

MUSIC 306: THEORY IV
Spring Semester, 2008

MTWRF 11:00 a.m.
112 Hassell Hall

INSTRUCTOR: Dr. Courtenay Harter
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OFFICE HOURS: TR 8:00 a.m., and by appointment

COURSE DESCRIPTION

This course, the fourth in a comprehensive musicianship sequence, is based on skill acquisition and style study. The contents of the course will be divided into two parts:

1. A survey of twentieth-century compositions and techniques
2. An in-depth study of form and analysis

Prerequisite: Music 206.

OBJECTIVES

- Develop strategies and vocabulary for the analysis of twentieth-century compositions
- Become familiar with selected compositions from the Baroque, Classical, Romantic, and Modern periods
- Develop the ability to discuss music in both verbal and written forms

REQUIRED MATERIALS

You own the following:

Miguel A. Roig-Francolí, *Harmony in Context*
Benjamin/Horvit/Nelson, *Music for Sight Singing*, 4th edition

Needed for the first half of the semester:

Miguel A. Roig-Francolí, *Understanding Post-Tonal Music*. McGraw-Hill, 2007.
Miguel A. Roig-Francolí, *Anthology of Post-Tonal Music*. McGraw-Hill, 2007.
Deborah Stein, *Engaging Music: Essays in Musical Analysis*. Oxford University Press, 2005.
Eric Taylor, *An Introduction to Score Playing*. Oxford University Press (out-of-print copy – in my faculty folder)

Needed for the second half of the semester:

W.A. Mozart, *Piano Concerto in C major, K. 503*, edited by Joseph Kerman. W.W. Norton and Co., 1970.
William Caplin, *Classical Form*. Oxford University Press, 1998.

Music manuscript paper with margins (8.5" x 11", 10 or 12 staves) (www.musictheory.net)
Pencil(s) and eraser(s); straight edge

ADDITIONAL MATERIALS/ RESOURCES

Assignments and other handouts will be distributed throughout the semester.

Correspondence regarding this course will be addressed to your Rhodes E-mail account only. Please make arrangements to read this e-mail on a consistent basis.

Recordings and scores will be placed on reserve in the Media Center of the Barret Library. You will need to make copies of some scores for your own analytic studies. No dubbing, duplication, or copying of any recorded material is allowed from the Music Library Collection. Some recordings are available through the Naxos Music Library (rhodes.NaxosMusicLibrary.com). This service is available from off and on campus locations, however, Rhodes has a limited number of subscriptions.

MUSIC 306: GRADING CRITERIA

All assignments are due at the beginning of class.

Late assignments, incomplete assignments, and illegible assignments will not be accepted.

Twentieth-Century Compositions and Techniques

- 30% Presentations
You will present an analysis of various compositions using all available methodologies discussed in class. These presentations will not be a "play-by-play" account of the piece but should focus around a central issue or two. You will have a full ten minutes to present your analysis. Your colleagues will have five minutes to respond to your analysis (see Participation and Preparation below). Refer to "Analytic Writing About Music" for ideas on how to organize your thoughts.
- 20% Participation and Preparation
Participation includes class discussion, responses to presentations, drills, pop quizzes, and attendance. Preparation includes active involvement in class discussions on new topics, readings, prepared skills work, score study, and listening.
See the attached course schedule for daily assignments.
Students who are absent over five times will receive no credit for participation. Tardiness = 1/3 absence.
- 20% Written Assignments
Due dates for each assignment are listed on the course schedule (see attached). These assignments must be done in pencil.
- 10% Skills Appointments
You will schedule a time to play through the appropriate assignments on the schedule. These should take place on the day listed on the course schedule, outside of class time (before or after convocation might be good – set a time with me that you can be consistent with throughout the semester!).
- 20% Exam
The exam will be cumulative for the material and techniques discussed in the first half of the semester.

The final grade will be an equal weighting of the two portions of the semester's contents.

Course Grading Scale: A = 93-100; B = 83-87; C = 73-77; D = 64-67

ENROLLMENT IN THIS CLASS ACKNOWLEDGES THE REQUIREMENTS STATED IN THE SYLLABUS.

THE HONOR CODE APPLIES TO ALL ELEMENTS OF THE COURSE.

THE SIGNED HONOR PLEDGE SHOULD BE INCLUDED ON ALL WORK SUBMITTED.

MUSIC 306: GRADING CRITERIA

All assignments are due at the beginning of class.

Late assignments, incomplete assignments, and illegible assignments will not be accepted.

Form and Analysis

30% Presentations

You will present an analysis of various compositions using all available methodologies discussed in class. These presentations will not be a "play-by-play" account of the piece but should focus around a central issue or two. You will have a full ten minutes to present your findings. Your colleagues will have five minutes to respond to your analysis (see Participation and Preparation below). Refer to "Analytic Writing About Music" for ideas on how to organize your thoughts.

15% Participation and Preparation

Participation includes class discussion, responses to presentations, drills, pop quizzes, and attendance. Preparation includes active involvement in class discussions on new topics, readings, prepared skills work, score study, and listenings.

See the attached course schedule for daily assignments.

Students who are absent over five times will receive no credit for participation. Tardiness = 1/3 absence.

15% Written Assignments

Due dates for each assignment will be listed on the course schedule. These assignments must be done in pencil.

10% Skills Appointments

You need to schedule a time to play through the appropriate assignments on the schedule. These may take place any time during the week listed on the course schedule.

30% Large Analysis

You will complete an analysis of a concerto or song cycle.

For a concerto, your paper should concentrate on the analytical issues in a single movement, but it should also take note of at least one (or perhaps two) of the other movements of the chosen concerto (or similar composition), even if somewhat less exhaustively.

For a song cycle, your paper should concentrate on the analytical issues of three to five individual songs, but it should also take note of the overall text for the cycle as well as at least two or three of the other songs in the cycle (or another song cycle), even if somewhat less exhaustively.

Final papers should be 10 pages (2200-2400 words) in length, plus additional analytical-musical examples (sketches, diagrams, etc.) where necessary or illuminative.

This project will be broken down as follows:

draft of paper	5%	Friday, April 13th and Wednesday, April 25th
presentation	10%	Tuesday, May 2nd, 8:30 a.m.
final paper	15%	Saturday, May 5th, 12 noon

The final grade will be an equal weighting of the two portions of the semester's contents.

Course Grading Scale: A = 93-100; B = 83-87; C = 73-77; D = 64-67

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