

MUS 202: Theory IV
Spring 2014, 9:30–10:45 / 11:00–12:15
Music Building 223

Instructor:

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Office hours by appointment, and MW 11:10–1:00

Prerequisites/Corequisites:

To take this course students must either have successfully completed Theory I–III or placed into the course via examination. Taking Aural Skills IV concomitantly is generally required.

Course Goals:

- You will be able to aurally recognize and analyze techniques within extended diatonic and chromatic compositional practice, including augmented 6th chords, modulations to increasingly distant keys, and chromatic contrapuntal techniques.
- You will be able to aurally recognize and analyze Romantic-era forms including the *Lied*, *Prelude*, and *Nocturne*, as well as larger forms, such as Sonatas.
- You will deepen your analytical knowledge of the above forms and techniques by using them in four-part harmonizations and short model compositions.
- You will consider how the above forms and techniques create musical meanings within common-practice tonal and chromatic music.
- You will be able to write about your analysis and composition with clarity and fluency.

Required Texts: (buy them online):

- Roig-Francoli, Miguel. *Harmony in Context*, 2nd. Ed. McGraw-Hill, 2010.
- ----- . *Workbook and Anthology for use with Harmony in Context*. McGraw-Hill, 2003.
Note: I shall be using **the second edition**, but unless you feel as though you need the most updated version of 19th century theories, feel free to use a cheaper edition.

Supplementary materials:

Additional readings and musical examples (scores and recordings) will be available on reserve in the Music Library and/or on our blackboard site.

Laptops, etc:

While I will generally allow – and even encourage – that your notes to be taken on your laptop, I reserve the right to suspend usage during some or all of a class period. Please always be prepared to take notes by hand. Similarly, please always bring manuscript paper to class. No phones. No toys.

Grading:

33% homework and written analyses
33% tests and quizzes
33% attendance & class participation
1% Handwriting

Coursework:*Homework:*

For the majority of meetings, there will be some short written exercise that reinforces the day's class topic (generally four-part writing). Since many musical skills require frequent exposure and drilling to master, I may require one or two revisions on some of these assignments.

Tests and Quizzes:

Periodically, I will give short in-class quizzes to make sure everyone is as comfortable with the material as need be. At the end of each unit, I will give a larger take-home test.

Analysis:

These assignments will involve parsing some piece of music analytically, and will often include at least one graphical musical representation.

Final Exam:

This course will have a final exam. The exam will be comprehensive, including all the materials studied this semester. It includes four-part writing, analysis of a short composition's harmony and form, etc.

Attendance and Class Participation:

This class is not a lecture. Your invigorating comments and presence are as important to the class as my teaching and commentary; and since the Whole will not work without its Parts, attendance and class participation are completely mandatory. I allow for two absences.

Late work, Low Grades, Freebees:

You get two late-work freebees. That is, you can hand in two assignments however late you need them to be. I also drop your two lowest homeworks. Outside of this, there is no mercy.

A note about reading, writing and listening:

As Elvis Costello says, "Writing about music is like dancing about architecture." Reading music theory is very different from doing other types of reading, and requires getting over the idiosyncratic abyss that separates musical meaning from word meaning. Furthermore, it often involves looking at more or less abstract musical examples and requires hearing (in one's head) the specific musical materials that are being described. Students are not only urged to listen to the accompanying recorded examples, but also to sing and/or play the examples. Likewise, do not listen passively to listening assignments. Listening should also be accompanied by careful score study and analysis.

Tentative Schedule: (Subject to Revisions!)

	<i>Topic</i>	<i>Chapter</i>
1-14	Review	
1-16	Review + Sequence+ Text Setting	30/Agawu
1-21	Review Neapolitans; “The Lied”	30
1-23	Aug 6	25
1-28	Aug 6	25
1-30	Wacky Modulations	26/27
2-4	Wacky Modulations	26/27
2-6	Common-tone diminished chords	27
2-11	Wacky Modulations	26/27
2-13	<i>Review: Take Home Test</i>	
2-18	Linear Chromaticism	29
2-20	Linear Chromaticism	29
2-25	Linear Chromaticism	29
2-27	Omnibus	29
3-4	<i>Review</i>	
3-6	Test	
	<i>FALL BREAK</i>	
3-18	Contrapuntal Genres	22
3-20	Fugue	22
3-25	Fugue	22
3-27	Large Forms	28
4-1	Sonatas	28
4-3	Sonatas	28
4-8	Rondos	28
4-10	Limits of Tonality	31
4-15	Limits of Tonality	31
4-17	Limits of Tonality	31
4-22	Limits of Tonality	31
4-24	<i>Review</i>	
	Final	

Academic Workload Guidelines:

According to the Undergraduate Bulletin, students should plan to devote between 2 and 3 hours outside of class for each hour in class. For this class, that works out to 4 to 6 hours per week reviewing your notes, practicing skills, and completing assignments. This amount of time will vary according to your skill level.

Evaluations:

In order to comply with the University-Wide Evaluation Guidelines for Promotion and Tenure, section IIA.3.(b), all students are required to complete a faculty evaluation for this course. I will also periodically provide informal evaluations throughout the semester.

Integrity:

Don’t cheat (in the immortal words of Taylor Swift: “like, EVER”), we’re here to learn. (Who are you trying to impress?) However, all work must include the following signed and dated statement:

“I have abided by the UNCG Academic Integrity Policy.”