

Music Theory 4
MUSC 2302
Dr. Geyer

Spring 2019
11:00–11:50 MWF
Humanities 234

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Office Hours: Please don't hesitate to make an appointment. I am happy to help!

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.
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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!)
- Access to a music subscription service, or a budget for no more than 20 mp3s
- Course packs, saved from Theory 1–3
- Medium-sized 3-ring binder, staff paper, lined paper, mechanical pencils, erasers
- Smartphone, charged and ready for class each day. ****If you do not own a smartphone, please let me know immediately and I will make sure to accommodate you.****

Course Content

For three semesters, we have studied a range of tools for analysis. In this last semester, we will practice choosing and applying those tools to real repertoire, preparing you to independently analyze whatever music you may perform and teach as a professional. We will work with a wide variety of repertoire, aiming to build agility as analysts and improve fluency with the tools we have learned. Rather than studying a new topic in each class, the course will be structured around the repertoire, focusing on two to three pieces each week. We will listen, perform, discuss, annotate, reduce, diagram, mind-map, and pursue any other avenue to analysis that makes sense.

After Spring Break, we will spend our last few weeks on a Music Theory Pedagogy unit. Music theory has been taught in a very similar way for centuries, but theory professors are now recognizing some problems with the traditional curriculum; many of my counterparts at other institutions have begun to adapt and modify their courses to accommodate the realities of the 21st century musical world. This unit will involve discussions on pedagogical philosophy, as well as practical assignments involving syllabus design, text book review, and a teaching demonstration.

Work and Assessment

Analysis Unit. You should expect to prepare for every class period in some way. This will sometimes involve listening, studying a score, and providing some basic details about a piece. Other times it may involve reading or writing, or conventional types of theory assignments such as part-

writing or form diagrams. Assignments will be worth either one semester point, or two points for especially involved work. You will additionally produce two high-stakes analyses (30 points each), each of which will require a medium-stakes draft (20 points each) and incorporate any suggested revisions. You will choose your own pieces for study, but they must come from different repertoires and use distinct analytical tools. Set theory, voice-leading analysis, formal analysis, and jazz time-span analysis are examples of distinct tools that you may choose from, but you may also use other tools with my approval. Please set up an office hour if you need guidance in choosing a piece or approaching your analysis.

Pedagogy Unit. The Pedagogy unit will also include preparation for each class meeting, worth one point each. You will also create a syllabus, review a textbook, and present a teaching demonstration, for 15 points each. I will provide assignment details at the beginning of the unit.

Attendance. I will take attendance at the start time 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 semester point, which equates to well under a percentage point. 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.)

Grading

Assessment	Value Per Assessment	Value Per Semester
Attendance	1	44
Low-Stakes Assignments	1	~21
Analysis Drafts	20	40
Analysis Revisions	30	60
Syllabus	15	15
Textbook Review	15	15
Teaching Demo	15	15
Total		~210

Unless otherwise noted, I will grade according to 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

You may not consult peers on high-stakes assessments unless they have been specifically assigned as group work. I encourage you work with peers on low-stakes assessments, with four conditions:

1. Write all collaborators' names on your paper.
2. Work with no more than two other people on any assignment.
3. Each student completes their own work; teamwork is for consultation or checking completed answers once all group members have done a problem, not for copying answers.
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!

I reserve the right to revoke peer learning privileges if I find that they are causing problems in individual cases. **The departure from any of these procedures will be treated as a violation of UWG's academic integrity policy, and they will be reported.**

Expectations: The Learning Process

One of the chief values I hope to teach you is the importance of forming your own intellectual personhood. I have observed in many students an unfortunate habit of looking to their peers before attempting to form their own understandings. While I recognize the value of peer learning, it is a mistake to lean too heavily on stronger (or more responsible) students. College is a privilege that comes with an individual responsibility to treasure and protect your personal intellectual development.

Perhaps due to the emphasis on testing in P-12 schools, many of my students have had a product-driven approach to learning: they want to get correct answers right away. To be an effective college student in my classroom, you must work to develop a process-oriented approach, which means paying attention to the small details, the big picture, and the connections between those levels. Take control of your own learning by being bold in the questions you ask and refusing to let the process slip by you. If you are missing parts of the process, you must come directly to me, your instructor, because no one else in the room has been through the entire process yet. As a process-based learner, your grade will take care of itself, and you will prepare yourself to become a lifelong learner.

This dedication to learning, and the resulting success in this subject matter, depends on your actions outside of the classroom. I can't control whether you find time to prepare for each class, or whether you get to class on time—yet these are the factors that will control your learning most directly. One of the most important skills for you to develop is organization, and your effectiveness in that area is requisite to your effectiveness in college in general. If you are having trouble getting organized, please feel free to use me as a resource.

While organization is important, I acknowledge that events in your life can sometimes impact your ability to control your own actions. Please communicate with me (no need to be really specific if it's personal) if there is an external factor effecting your performance as a student in my class; if you don't tell me, all I can know is that you were late or unprepared. Context matters to me, and I can't know your story unless you tell me.

You should also know that UWG has many resources that I can help you find. If you ever need to talk to a mental health professional (which I am not), please be aware that we have a free Counseling Center (<https://www.westga.edu/counseling/>) with drop-in hours. You wouldn't leave a broken bone untreated; treat your mind with the same attention as your body.

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

Important Dates
(Subject to Change)

Unit 1: Applied Analysis

- High-Stakes Analysis 1, Draft: due 2/1 (week 4)
- High-Stakes Analysis 1, Revision: due 2/8 (week 5)
- High-Stakes Analysis 2, Draft: due 3/8 (week 9)
- High-Stakes Analysis 2, Revision: due 3/15 (week 10)

(No class 1/21 for Martin Luther King Day, 1/25 for GMEA, or 3/18–3/22 for Spring Break)

Unit 2: Music Theory Pedagogy

- We will sign up for times for teaching demonstrations, spread throughout the unit
- Text book review: due 4/12
- Syllabus: due 4/22