



THEORY IV

MUS 2312 – Spring 2024

Sections – 01E&02E

MWF 8:00-8:50

MWF 10:10-10:50

Instructor: Nathan Philipp

Email: Nathan.philipp@tamuc.edu

Office Hours: MWF 9-10am or by Appointment

Concurrent Enrollment: MUS 2117 (Ear Training IV)

Required Materials: The Musician's Guide to Theory and Analysis (4th Edition) Clendinning/Marvin – **BOTH** the textbook and workbook.

Digital Resources and access code (found in your book bundle)

D2L www.myleonline.tamuc.edu

- Login using your same login as your email

ZOOM <https://zoom.us/signup>

Student support links for your textbook in D2L –

How to Register for InQuizitive	https://www.youtube.com/watch?v=HFNI_ZWfh04
InQuizitive Tech Support for students	https://www.wwnorton.com/tech-support

Course Description: Theory IV is the last in a four-semester sequence which examines the notational, harmonic and compositional practices of the Western art-music tradition. This course focuses on the development of analytical and compositional skills, with particular emphasis on music of the Twentieth Century.

Student Learning Outcomes:

Upon successful completion of this course, students will be able to accomplish the following in each category:

Melody

- Identify multiple modes and scales common in 20th Century Music
- Identify prime forms and interval vectors.
- Identify 12 tone Row types.

Harmony

- Construct and identify non-tertian harmonies (Q4, Q5, mixed interval, petroushka, extended tertian)
- Construct and identify twelve-tone rows

- Demonstrate, through composition and analysis, an understanding of the twelve-tone system
- Demonstrate, through composition and analysis, an understanding of set theory.
- Demonstrate, through composition and analysis, an understanding of modal harmony and voice leading techniques of the twentieth century.

Rhythm

- Demonstrate, through composition and analysis, an understanding of essential rhythmic techniques of 20th century music: such as metric modulation, additive rhythm, asymmetrical meter, polymeter, polyrhythm, non-retrogradable rhythm, etc.

Composition

- Compose original works in a twelve tone, set or modal style.

Course Requirements: There will be frequent homework assignments utilizing both analytical and compositional skills. **All** work should be done with either pencil or computer notation software. Homework is to be turned in during class on the day on which it is due in the D2L course shell. Late assignments will not be accepted for full credit unless previously arranged with the Instructor.

In D2L, go to course shell -> Activities tab -> Assignments -> upload homework document.

Often it may be helpful for students to work on homework assignments with a partner, or in groups. When done correctly, this can serve as a proven method for success for students who may be struggling with a particular concept in class. *However, take care that the completed assignment reflects your own understanding of the material, and is not merely a copy of a classmate or colleague's work.* Doing so will help to ensure that your work efforts in the class are both fruitful (reflecting the very purpose of homework) and intellectually honest.

You are encouraged to utilize the Counterpoint Café program for tutoring at any time throughout the semester and may be prompted to do so.

At minimum, four examinations will be given during the semester. Specific information as to exam content will be provided at least a week before the exam is administered. In addition, there will be frequent quizzes of varying scope and length, both announced **and unannounced**.

If time permits, in addition to the Homework and Exams, there will be a Final Project for which the student will compose a short work. Specific

details as to timing and content will be provided during the semester. If time permits, compositions may be performed in class.

Assessment: Exams: 40%
Homework & Quizzes: 30%
Final Project: 20%
Class Participation: 10%

A = 90-100 C = 70-79 F = 0-59
B = 80-89 D = 60-69

Attendance Policy: The University Catalog states, "Students are expected to be present for all class meetings of any course for which they are enrolled." Sporadic attendance is a waste of your intellectual and financial resources. Unless they are the result of a medical or family emergency, excused absences (as defined by the Catalog) need to be arranged beforehand with the instructor. Each student is allowed up to three unexcused absences over the course of the semester. Additional unexcused absences may result in the lowering of the final grade and, in rare and extreme cases, the student being dropped from the course.

Note Bene: The study of music theory is an essential and important component of the developing musician's education. Far from being just another "required course," music theory forms the foundation of nearly all higher-ed courses in music, which is a reason for its placement at the very start of undergraduate music studies. Theory is also a subject where the concepts are presented sequentially, each leading to the next. As such, **it is imperative that the student be proactive** if they are having issues with a particular topic. Do not wait in frustration; ask a question in class, seek me out before or after class, or e-mail me to set up a time to meet individually.

The following statements are required by either University policy, state, or federal law:

University Mission Statement:

Texas A&M University-Commerce nurtures and educates for success through access to academic research, and service programs of high quality.

Music Department Mission Statement:

The Music Department of Texas A&M University-Commerce promotes excellence in music through the rigorous study of music history, literature, theory, composition, pedagogy, and the preparation of music performance in applied study and ensembles to meet the highest standards of aesthetic expression.

Disability Resources Statement:

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons

with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you have a disability requiring an accommodation, please contact:

Office of Student Disability Resources and Services
Texas A&M University-Commerce
Gee Library, Room 132
908.886.5150, or 903.886.5835, phone
903.468.8148, fax
StudentDisabilityServices@tamuc.edu

Non-Discrimination Statement:

A&M-Commerce will comply in the classroom, and in online courses, with all federal and state laws prohibiting discrimination and related retaliation on the basis of race, color, religion, sex, national origin, disability, age, genetic information or veteran status. Further, an environment free from discrimination on the basis of sexual orientation, gender identity, or gender expression will be maintained.

Behavioral Statement: All students enrolled at the University shall follow the tenets of common decency and acceptable behavior conducive to a positive learning environment.

Concealed Carry Statement:

Texas Senate Bill - 11 (Government Code 411.2031, et al.) authorizes the carrying of a concealed handgun in Texas A&M University-Commerce buildings only by persons who have been issued and are in possession of a Texas License to Carry a Handgun. Qualified law enforcement officers or those who are otherwise authorized to carry a concealed handgun in the State of Texas are also permitted to do so. Pursuant to Penal Code (PC) 46.035 and A&M-Commerce Rule 34.06.02.R1, license holders may not carry a concealed handgun in restricted locations. For a list of locations, please refer to <http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/34SafetyOfEmployeesAndStudents/34.06.02.R1.pdf> and/or consult your event organizer). Pursuant to PC 46.035, the open carrying of handguns is prohibited on all A&M-Commerce campuses. Report violations to the University Police Department at 903-886-5868 or 9-1-1.

TENTATIVE COURSE SCHEDULE

Week I	Review and integration of students	Chapters 30-33
Week II	Modes, Scales and Sets [pitch class collections and scales, other scale types]	Chapter 34
Week III	Modes, Scales and Sets [pitch class collections and scales, other scale types]	Chapter 35
Week IV	Rhythm, Meter and Form in Music after 1900 [New Rhythmic and Metric techniques, Form] Exam 1	Chapter 36
Week V	Music Analysis with Sets [pc sets, pc intervals, transposition, inversion]	Chapter 36
Week VI	Sets and Set Classes [Prime Form, set class labels]	Chapter 37
Week VII	Sets and Set Classes Complementary Sets, Using Interval Vectors]	Chapter 37
Week VIII	Review Exam 2	
Week IX	Ordered Pitch Segments and Serialism [Ordering & Labeling Pitch class segments]	Chapter 38
Week X	Twelve-Tone Rows [Operations on Pitch class, twelve-tone Matrix.]	Chapter 38
Week XI	Rows cont'd, Rhythm, Meter & Form after 1945 [Hexachordal Combinatoriality, Sectional Forms]	Chapter 39
Week XII	Revie Exam 3 [Variants on Traditional Rhythmic Notation]	Chapter 39
Week XIII	New developments in Notation [timeline, graphic, moment, change and minimalism]	Chapter 40
Week XIV	Recent Trends [Contemporary Composers and Techniques of the Past]	Chapter 40
Week XV	Final Project COMPOSITION Due Review for Final exam	Open Material
Final Exam	Exam 4	

Syllabus is subject to change at the discretion of the instructor