CASPER COLLEGE COURSE SYLLABUS
MUSC 2040-01 Written Theory IV

Semester/Year: Spring 2019

Lecture Hours: 3.0  Lab Hours:  Credit Hours: 3.0

Class Time: 1:00 – 1:50 p.m.  Days: M/W/F  Room: MU 104

Instructor’s Name: Nathan Baker

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Course Description: A continuation of MUSC 2030. Covers linear chromaticism and basic neo-Riemannian theory; Impressionistic scales and modes; atonality, basic set theory, and basic serial techniques; and other rhythmic, formal, and melodic processes of 20th-century music. This course is designed to be taken with MUSC 2045. Required for all music majors.

Statement of Prerequisites: MUSC 2030

Goal: To learn about the dissolution of tonal forces caused by extreme chromaticism of the late 19th and early 20th centuries and explore how composers in the 20th century dealt with the loss of a common compositional language.

Outcomes: This course satisfies the following general education outcome(s):

Course Objectives: Upon successful completion of this course, students will be able to:
   1. Identify and describe musical processes featuring linear chromaticism;
   2. Use proper voice-leading to write short passages of four-part music featuring linear chromaticism;
   3. Identify pitch collections and the tonal center (or lack thereof) used in a passage of music;
   4. Identify and write the diatonic modes;
   5. Identify and write pentatonic scales;
   6. Identify and write whole-tone scales;
   7. Identify and write octatonic scales;
   8. Compose a piece of music based on scales;
   9. Perform meaningful segmentation on an excerpt of music;
  10. Use pitch-class notation;
  11. Identify the set class (in prime form) of a set of notes;
  12. Calculate the interval class vector of a set of notes;
  13. Perform transposition operations on a set of notes using pitch-class notation;
  14. Perform inversion operations on a set of notes using pitch-class notation;
  15. Compose a piece of music based on atonal set classes;
  16. Identify and label P, R, I, and RI forms of a serial group of notes;
  17. Construct a twelve-tone matrix;
18. Identify and label row forms in a twelve-tone composition;
19. Compose a piece of music using serialism;
20. Discuss rhythm, meter, and formal processes used in a twentieth-century composition;
21. Compose a personal, meaningful piece of music in a unique, contemporary style.

**Methodology:** Mastery of the above objectives will be developed through a combination of textbook reading; in-class lectures, demonstrations, and discussions that encourage critical and creative thinking; opportunities to practice the material; and constant individual feedback. Your feedback is valuable as I take course evaluations into account when determining course methodology.

- **Textbook Reading:** Students will be introduced to a given week’s topic of learning by reading a portion of the textbook (usually a chapter) most weekends.
- **In-Class Lectures, Demonstrations, and Discussions:** Much of what I do in class will be offering explanations of and alternative perspectives on the introductory material presented in the text; presenting newer developments in and approaches to music theory not contained in your textbook; and particularly asking you questions to stimulate discussions that will challenge and expand your understanding both of how music usually works and other ways that it might work. I expect you to be an active participant in the learning process, and especially to ask questions anytime you feel that you don’t understand what is going on.
- **Opportunities to Practice the Material:** Some exercises and drills will be worked through together in class, additional exercises and projects will be assigned as homework (to be handed in at the beginning of the class period they are due), and you will have the opportunity to master fundamental skills using Moodle. These homework exercises are entirely for your benefit—just as you wouldn’t expect to get much better at playing your instrument or singing if you didn’t practice it daily, failure to practice “doing theory” will inhibit your mastery of it.
- **Constant Individual Feedback:** It is absolutely essential that you and I both remain current on the state of your educational development. To this end, you will do your homework as often as is currently possible (and late is better than never).

**Evaluation Criteria:** As musicians, we are acquainted with a very practical level of evaluation: at any given concert, a musician can give a great performance, a decent performance, a bad performance, or (in rare and unfortunate cases of extreme individual unpreparedness) no performance at all; as musicians, we all strive for every performance to be perfect. You should bring this same attitude to this class—strive for perfect mastery of each outcome. To help you demonstrate said mastery, basic mastery of the outcomes will be evaluated via mastery quizzes on Moodle. You may take each quiz as many times as you wish (and can even come to my office to discuss or practice for a quiz). To pass off satisfactory mastery of an outcome, a perfect score on one quiz pertaining to that objective is required (so by the end of the semester you will have ideally passed all of the different mastery quizzes—so study hard and try not to fall too far behind!).

You will have an opportunity to demonstrate your complete mastery of the objectives through in-class improvisation, short analysis papers, and assigned composition projects. You are welcome to stop by my office to practice improvisation or bring drafts of papers or compositions and receive feedback to help you develop an end product that meets our standards. While I do not mind you working together on your practice/reinforcement homework assignments, it is expected that the analysis papers and compositions will represent your own work and not a group effort.
Each extended feedback opportunity (homework and capstone projects) will be scored as follows: 4, complete level of mastery; 3, satisfactory level of mastery; 2, rudimentary level of mastery; 1, lack of mastery.

The final exam will be comprehensive and give you an opportunity to demonstrate your ability to apply the skills you have learned in actual musical contexts; no evaluation of an objective will take place after the final exam.

Your final grade will be calculated as follows:

- A: Complete mastery of all course objectives.
- B: Complete mastery of at least fifteen course objectives and satisfactory mastery of the rest.
- C: Satisfactory mastery of all course objectives.
- D: Satisfactory mastery of at least fifteen course objectives and rudimentary mastery of the rest.
- F: Failure to satisfactorily master at least fifteen course objectives.

Casper College may collect samples of student work demonstrating achievement of the above general education outcome(s). Any personally identifying information will be removed from student work.

**Required Text, Readings, and Materials:** Music Theory Remixed by Kevin Holm-Hudson (Oxford, ISBN: 978-0-19-933056-0). You will, of course, also need a pencil and blank staff paper (free staff paper can be printed from the website www.blanksheetmusic.net).

**Class Policies:** I run my classroom via two general rules:

1. Be Respectful: Treat your professor and colleagues with courtesy and respect, and don’t do anything that disrupts the learning environment.
2. Be Responsible: Attend class (after all, you’re still paying for me to teach you whether or not you show up), pay attention, ask questions and come to my office when you don’t quite understand something, and always do your very best work on your assignments. As new adults experiencing the “real world” for the first time, I recognize that you may encounter unexpected difficulties that interfere with the educational process; at my discretion, I will often be flexible in arranging appropriate accommodations with you (such as excusing an absence or accepting a late assignment) IF and ONLY IF you are responsible enough to promptly communicate me should something come up.

**Automatic Withdrawal Statement:** Students who have not attended and/or participated in a class they are enrolled in during the first week of the semester will be automatically dropped from that class at the beginning of the second week. If you have questions about this matter please contact your instructor.

**Last Date to Change to Audit Status or to Withdraw with a W Grade:** April 18

**Student Rights and Responsibilities:** Please refer to the Casper College Student Conduct and Judicial Code for information concerning your rights and responsibilities as a Casper College Student.

**Chain of Command:** If you have any problems with this class, you should first contact the instructor to attempt to solve the problem. If you are not satisfied with the solution offered by the instructor, you should then take the matter through the appropriate chain of command starting with the Department Head/Program Director, the Dean, and lastly the Vice President for Academic Affairs.

**Academic Code Violations:** (Cheating and Plagiarism) Casper College demands academic honesty. Academic code violations focus on academic dishonesty, which includes but is not limited to, cheating, plagiarism, buying, selling, or stealing exams; substituting for another person, collusion when collaboration is not approved; knowingly furnishing false
information; and copyright violations. Violations of the college's academic code can result in a range of negative consequences from failing a graded assignment to expulsion from the college. See the Student Code of Conduct for more information on this topic.

Official Means of Communication: Casper College faculty and staff will employ the student's assigned Casper College email account as a primary method of communication. Students are responsible to check their account regularly. This is also where you will find course evaluation links during course evaluation periods.

ADA Accommodations Policy: If you need academic accommodations because of a disability, please inform me as soon as possible. See me privately after class, or during my office hours. To request academic accommodations, students must first consult with the college’s Disability Services Counselor located in the Gateway Building, Room 344, (307) 268-2557, bheuer@caspercollege.edu. The Disability Services Counselor is responsible for reviewing documentation provided by students requesting accommodations, determining eligibility for accommodations, and helping students request and use appropriate accommodations.

Harassment and discrimination: Casper College seeks to provide an environment that is free of bias, discrimination and harassment. If you have been the victim of sexual harassment/gender or sex discrimination/sexual misconduct/assault, we encourage you to report this. If you report this to an employee, she or he must notify our college's Title IX Coordinator, Linda Toohey, Associate Vice President for Student Services, 125 College Drive, GW 412, Casper, WY 82601; (307) 268-2667; linda.toohey@caspercollege.edu about the basic facts of the incident. Employee concerns should be directed to the Human Resources Director. For more information about your options, please go to: caspercollege.edu/nondiscrimination

Calendar or schedule indicating course content: The following is an anticipated schedule of weekly readings (remember, read the chapters BEFORE the start of the week!); the actual rate of progression may very likely vary as we deem necessary.
Week:

1. 1/23–25: Linear Chromaticism and the Tonal Crisis (Ch. 26, pp. 712–720)
2. 1/28–2/1: An Introduction to Neo-Riemannian Theory (Ch. 26, pp. 721–737)
3. 2/4–8: Neo-Riemannian Theory, cont.
   (no class Monday 2/4 or Wednesday 2/6)
4. 2/11–15: Ch. 28: Contemporary Techniques I
5. 2/18–22: Ch. 28, cont.
   (no class Monday 2/18)
6. 2/25–3/1: Ch. 28, cont.
7. 3/4–8: Serialism and Twelve-Tone Music (Ch. 29, pp. 782–790, 804–805)
9. 3/14–22: Spring Break
10. 3/25–29: Free Atonality and Set Theory (Ch. 29, pp. 791–803, 805–813)
11. 4/1–5: Atonality, cont.
12. 4/8–12: Atonality, cont.
    (no class Friday 4/12)
13. 4/15–19: Ch. 30: Contemporary Techniques III
    (no class Friday 4/19)
14. 4/22–26: Ch. 30, cont.
15. 4/29–5/3: Ch. 30, cont.
16. 5/6–10: Catch Up, Review, and Parting Thoughts
17. Wednesday 5/15 8:00 a.m.: Comprehensive Final Exam