

MUS 124: Music Theory 4
Course Syllabus
Spring, 2012

Section 1 Course Meeting Time and Room: Mondays, Wednesdays, Fridays,
9:20-10:20 AM, PH 53

Section 2 Course Meeting Time and Room: Mondays, Wednesdays, Fridays,
10:30-11:30 AM, HSC 292

Professor:

Dr. Daniel Perttu

Assistant Professor of Music Theory and Composition

Music Theory Program Coordinator

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Course Description: Music Theory 4 is the fourth of four semesters of the music theory sequence. Topics to be covered will include: new approaches to tonal or centric writing, analysis of non-serial atonal music, analysis of twelve-tone music, neoclassicism, post-1945 serialism, expansion of approaches to rhythm, aleatoric music, sound mass, post-modernism and the use of quotation, minimalism, and present directions in compositional practice. Students will continue to use appropriate technologies for the study of music theory. Also included is an introductory study of the musics of India and Indonesia, particularly as they relate to exoticism in 20th-century European compositions. The prerequisite for this course is a grade of C- or higher in MUS 123: Theory 3, and students must also register for the co-requisite lab, MUS 124L. A letter grade of at least C- must be attained in MUS 124 in order for the course to count toward the music major.

Course outcomes:

By the end of MUS 124, students will be able to:

- Identify, analyze, synthesize, and create
 - new approaches to tonal or centric writing
 - non-serial atonal music
 - twelve-tone music
 - 20th-century rhythmic techniques
 - 20th-century timbral techniques
- Identify, analyze, synthesize, and evaluate aesthetic movements in 20th- and 21st-century music, such as
 - expressionism
 - serialism
 - neoclassicism
 - integral serialism
 - exoticism
 - aleatoricism
 - post-modernism

- minimalism
- current trends (such as neo-romanticism)
- Create an original composition using some of these styles

Assignments: In general, assignments consist of textbook readings, practice problems, analysis of music literature, composition exercises, and reviews of recitals. It is absolutely essential for students to complete all assignments on time, as skills in music theory and ear-training are acquired most effectively through well-paced, repetitive practice.

Assessment: The final grade in MUS 124 and its Aural Skills Lab is combined, where 60 percent of the grade is based on work in Written Theory and 40 percent is based on work in Aural Skills. The following is the breakdown of the Written Theory portion, while the breakdown of the Aural Skills portion can be found in the Aural Skills Lab Syllabus.

Written Theory Grading:

1. Homework: some problems, but mainly short analytical papers (35 percent)
2. Composition project (10 percent)
3. Take-Home Final Exam (15 percent)

Homework mistakes will be marked, but it will be your responsibility to determine why something was marked as incorrect. If you have trouble doing so, please consult with me during office hours. If you are unhappy with a grade on any of the homework assignments, you may correct the assignment, turn it in by a time prescribed by me, and thereby make back *at most* half of the points missed.

Grading Scale:

93-100	A	73-76	C
90-92	A-	70-72	C-
87-89	B+	67-69	D+
83-86	B	63-66	D
80-82	B-	60-62	D-
77-79	C+	Below 60	F

Students must attain a grade of C- or higher in order for this course to count toward the music major.

Note on due dates and late work: All written assignments are due at the beginning of the class period unless I say otherwise. Late homework assignments are not accepted, unless the student has missed class due to an *excused* absence. In addition, homework assignments will not be accepted after class. Likewise, a missed test will count as a zero percent, unless the student has missed due to an *excused* absence. This course follows the policy regarding exams and excused absences that is outlined in the Westminster College Undergraduate Catalogue.

Discussing or Contesting Grades: Please be aware that this course covers a great deal of information in a very short amount of time. To maximize the instructional time available, I will not discuss issues pertaining to grades on your assignments or exams in class. Please visit me in office hours, or make an appointment outside of class time, to speak with me one-on-one about any questions or concerns that you may have.

Textbooks:

Miguel A. Roig-Francolí: *Understanding Post-Tonal Music*

Miguel A. Roig-Francolí: *Anthology of Post-Tonal Music*

Attendance Policy: The attendance policy in this course follows the College policy, which is outlined in the Westminster College Undergraduate Catalogue. Students are expected to attend all classes. Research has shown that performing well in a course is associated with high attendance. Students should be aware that “showing up” is highly valued not only in this course and College, but in the workforce and society in general.

I will not accept any assignments from students who have missed class due to an unexcused absence. In addition, I will not re-teach—either in class or during office hours—material missed due to an unexcused absence.

I may excuse absences for the following reasons: course-related field trips; illness that is documented by a doctor’s note (not including the “self-reported sick in room” notice from the Student Health Center); death or serious illness in the immediate family as is verified by someone other than the student; appearance in court; co-curricular and extracurricular activities recognized and/or sponsored by the College; or another extraordinary reason as deemed appropriate by me. Students must make arrangements with me regarding the completion of missed work from excused absences.

No food or drink is permitted in keyboard labs.

E-mail and Computer Use: I will be e-mailing students in the course critical information and will also be posting important files to network accounts. Students are required to use the Westminster.edu e-mail account and network accounts, or must have their e-mails forwarded from Westminster.edu to another account. In addition, students are required to check e-mail with reasonable frequency, preferably every day, as important course updates may occur via e-mail rather than in class, in an effort to preserve valuable class time. If e-mail accounts are too full or over quota, I will NOT resend e-mails; students are required to monitor the quotas on their accounts.

In addition, this course will use the Learning Management System on my.westminster. I will provide you with important directions and details on how to use this software.

Academic Honesty: While students are encouraged to study and work in groups on homework assignments, copying work for the sake of turning in assignments on time is a breach of the College’s policy on academic integrity. In addition, the standards in this course conform to the College’s policy, which states: “Academic dishonesty is a profound violation of the expected code of behavior. It can take several forms including, but not limited to, plagiarism, cheating, misrepresentation of facts or experimental results,

unauthorized use of or intentional intrusion into another's computer files and/or programs, intentional damage to a computer system, and unauthorized use of library materials and privileges. Academic dishonesty in any of these forms will not be tolerated. Students who engage in academic dishonesty face penalties such as failure in the course involved or expulsion from the College. All instances of academic dishonesty will be reported to the Dean of the College.”

Student Support Services and Special Accommodations: Students who have special needs that may affect their academic or personal life should seek resources on campus to assist them, such as Disability Support, the Learning Center, Diversity Services, and Library Instruction. In this course, accommodations consistent with college policy will be made for students who are utilizing appropriate support services. After consulting with the appropriate support service, students are encouraged to speak with me in a confidential appointment about necessary accommodations.

Note on Cellphone Use: Cellphones must be silenced during class.

SCHEDULE OF CLASS MEETINGS, TOPICS, AND ASSIGNMENTS (subject to change):

Required textbook readings listed below

Weekly graded assignments listed below

<u>Week 1:</u> Introduction and Ch. 1	
Jan. 18: Introduce syllabus; discussion of introduction and Ch. 1	
Jan. 20: pp. 1-13	
<u>Week 2:</u> Ch. 1 and Ch. 2	
Jan. 23: pp. 13-24	
Jan. 25: pp. 24-32	
Jan. 27: pp. 37-47	
<u>Week 3:</u> Chs. 2 and 3	
Jan. 30: pp. 47-58	HW 1: pp. 33-5: I, nos. 1-4; II, no. 2, a-g, but skip b; see special directions on my.westminster
Feb. 1: pp. 58-65	
Feb. 3: pp. 69-76	
<u>Week 4:</u> Chs. 2 and 3	
Feb. 6: pp. 76-82	HW 2: pp. 65-7: I, 2, 4, 6; II, 2 (a-p); see special directions on my.westminster
Feb. 8: pp. 82-89	
Feb. 10: pp. 89-96	
<u>Week 5:</u> Ch. 3 and Ch. 4	
Feb. 13: pp. 96-100	HW 3a: p. 101: 1, 4a-e, 5a-e, 7a-f
Feb. 15: continue set theory	
Feb. 17: pp. 105-111	HW 3b: pp. 101-2: 7g-j, 8a-c, 9a-c, 10a-c, 11a-c, 12a-e; 12f-j; 15a-c
<u>Week 6:</u> Ch. 4	
Feb. 20: pp. 111-120	HW 3c: pp. 103: 17, nos. 1-2; 18, no. 1, 19(1a), 20(1), 21(1a-e)
Feb. 22: pp. 120-126 (pay special attention to p. 125)	
Feb. 24: continue chapter 4 discussion	
<u>Week 7:</u> Chs. 5 and 6	
Feb. 27: pp. 129-135	HW 4: p. 127, 2b
Feb. 29: pp. 135-143	
Mar. 2: pp. 145-151	

March 3 through March 11: Spring Break; No Classes	
<u>Week 8:</u> Ch. 6 and Ch. 7	
Mar. 12: pp. 152-157	
Mar. 14: pp. 159-169	HW 5: p. 143, I, 1a-h, but skip c and e
Mar. 16: Continue Ch. 7 material	
<u>Week 9:</u> Ch. 7 and Ch. 8	
Mar. 19: pp. 169-173	
Mar. 21: pp. 173-179	HW 6: On My Westminster
Mar. 23: pp. 182-187	
<u>Week 10:</u> Ch. 8	
Mar. 26: pp. 187-195	HW 7a: pp. 179-180: 1a-b, 3 (may use computer for #3), 4, 5
Mar. 28: pp. 195-205	
Mar. 30: pp. 205-213	HW 7b: pp. 180-181: 1a-d (may use a computer for b)
<u>Week 11:</u> Ch. 9 and Ch. 10	
Apr. 2: pp. 220-233, p. 237 (box)	
Apr. 4: pp. 245-259	HW 8a: pp. 214-215: 1, 7a-b
Apr. 6: No Class; Easter Break	
<u>Week 12:</u> Ch. 10 and Ch. 11	
Apr. 9: No Class; Easter Break	
Apr. 10: pp. 259-271	
Apr. 11: pp. 280-297	HW 8b: pp. 215-217: II, 1 (all segments)
Apr. 13: pp. 321-329	
<u>Week 13:</u> Ch. 13	
Apr. 16: pp. 334-337	HW 9: pp. 278-279: II, 1b; 2
Apr. 18: pp. 300-309	HW 10: p. 298: 1 (analyze <i>Aria</i>); p. 299, no. 4
Apr. 20: No Class; PMEA	
<u>Week 14:</u> Ch. 12	
Apr. 23: pp. 309-318	
Apr. 25: No Class; Undergraduate Research & Creative Activity Symposium	
Apr. 27: pp. 340-342	COMPOSITION PROJECTS DUE

Week 15: Ch. 14	
Apr. 30: pp. 353-357	
May 2: Current trends in 21 st century music	HW 11: pp. 338-339, no. 3
May 4: Perttu composition	
Week 16:	
Section 1: May 7 at 3:00-5:30 PM Section 2: May 10 at 3:00-5:30 PM Performance and Presentations of Composition Projects	TAKE-HOME FINAL EXAM DUE