.

All students in this class are expected to follow the Student Academic Honesty Code found in Section 5 of *The Tiger Cub Student Handbook.*

Because this course deals with the building of professional skills, a passing grade (72 or higher) on the final exam is required to pass the course.
Schedule

Week 1: Review of chromatic Harmony
Week 2: Introduction of direct (chromatic) modulation
Week 3: Composition Project – Sonata Exposition (theme given)
Week 4: Continue composition project, Introduction of polytonality. Test 1
Week 5: Introduction and analysis of Polytonality and pan-diatonicism
Week 6: Introduction of 12-tone: Reading (On reserve at Brown Library) Excerpt from: 
Harmonielehre, spring 1910–July 1911 (Vienna, 1911, 3/1922; Eng. trans., abridged, 1948, complete, 1978)
Week 7: Construction of Matrices, analysis of 12-tone. Test 2
Week 8: Introduction of Set theory (Homeworks)
Week 9: Analysis: Cell Set.
Week 10: Hindemith and Chord Chemistry Reading (On reserve at Brown Library) Excerpt from: 
Unterweisung im Tonsatz, i: Theoretischer Teil (Mainz, 1937, 2/1940; Eng. trans., 1942, as The Craft of Musical 
Composition, i: Theory, 2/1948).
Week 11: Test 3. Jazz Harmony I – Dominance of the Bass
Week 12: Jazz Harmony II – Quality vs. Function
Week 13: Analysis, 1940’s and 1950’s art music
Week 14: Analysis, all styles. Paper due.
Week 15: Drill and review for final.
Final Exam: See date in AU Final Exam Schedule