

Music Theory 4
MUSC 2302
Dr. Geyer

Spring 2018
11:15–12:05 MWF
Humanities 234

CONTACT INFORMATION

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Office Hours: Monday, 12:10–2:10
Tuesday–Friday, 2:30–4:30
By appointment

Course Description: Continuation of MUSC 2301. Forms and analytic techniques of Romantic and Impressionist music. Introduction to styles, forms, and analytic techniques of twentieth-century music including serial, jazz, and electronic. Students complete assignments by using traditional methods and by using the tools of music technology. MUSC 2402 must be taken concurrently.

Learning Outcomes: The student must demonstrate:

1. an understanding of and the ability to analyze and compose examples of eighteenth-century counterpoint, including inventions and fugues.
2. an understanding of and the ability to analyze sonata allegro forms.
3. a theoretical understanding of and the ability to analyze examples of extended tonality, atonality, and serialism.
4. a theoretical understanding of and the ability to analyze music from the Romantic period and the twentieth century employing acquired theoretical knowledge.

Dr. Geyer's Particular Course Description. Our course will have three units:

1. Wrap-up of European common practice music
2. Post-tonal music theory
3. Jazz theory

Required Materials:

- *Anthology of Scores Volume II for History of Music in Western Culture*, 4th Edition. Mark Evan Bonds. (**Note:** Dr. Breckling uses it for the Music History sequence. It's worth buying now!)
- Medium-sized 3-ring binder; staff paper and lined paper; mechanical pencils and erasers
- A listening subscription service *or* a budget for buying digital music (\$20–30)

Preferred Materials: We'll be using technology interactively in class. If you don't have a smartphone, please let me know!

Work and Assessment

Please read this carefully: this is all very different from last semester!

Each unit will involve three stages, each with a different type of assessment. The first stage, occupying 8-9 class meetings, will involve low-stakes assignments, which we will work on together in class. Any part of an assignment remaining at the end of that day's class will be due at the beginning of the following class meeting; this is a strict deadline.

The second stage will be a medium-stakes Portfolio, due about a week after the last low-stakes assessment. The Portfolio will include corrected and revised versions of every assignment from the unit as well as a summary of the subject matter and a self-assessment of your learning. Your portfolio must be complete; I will simply hand the portfolio back to you if any assignment from the unit is missing. The portfolio will lose 10% of its total value for each day it is late.

The third stage of each unit will involve a high-stakes assessment due about a week after the Portfolio—a model composition, essay, road map, or exam. We will discuss how to assess the unit as a group, though I reserve the right to make the final decision.

Grading

Your semester grade will be determined on a point system (not a percentage). Each day of punctual attendance will be worth one point; there are 43 class meetings scheduled. Each low-stakes assignment will be worth one point. We will plan on about seven assignments per unit for a total of 21 points, although this number may change, and larger assignments may be worth double.

The same low-stakes assignments will be re-graded for two points each when submitted in the Portfolios. The content summary and self-assessment will each be worth 2 points, making each Portfolio worth 18 points (assuming seven low-stakes assignments), totaling 54 semester points.

Each high-stakes assessment will be worth 30 points, totaling 90 semester points.

Assessment	Value Per Assessment	Value Per Unit	Value Per Semester
Attendance	1		43
Low-Stakes Assignments	1	~7	~21
Portfolio			
Assignment Revisions	2	~14	~42
Content Summary	2	2	6
Self-Assessment	2	2	6
High Stakes	30	30	90
Total		~55	~208

Low-stakes assignments will usually be graded as “complete” (✓) or incomplete (0). Since you are required to fully correct and revise these assignments for submission with your Portfolio, I will guide you by circling incorrect answers.

For low-stakes assignments as revised for the Portfolio, and when we require more specific grades, we will use the following rubric, which measures your command over the assignment and your demonstrated commitment to the work:

- 100%: complete command and commitment
- 90%: “almost there” except for a minor problem
- 80%: Satisfactory
- 67%: Struggling
- 0%: Incomplete or unsatisfactory

Your grade will be calculated as a percentage of total points earned out of the total points available, and converted into a letter grade according to the following scale:

90–100%: A 80–89%: B 70–79%: C 60–69%: D 59% and under: F

Note: the Music Education major requires a minimum of a C in all Music Theory classes.

Peer Learning

I encourage you work with peers on low-stakes assignments, with four conditions:

1. Work with no more than two other people on any assignment
2. Each student completes their own work; teamwork is for consultation or checking completed answers, not for copying answers
3. Write all group member names on your paper.
4. Most importantly: *make group work a learning experience, not a short-cut*. Remember: if you provide anyone with an answer, you're robbing them of the opportunity to learn on their own!

You may not consult your peers on high-stakes assessments. If you do not understand something, I encourage you to contact me via email or come to my office hour.

Attendance

I will take attendance at the beginning of each class meeting. If you are in the room, you will count as present. I will not differentiate between excused and unexcused, or late and absent. Each day's attendance is worth one point out of roughly 208 total points, which equates to less than half of a percentage point (about 0.48% of your final grade). If you are usually present and punctual, a few absences will have very little effect on your grade; if you are frequently late or absent, it will be detrimental. (Incidentally, the role of low-stakes assignments follows the same thinking: if you're consistent, a few missed assignments will not impact your grade drastically.)

Common Language for UWG Syllabi: For policies pertaining to all classes (including this one) please go to <https://www.westga.edu/UWGSyllabusPolicies/>.

Schedule (Subject to Change)

Unit 1: Wrap-up of European common practice

Low Stakes Assignments: 1/8–1/29

Portfolio: 2/5

High Stakes Assignment: 2/12

(No class 1/15 for Martin Luther King Day or 1/26 for GMEA)

Unit 2: Post-Tonal Theory

Low Stakes Assignments: 2/14–3/7

Portfolio: 3/14

High Stakes Assignment: 3/30

(No class 3/2 for Music Theory Southeast conference or 3/19–23 for Spring Break)

Unit 2: Jazz Theory

Low Stakes Assignments: 4/4–4/18

Portfolio: 4/25

High Stakes Assignment: Due at final, Friday, May 4, between 11:00 and 1:00