

Coastal Carolina Community College

MUS 222C-01 (Music Theory IV: Class)

Course Syllabus

I. Instructor Information

Dr. Lindsey Jacob

Office Location: A. D. Guy Business Technology Building (BT) 233

Office hours: MTWTHF 8:00–9:00AM; M 1:00–2:00PM; TTH 12:30–2:00PM; F 12:00–2:00PM. For the most accurate and updated schedule, reference Blackboard or office door schedule.

Office Phone: 910-938-6315

Email: JacobL@CoastalCarolina.edu

Dr. Barry Morse

Anticipated start date: April 9, 2018

Email: MorseB@CoastalCarolina.edu

II. Course Description

Class/Lab/Credit: 3/2/4

This course is a continuation of studies begun in MUS 221. Emphasis is placed on continued study of common practice era compositional techniques and forms, 20th century practices, ear-training, and sight-singing. Upon completion, students should be able to demonstrate proficiency in the recognition and application of the above. *This course has been approved for transfer under the CAA and ICAA as a premajor and/or elective course requirement.*

III. Prerequisite(s): MUS 221

Corequisite(s): MUS 222L

IV. Course Objectives

Upon completion of this course, the student will be able to:

- Recognize and label modulations, including common chord and enharmonic modulations.
- Analyze implied harmonies from a soprano-bass framework and complete two inner parts following proper voice-leading procedures.
- Analyze and notate chords with enharmonicism and advanced chromaticism.
- Identify and notate modes and other non-tonal scales.
- Analyze musical excerpts written in the late nineteenth to twentieth centuries using Roman numerals, lead sheet symbols, and set theory.
- Demonstrate and analyze twelve-tone serial procedures.
- Summarize basic elements of modernism and postmodernism, including indeterminacy, minimalism, electronic and computer music, etc.
- Create an original work demonstrating concepts of part writing, voice leading, diatonic and advanced chromatic harmony, modulation, form, and proper notation practices within the Western art music tradition.
- Apply analytical techniques and critical thinking in a paper covering a musical composition written in the twentieth century.

V. Required Materials

- *Tonal Harmony with an Introduction to Twentieth-Century Music*, 7th edition by Kostka, Payne, and Almén, McGraw-Hill, 2013.
- Workbook and Two-CD set for use with *Tonal Harmony*
- Manuscript paper and a pencil

VI. Attendance Policy

Coastal Carolina Community College is committed to the principle that class attendance is an essential part of its educational program. Class lectures, demonstrations, discussions, and other in-class experiences are regarded as vital ingredients of the educational process that cannot be easily compensated for through out-of-class make-up work. The attendance policy at CCCC is designed to balance the educational benefits of regular class attendance with the demands of everyday life. In order to be officially enrolled, a student must attend the course no later than the census date. To allow for absences related to religious observances, illness, emergencies, and other circumstances, students may miss up to 12.5% of class hours (6 classes) before being mandatorily disenrolled by instructors.

NOTE: Student absences from class will be counted beginning with the first class meeting after the student has registered for the class. Laboratory hours and class hours are not interchangeable in the application of the attendance guidelines. For students taking courses that are corequisites, an attendance violation in one of the courses will result in the student being disenrolled from both courses.

If a student is dropped after the official withdrawal date, the student will earn a "W" or an "F" based on the student's performance at the time of disenrollment. Reinstatement will only be provided in the event of extenuating circumstances.

VII. Methods of Evaluation and Grading Criteria

Final grades will be determined by the following categories:

Micro-Assessments (quizzes, homework, and office visit): 20%

2 Exams (15% each): 30%

Composition Project: 15%

Analytical Paper: 15%

Comprehensive Final Exam: 20%

Micro-Assessments

- Quizzes will be given in class to assess student comprehension of the material.
- Homework assignments are due at the beginning of class time. If the student knows they will be absent from class on a due date, the assignment must be submitted to the instructor early to receive credit. Scanned and emailed assignments will be accepted if the student is unable to attend class on the due date of an assignment as long as it is received by class time.
- The instructor will not accept late homework assignments and will not provide make up quizzes.
- To account for unexpected circumstances and absences, the lowest three micro-assessments will be dropped.

Office Visit

Students will be required to schedule and meet with the instructor at least once during the semester, which must occur before spring break (3/29/18). The visit must be a minimum of 10 minutes to meet the requirement and will count as a micro-assessment grade. It is the student's responsibility to schedule a time with the instructor at a reasonable time before the stated deadline.

Exams

No make-up exams will be given unless the student notifies the instructor prior to the exam and receives written approval from the instructor.

Composition Project

Students will demonstrate mastery of concepts in music theory, particularly focusing on part writing, voice leading, diatonic and advance chromatic harmony, modulation, form, and proper notation practices consistent with the late nineteenth century Western art music tradition, by composing an original work for SATB a cappella choir or an instrument or voice with piano accompaniment. Members of the class will read projects during class time.

Analytical Paper

Students will select, analyze, and summarize a musical work composed in the twentieth century that illustrates one of the following topics:

- Expanded textural, timbral, or tuning resources
- Indeterminacy
- Minimalism
- Musique concrète
- Electronic music (generated synthetically by means of an electronic oscillator)
- Live performer with fixed format sounds (tape, CD, etc.) or real-time interaction with a computer.

Comprehensive Final Exam

The final exam will be Friday, May 4 from 10:00 to 11:50AM. The final exam covers content from chapters 22 through 27 in the textbook. The final exam may not be taken any time other than the assigned final exam time unless the student notifies the instructor prior to the exam and receives written approval from the instructor.

Grading System:

	Numerical Grade	Grade Points Per Semester Hours
A (Excellent)	93 – 100	4.00
A-	90 – 92	3.67
B+	87 – 89	3.33
B (Good)	83 – 86	3.00
B-	80 – 82	2.67
C+	77 – 79	.33
C (Average)	73 – 76	2.00
C-	70 – 72	1.67
D+	67 – 69	1.33
D (Below Average)	63 – 66	1.00
D-	60 – 62	0.67
F (Unsatisfactory)	Below 60	0

Note: Grades are rounded to the nearest whole number. Many universities do not transfer credits with grades C- or lower.

VIII. Division Chair and Department Head Information

Department Head

Dr. Ayumi Nakamae, Department Head for Fine Arts

Office Location: A. D. Guy Business Technology Building (BT) 230

Office Phone: 910-938-6227

Email: NakamaeA@CoastalCarolina.edu

Division Chair

Dr. Anthony James, Division Chair of Humanities and Fine Arts

Office Location: Classroom Building B, room 113

Office Phone: 910-938-6808

Email: JamesA@CoastalCarolina.edu

IX. Classroom Policies

- Students are expected to be respectful to the instructor and other students.
 - Disruptive and disrespectful behavior will not be tolerated. If a student continues to participate in disruptive behavior, a "Pre-Disciplinary Warning Form" will be utilized and disciplinary action may be taken according to the policy provided in the college catalog.

- Academic dishonesty will not be tolerated. Work submitted as one's own should not be done in collaboration with any other person, nor should it use material borrowed from any other source.
- Students may use electronic devices for classroom activities only.
- Students should bring all required materials to every class meeting unless otherwise instructed.
- All assignments and exams must be completed with a pencil. Graded work submitted in pen will receive no credit.
- Students are expected to check their CCCC email and Blackboard account regularly.
- Food and drinks other than water will not be allowed in the classroom.
- Students should be punctual for all class meetings and be prepared by completing all assigned readings and homework.

X. Security

CCCC SECURITY PHONE NUMBER: 910-938-6290

The safety of all students, faculty, and staff is important to CCCC. In order to maintain a safe classroom environment, any threatening behavior from students, whether verbal or physical, whether issued in jest or not, will be taken seriously and will be reported to security immediately. Class will be stopped to call security and a report will be filed with the college. Class will also be stopped immediately and CCCC security called for any incident or accident that is a disruption to class. During class time the door will remain shut and locked.

XI. Academic Performance

Any decisions regarding dropping, reinstating, failing the course, disruptions to learning, academic dishonesty, etc. will be based on the academic performance of the student in this class. All students should be aware of any financial obligations to the government and/or other sources regarding monetary rules related to the above issues.

XII. Schedule

Class	Date	Topics and Important Due Dates	Reading
1	1/5	Review	
2	1/8	Review	
3	1/10	Augmented sixth chords	
4	1/12	Augmented sixth chords	
	1/15	No Class: Martin Luther King Jr. Holiday	
5	1/17	Enharmonic spellings and reinterpretation	Chapter 23
6	1/19	Enharmonic modulations using the major-minor seventh sonority	
7	1/22	Enharmonic modulations using the diminished seventh chord	
8	1/24	Other examples of enharmonicism	
9	1/26	Analysis	
10	1/29	Introduction to expanded harmonic vocabulary	Chapter 24
11	1/31	Dominant with a subs. 6th and dominant with a raised 5th	
12	2/2	Ninth, eleventh, and thirteenth chords	
13	2/5	Common-tone diminished seventh chord	
14	2/7	Analysis	
15	2/9	Introduction to late nineteenth-century tonal harmony	Chapter 25
16	2/12	Mediant relationships	
17	2/14	Mediant relationships and mediant chains	
18	2/16	Counterpoint and voice leading	
19	2/19	Sequences and analysis	

20	2/21	Review for Exam 1	
21	2/23	Exam 1 (Chapters 22–25)	
22	2/26	Review Exam 1 results and review composition project requirements	
23	2/28	Impressionism and modes	Chapter 26
24	3/2	Pentatonic scales	
25	3/5	Composition Project Draft 1 Due	
26	3/7	Synthetic scales and analysis	
27	3/9	Chord structures: extended tertian harmony and polyharmony	
28	3/12	Composition Project Draft 2 Due	
29	3/14	Quartal and quintal harmonies and other concepts	
30	3/16	Rhythm and meter	
31	3/19	Composition Final Draft Due ; Introduction to post-tonal theory	
32	3/21	PC set theory	Chapter 27 excerpt (pp. 494–505)
33	3/23	PC set theory	
34	3/26	PC set theory; composition project readings	
35	3/28	Exam 2 (Chapters 26 and 27: PC set theory only)	
	3/30	No Class: Good Friday Holiday	
	4/2–4/6	No Class: Spring Break	
36	4/9	Review Exam 2 results and new directions	Chapter 28
37	4/11	Analytical paper topic research	
38	4/13	Analytical paper topic research	
39	4/16	Analytical Paper Topic Proposal Due	
40	4/18	Introduction to twelve-tone serialism	Chapter 27 excerpt (pp. 505–521)
41	4/20	Twelve-tone serialism	
42	4/23	Analytical Paper Rough Draft Due	
43	4/25	Twelve-tone serialism	
44	4/27	Introduction to integral serialism	
45	4/30	Analytical Paper Final Draft Due	
46	5/2	Review for final	
47	F, 5/4 10AM	Comprehensive Final Exam (Chapters 22–27)	

This syllabus is subject to change. Students will be informed of any changes to the syllabus in class and on Blackboard. An updated syllabus and will be available on Blackboard.