
Music Theory IV

MUTH 220

[Semester] [Year]
[Class Days] [Begin – End] [Bldg] [Rm#]

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Office Hours: By Appointment or [Time-Days]

Course Description

MUTH 220 - Theory IV

3 Credit Hours: Materials of music from the dissolution of functional harmony to contemporary compositional techniques. Exercises in analysis, composition, and improvisation of music.

Prerequisite(s): Grade of C or higher in MUTH 210.

Overview

This course is a continuation in the music theory sequence with further study of basic elements of western art music (here from the late 19th and 20th centuries). The first few weeks will focus on late nineteenth century music. The remaining weeks will be dedicated to surveying compositional styles and methods of the twentieth century, up until about the 1970s. We will analyze and compose music representing styles from this period.

Texts

- Roig-Francoli, Miguel A. *Harmony in Context*. Boston: McGraw-Hill, 2003.
- Roig-Francoli, Miguel A. *Workbook for Harmony in Context*. Boston: McGraw-Hill, 2003.
- Roig-Francoli, Miguel A. *Understanding Post-Tonal Music*. Boston: McGraw-Hill, 2007.
- Burkhart, Charles. *Anthology for Musical Analysis*. 6th ed., 2004.

Grade Distribution

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|----------------------------------|-----|
| Assignments/Daily Grades/Quizzes | 40% |
| Midterm Exam (Take-Home) | 20% |
| Final Exam (Take-Home) | 20% |
| Attendance & Participation | 20% |

Important Dates

m/dd Last day to drop without W
m/dd [Holiday – No Class]
m/dd Midterm Exam
m/dd [Break – No Class]
m/dd Last Day to drop with W
m/dd Classes End
m/dd Final Exam [Time]

Grading Scale

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|----------|---------|
| 94-100 | A |
| 91-93 | A- |
| 88-90 | B+ |
| 84-87 | B |
| 81-83 | B- |
| 76-80 | C+ |
| 71-75 | C |
| | (no C-) |
| 68-70 | D+ |
| 64-67 | D |
| 61-63 | D- |
| 60-below | F |

Notes on Grading

- Assignments/Daily Grades/Quizzes will be given on a regular basis and may not be announced.
- NO LATE WORK will be accepted. If you miss a homework pickup, you miss the points. If you are absent without an approved excuse, you miss potential quiz points. However, if you are sick, have someone put your assignment in my box the day of class it is due.
- It is the responsibility of the student to obtain any handouts or assignments whenever he/she misses a class. (email me or a fellow student).
- Both the Midterm and Final Exams are Take-Home. As a result, they are due at the beginning of class on the date shown on the syllabus. A student who fails to complete either the Midterm or Final Exam automatically fails the course.
- Attendance/Participation category: students are evaluated on their willingness and ability to regularly participate in class discussion and activities. Students are allowed 3 unexcused absences, and beginning with the 4th, the student will lose 5% from their final grade for each day missed. Also, if a student is found to be disruptive in class, they may lose their attendance for that day.
- Any student who feels s/he may need an accommodation based on the impact of a disability should contact me privately to discuss your specific needs.
- PERHAPS MOST IMPORTANT: see me if you are falling behind and need help! I am always willing and available.

Weekly Projects

In addition to regularly assigned homework, every week you will be given a small project that must be completed by the date it is due the following week. These projects pertain to the current material and will range in size and complexity. For instance, I may ask you to analyze a musical work, write an essay about a listening selection, or even compose music. At the beginning of the class the day the project is due, you will be asked to answer several questions pertaining to your work. If you have any questions about an assignment, please do not hesitate to ask for help. Also, I highly recommend forming study groups with your peers to work collaboratively on these weekly projects!

Extra Credit

There will be opportunities to earn extra credit throughout the semester. These may range from bonus questions on a quiz or exam to writing about specific musical selections.

Plagiarism

Analytical papers must cite sources used. If a student uses concepts from sources without proper citation they will fail the project (the university also penalizes students for plagiarism).

Tentative Course Schedule

Week 1

Use this column to keep track of your Assignments

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|-----------|---|--|
| Wed. m/dd | Classes Begin - Syllabus and Introduction | |
| Fri. m/dd | Harmony in Context, Chapter 31 - The limits of Functional Tonality | |

Week 2 Twentieth-Century Compositional Styles

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|-----------|---|---------------------------|
| Mon. m/dd | Understanding Post Tonal Music, Introduction - The Century of Plurality: Tonal, Post-Tonal, Atonal, and other Styles | Assign: Weekly Project #1 |
| Wed. m/dd | | |
| Fri. m/dd | | |

Week 3 Pitch Centricity & Composition with Motivic Cells

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|-----------|--|-------------------------------------|
| Mon. m/dd | Chapter 1 - Diatonic Collections - Pentatonic Collections - Debussy, "La cathédrale engloutie," <i>Preludes</i> , Book I - Stravinsky, Introduction to Part I, <i>The Rite of Spring</i> | Weekly Project #1 Due Assign: #2 |
| Wed. m/dd | | |
| Fri. m/dd | | |

Week 4 Pitch Centricity and Symmetry

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|-----------|--|-------------------------------------|
| Mon. m/dd | Chapter 2 - Interval Cycles and Equal Divisions of the Octave - Dimensions of Symmetry - Bartók, "Song of the Harvest," <i>Fourty-four Violin Duets</i> - Bartók, "Whole-Tone Scale," <i>Mikrokosmos</i> , vol.5 | Weekly Project #2 Due Assign: #3 |
| Wed. m/dd | | |
| Fri. m/dd | | |

Week 5 Introduction to Pitch-Class Set Theory

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|-----------|---|-------------------------------------|
| Mon. m/dd | Chapter 3 - Preliminary Concepts - PC Sets: Orderings and Basic Principles - PC Sets: Further Properties and Relationships | Weekly Project #3 Due Assign: #4 |
| Wed. m/dd | | |
| Fri. m/dd | | |

Week 6 Analyzing Atonal Music

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|-----------|---|-------------------------------------|
| Mon. m/dd | Chapter 4 - Webern, Five Movements for String Quartet, op.5, III - Schoenberg, "Angst und Hoffen," no.7 from <i>Book of the Hanging Gardens</i> , Op.15 | Weekly Project #4 Due Assign: #5 |
| Wed. m/dd | | |
| Fri. m/dd | | |

Week 7 Drawing on (and Reinterpreting) the Past ...

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|-----------|---|---|
| Mon. m/dd | Chapter 5 <ul style="list-style-type: none">- Stravinsky, <i>Angus Dei</i>, from Mass | Weekly Project #5 Due Assign Midterm Exam |
| Wed. m/dd | <ul style="list-style-type: none">- Hindemith's Theoretical and Compositional Premises- Hindemith, Interlude in G, from <i>Ludus tonalis</i> | |
| Fri. m/dd | | |

Week 8 ...And Inventing the Future

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|-----------|--|----------------------------|
| Mon. m/dd | Chapter 6 <ul style="list-style-type: none">- Ives, "The Cage" | |
| Wed. m/dd | <ul style="list-style-type: none">- Crawford, <i>Diaphonic Suite</i> no.4, III | |
| Fri. m/dd | Midterm Exam is Due | Midterm Exam is Due |

Week 9 Twelve-Tone Music

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|-----------|--|---------------------------|
| Mon. m/dd | Chapter 7 <ul style="list-style-type: none">- Basic Principles of the Row | Assign: Weekly Project #6 |
| Wed. m/dd | <ul style="list-style-type: none">- Building a Twelve-Tone Matrix- Dallapiccola, "Contrapunctus secundus," no.5 | |
| Fri. m/dd | & "Quartina," no.11 from <i>Quaderno musicale di Annalibera</i> | |

Week 10 Twelve-Tone Music (continued)

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|-----------|---|--------------------------------------|
| Mon. m/dd | Chapter 8 <ul style="list-style-type: none">- Invariance | Weekly Analysis #6 Due Assign: #7 |
| Wed. m/dd | <ul style="list-style-type: none">- Webern and Row Symmetry- Webern, Piano Variations, op.27, II | |
| Fri. m/dd | <ul style="list-style-type: none">- Hexachordal Combinatoriality- Schoenberg, <i>Klavierstück</i>," op.33a | |

Week 11 Serialism: Developments after 1945

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| Mon. m/dd | Chapter 9 <ul style="list-style-type: none">- Stravinsky and Serialism | Weekly Project #7 Due Assign: #8 |
| Wed. m/dd | Stravinsky, "Lacrimosa," from <i>Requiem Canticles</i> Boulez, <i>Structures Ia</i> | |
| Fri. m/dd | <ul style="list-style-type: none">- Milton Babbitt's Serial Methods- Babbitt, <i>Composition for Twelve Instruments</i> | |

Week 12 Expanding the Limits of Musical Temporality

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|-----------|---|-------------------------------------|
| Mon. m/dd | Chapter 10 <ul style="list-style-type: none">- Rhythmic and Metric Irregularities in Post-Tonal Music | Weekly Project #8 Due Assign: #9 |
| Wed. m/dd | <ul style="list-style-type: none">- Messaien, Introduction, from <i>Turangalila Symphony</i>- Musical Characters in Carter's String Quartet no.2,I | |
| Fri. m/dd | <ul style="list-style-type: none">- Stockhausen, <i>Stimmung</i> | |

Week 13 Aleatory Music, Sound Mass, and Beyond

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|-----------|--|--------------------------------------|
| Mon. m/dd | Chapter 11 <ul style="list-style-type: none">- Cage, <i>Winter Music</i> | Weekly Project #9 Due Assign: #10 |
| Wed. m/dd | <ul style="list-style-type: none">- Lutoslawski, <i>Jeux vénitiens</i>, I- Ligeti, <i>Ramifications I</i>, mm. 1-44 | |
| Fri. m/dd | | |

Week 14 Simplifying Means

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|-----------|--|---|
| Mon. m/dd | Chapter 13 <ul style="list-style-type: none">- Minimalism | Weekly Project #10 Due Assign: Final Exam |
| Wed. m/dd | <ul style="list-style-type: none">- Phase Shifting- Reich, <i>Violin Phase</i> | |
| Fri. m/dd | <ul style="list-style-type: none">- Andriessen, <i>De Staat</i>, mm. 1-161- Pärt, <i>Cantus</i> | |

Week 15 Into the Twenty-First Century

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|-----------|--|--|
| Mon. m/dd | <ul style="list-style-type: none">- Return of the Motive- Thomas, <i>Spring Song</i> | |
| Wed. m/dd | <ul style="list-style-type: none">- Adés, <i>Asyla</i>, II- Saariaho, <i>Ariel's Hail</i> | |
| Fri. m/dd | | |

Final Exam

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|------|--|--------------------------|
| m/dd | Final Exam is Due [Location and Time] | Final Exam is Due |
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Disclaimer

If you need course adaptations or accommodations because of a documented disability or if you have emergency information to share, please contact the Office of Disability Services at 191 Hoskins Library at 974-6087. This will ensure that you are properly registered for services.