

Music Theory 225B

Spring 2014

Syllabus

Course: Music 225B (Sophomore Level Music Theory) Instructor: Dr. Coan

Office: DH 0199 Phone: (618) 650-2012 Hours: M T W 11:00-11:50; Th 11:00-12:50 & by appt.

Email: dcoan@siue.edu

Course time: M T W R F 9:00-9:50 am Course room: DH 0158

Description: Music 225b comprises the study of music theory starting with the review of advanced tonal harmony from the previous semester (MUS 225a) and continuing through post-tonal composition and analysis of music from the 20th and 21st centuries.

Purpose: The purpose of this class is to improve your musical ear through singing and listening and simultaneously help you use your improved musical ear to increase your musical understanding and musicianship through the study of music theory. Music Theory is not about Classical Music. It's about music.

Musicianship: The ability to independently synthesize and articulate musical understanding and experience for composing, performing, and evaluating music.¹

Musical Understanding: The process of bringing all one's musical experience to bear on the solution to musical problems. The primary source of musical experience is purposeful musical listening.²

Music Theory: Music Theory is the study of the dynamic relationship between music as it is heard by the listener, performed (heard) by the performer, and composed (heard) by the composer. Ear training is not a separate subject from music theory because all music theory is ear training.³

Study of Notation: The study of notation is not music theory, but does give musicians a common vocabulary and symbol system for discussion and for passing on musical information when performance isn't possible. Students with advanced music reading skills can "hear" constructed performances of scores in their heads and that is an essential goal of improving notation (and ear training) skills, including (but not limited to) 4-part writing and chordal/melodic analysis of musical scores.

Additional Electronic Course Materials: Special course materials will be available to you on the web-based Blackboard Course Management System. The URL is: <http://bb.siue.edu>. You will need your e-id and password to access the materials.

Some of the materials that may be available for you online are:

PowerPoint slide sets on concepts we discuss in class

Practice quizzes you can take and retake for practice

A class message board to post questions

A way to send messages to me or students in the class

A chat section for online study sessions

Links to useful music theory sites for extra help

Required Texts: The following textbooks are rented at Lovejoy Book Rental

¹ Coan, Darryl A. (2001, October). *A Mind Full of Musicianship*. Paper presented at the MayDay Group for Music Education Colloquium X, Saint Louis.

² Coan, Darryl A. (2002). Musical Understanding in Critical Music Education. In B. Hanley & T. Goolsby (Eds.), *Musical Understanding: Perspectives in Theory and Practice* (pp. 91-101). Canada: Canadian Music Educators Association.

³ Coan, Darryl A. (2004, July). *How Curiosity Kills the Catatonic: Sound Problems for Musical Minds*. Paper presented at the International Society for Music Education World Conference, Santa Cruz de Tenerife, Spain.

Anthology for The Elements of Music by Ralph Turek (book rental)

Electronic and other Texts: Bach Chorales by David Maslanka may be available on the Blackboard 225b site. You are required to print selected pages and bring the hard copy to class on dates the instructor will announce in advance. I will have numerous other handouts and exercises for distribution in the classroom and via Blackboard.

Other Required Materials:

A Binder or Folder that contains the following:

1. Staff paper notebook (need to bring this to class MW and alternating Fridays)
2. Notebook for daily notes (need to bring this to class MW and alternating Fridays)
3. List (in above notebook or another notebook) for vocabulary

Ear Training: All music theory is essentially ear training and an essential part of ear training is singing/sight singing. You will receive a Pass/Fail grade for the singing. You must receive a Pass grade for the singing to pass the course regardless of your course grade and vice-versa. The minimum passing level for the singing tests is 90%. Singing tests have both a Skill and a Knowledge component. The score is based on the components as a whole. Just doing well on one or the other will not suffice.

The ear training aspect of the course is more accurately called Ear Education and is integral to real musicianship. The things you learn in the “written” aspect of the course are meant to inform your musical ear as well as your intellect. Music Theory IS Ear Education.

The ear training proper comprises purposeful and extensive listening (including aural analysis of Form, Melody, Harmony, Texture, Rhythm, and Orchestration) and purposeful and extensive singing, (including solfege, sight-singing, part singing, transposing lines as you sing them, modulation, rudimentary chordal improvisation using Roman Numerals and Pop Symbols, aural transcription, singing atonal music based on intervallic construction, and extensive experience with traditional scales, modes, synthetic scales and arpeggios).

Singing	Listening
Solfege, sight-singing, part singing, transposing lines while singing (including reading of various clefs), modulation, rudimentary 4-pt chordal improvisation and voicing using Roman Numerals and Pop Symbols, singing atonal music including music based on intervallic construction, extensive experience with scales, modes, synthetic scales, arpeggios, singing from multiple and simultaneous symbol systems	Extensive aural experience and analysis of 20 th century music, including Scalar/Pitch Basis, Form, Melody, Harmony, Texture, Rhythm, Orchestration, Character, Performance Practice, also aural transcription (some refer to this as dictation) and arranging.

The ear training you will receive in this class is the culmination of years of classroom research and is supported by published research in music teaching and neurosciences as well as other pertinent research. Remember that time spent working on your ear outside of class is the primary key to success. Music 225b, while necessary and integral, is only one component of the musicianship training in your degree program. The work you do in your Applied Lessons and Performance courses should draw on your theory experience and vice-versa. They are all part of the same curriculum. [See definitions on page 1 of this syllabus.]

Attendance policy: Attendance is mandatory. Two “free” days are allowed during the semester for any reason. Free days may not be taken on a quiz, test, or project presentation day. Any student absent 8 days or more without extenuating circumstances or otherwise cleared with the instructor may be involuntarily dropped from the course. Every unexcused absence (not counting the free days) will cause a deduction of 4 points from the Daily Grade.

Quiz/Test policy: Quizzes are scheduled and are given at the beginning of class. Late arrivals and those with unexcused absence on test day will not be allowed to make up the quizzes or tests. Late arrivals will not get extra time for a quiz or test unless the instructor determines there are extenuating circumstances. The two free days may not be taken on a quiz, test, or project presentation day.

Class announcements: Class announcements are made at the start of the hour. If you arrive late, find out from a fellow classmate what you missed.

Computer Lab requirement: You will need to begin learning Finale, a music notational software program for composition assignments. In order to do so, go to the Music Computer Lab (DH 0194). Manuals are online and available through the <Help> menu in Finale. You will also be required to spend time online doing certain drills and exercises online as well as using a new software program in the lab for Form Diagramming called Inform.

Grades: Your course grade is derived by the following formula: a) Quiz/Test Grade average 35%, b) Homework Grade average 35%, and c) your Daily Grade average 30%.

The daily grade is a partially subjective grade based on your participation and performance in the course as assessed by the instructor (attendance and completing homework are major factors in participation and performance as is classroom participation). Everyone starts with a 100% on the daily grade. You can keep it at or near 100 by being a good student.

Absences: You are allowed two free absences in the class that will not count against you. Anyone with perfect attendance will receive bonus points for not taking the free days. Any unexcused absence (not counting the two free days) will subtract 4 pts. from your daily grade.

Zeroes: Any more than one zero in the gradebook will result in 2 pts. subtracted from your daily grade. So if you have only one zero your daily grade will not change. Every zero more than that means losing 2 pts. per zero from your Daily Grade (not to mention what a zero does to your homework or quiz/test grade).

Check-marked Assignments: Occasionally I give assignments a checkmark for completion rather than a grade in the gradebook. Assignments that receive a checkmark for completion rather than a grade will result in 2 pts. added to your daily grade, which means each checkmark would cancel out the daily grade effect of a zero. This means that you can reverse negative points on your daily grade simply by making sure you do all your homework. [Caution! This policy does not mean that the zero is cancelled. It only means it would no longer impact your Daily Grade. It would still be counted against you in your homework or quiz/test grades.]

Subjective Portion of Daily Grade: I reserve the right to subjectively alter your Daily Grade at the end of the semester, or from time to time during the semester if I see fit. However, any subjective changes I make will be to your benefit. As one hypothetical example, I might give you extra points on the daily grade for an excellent attitude and participation in class.

Composition/Arranging Assignments: There will be a composition and/or arranging component to every unit on the course outline. Each will involve an assignment in composition and/or arranging. The grading system for these will be as follows: 20% Scoring (quality of notation, layout, neatness, or other qualities); 20% Accuracy of parts, keys, etc. (and in the case of arrangements, the accuracy of the aural/score transcription); 40% Application of the technique/system emphasized in the assignment; and, 20% Musicality/Originality.

The assignments will receive a numerical score from 0 to 5:

5=Excellent;

4=Good, no changes or redo required but note where points were gained or lost;

3=Redo recommended but not required. Redoing an assignment can result in a higher grade;

2 or 1=Redo is required and not optional and is due by the second class after the paper is returned to the student. The redone assignment will be re-graded and those that originally received a 1 will be docked one letter grade off the final (redone) score. Assignments receive a zero if they are not handed in on time or if they are incomplete (e.g., only half-done, lacking required measures, etc.). Papers receiving a zero cannot be redone for a grade but the student may wish to do the assignment for feedback. Some assignments are required to be done by computer notation (i.e., Finale or Sibelius) and others are required to be handwritten. Handwritten scores must be extremely neat, legible and having correct alignment between voices/staves or they will receive no higher than a 3.

Homework Policy: Homework is due at the beginning of class on the day it's due. On occasion I may accept late papers at my discretion. Other than that, late homework is not acceptable or accepted.

Homework Returns: In most cases, I will return homework within 48-72 hours of the due date. If you hand in an assignment late, this policy will not apply and it could be some time before you get it back as new assignments will be the top priority of the grader. The best way to avoid this is not to have late assignments. In most cases, I will return tests within one to two weeks from the day they are taken. If you are not in class on the day I hand an assignment back, you must see me in my office to get your paper. I will generally not continue to carry the papers to the classroom.

Students with Disabilities: Students needing special academic accommodations and who have documented disabilities with an ID CARD from Disability Support Services should make an appointment to discuss these accommodations by the end of the first week. Students with disabilities are encouraged to visit the SIUE Disability Support Services office located in Rendleman Hall, room 1218.

Plagiarism: (From SIUE Policies and Procedures, available online at <http://www.siue.edu>)

The University recognizes plagiarism as a serious academic offense. Plagiarism, the act of representing the work of another as one's own, may take two forms. It may consist of copying, paraphrasing or otherwise using the written or oral work of another without acknowledging the source, or it may consist of presenting oral or written course work prepared by another as one's own.

Normally a student who plagiarizes shall receive a grade of F in the course in which the act occurs. The offense shall also be reported to the Provost. In addition, any graduate student who has been found to have committed an act of plagiarism may be dropped from his or her graduate degree program by his or her department. A student who is reported a second time shall be suspended from the University for a period of not less than one term. Should a student who has been suspended for plagiarism be readmitted and be again found guilty of the offense, he/she shall be permanently expelled from the University.

This policy statement shall appear in the University catalogs and course announcements, shall be called to the attention of advisers, shall be explained during the program of new student orientation, and shall be published in the Alester at least once during the beginning of each fall term.

The Provost and Vice Chancellor for Academic Affairs is charged with administrative responsibility for handling complaints, allegations, or grievances against students concerning plagiarism, according to the [Student Academic Code \(Policy 3C2\)](#).

**Semester Outline
Spring 2014**

NOTE: This schedule/outline is subject to change as the instructor sees fit. You are responsible for noting changes if and when they are announced.

Unit I: Exploring Expanded Ideas of Tonicity/Pitch Centricity

Impressionism

- Revisiting Pre-Classical scalar bases
- Modality Church modes
- Pentatonic modes
- Modal cadences
- Planing/parallelism as modal writing technique
- Intro to polychords
- “New” scalar bases
- Whole tone scale
- Synthetic scales
- Blues Scale
- Bartok’s Polymodal Chromaticism

Quiz

Transitioning from the past

- Pitch/Chord emphasis for tonicity
- Polytonality/Polymodality
- Pandiatonicism
- Freely tonal music

Rhythmic and Metric explorations

- Polymeter
- Polyrhythm
- Alternating/Mixed meter

Quiz

Inventiveness in texture and form

- Stratification
- Polychordal texture
- Classical-like Form without traditional harmonic function
- Additive Formal Process

UNIT I Review and Intensive Application

MIDTERM EXAM- (test will take two class days)

Unit II: Exploring Non-tonicity

- The concept of atonality
- All 12 chromatic pitches as equals
- The tone row
- Intervallic relationships
- Enter the matrix
- Prime Form
- Permutations
- Serialism
 - Rhythmic
 - Melodic

Quiz

Cell/Set Theory—A means of analysis Various Sets/Types

Cells
Operations
Additional Permutations

UNIT II Review and Intensive Application

UNIT II TEST

Unit III: Expanding the Musical Palette

Theory and Experimental Music

Avant Garde
Electronic
Aleatoric
Indeterminate
Microtonal

Theory and Postmodern Tonal Music

Minimalism
Eclecticism
Jazz influence
Folk influence
World music influence
Other influences
Film Music

UNIT III TEST

Intensive Application and Review Units I-III for Final Exam

FINAL EXAM—Wednesday, May 7: 8:00-9:40am: DH 0158