



## MUSIC 212 – Second Year Music Theory III (item # 1786)

Spring Quarter 2009

Credits: 5

Location: **Building/Room-E102** | Class days and time: **Monday—Friday, 9:30-10:30am**

Instructor: **Dr. Brian Cobb** Office: **A156** email: **bcobb@bellevuecollege.edu**

Office Hour: **Thursday, 11:30-12:20pm or by appointment**

### MUSIC 212—Second Year Music Theory III

*Prerequisite: MUSC 211 or permission of instructor.*

MUSIC 212 focuses on the compositional practices of the 20<sup>th</sup> and 21<sup>st</sup> centuries through model composition and analysis. The area of musical focus is modern music; popular and commercial genres will not be covered in this course. The compositional techniques of 20<sup>th</sup> & 21<sup>st</sup> century music are very different from those of earlier eras in western music; many of the theoretical concepts and techniques you have learned and used in the completion of analysis projects during the 5 preceding quarters of core music theory and musicianship will in some ways seem inadequate. Since one of the defining attributes of 20<sup>th</sup>-21<sup>st</sup> is diversity, the compositional styles that we will cover in MUSIC 212 (i.e. serialism, chance music, and minimalism) will at times seem contradictory to one another. This apparent contradiction is due to the vast number of compositional processes created by individuals who hoped to achieve individuality in their musical structures, materials, and instrumentation (acoustic and electronic). Over the quarter we will survey a handful of these trends through:

1. intensive listening of representative works
2. analysis of existing compositions
3. creating original compositions using certain 20<sup>th</sup> /21<sup>st</sup> century techniques
4. investigating the innovations in music notation, orchestration, instrumental/vocal techniques
5. improving your ability to hear, sing, and imagine the music created in this era

Although the music of this era will seem very different, the aesthetic goals are no different than that of earlier composers. With every new compositional technique, instrumental combination, harmonic structure, etc. comes the opportunity to take the listener to a new and fresh sound world, as well as offering the composer the possibility to express something that has not been discovered on an aesthetic level.

### Required Texts:

*Music in Theory and Practice, Vol II* by Bruce Benward & Marilyn Saker

ISBN: 978007254957 | Pub: McGraw-Hill, Edition: 8<sup>th</sup>

*Music in Theory and Practice, Vol.II Workbook* by Benward & Saker

ISBN: 9870073127415 | Pub: MCGraw-Hill, Edition: 8<sup>th</sup>

*Music for Ear Training* by Michael Horvit

ISBN: 9780534627669 | Pub: Schirmer, Edition: 3<sup>rd</sup>

*Music for Sight Singing* by Robert Ottman

ISBN: 9780131872349 | Pub: Prentice Hall, Edition: 7<sup>th</sup>

### Important Dates:

- **Spring Quarter Starts – 4/1**
- **Professional Day – 4/23 (No daytime or evening credit classes.)**
- **Midterm Exam – 5/1**
- **College Issues Day – 5/8 (No daytime or evening credit classes.)**
- **Holiday – 5/25 (No daytime or evening credit classes.)**
- **Spring Quarter Ends – 6/15**
- **Final Exam - Thursday, 6/16, 9:30am-11:20am**

**Grading Criteria:** *(Class attendance is required for a passing grade)*

Class participation, in-class quizzes, homework assignments & projects –50%

Midterm and Final Exams –30%

Ear-training [Sightsinging & Dictation] –20%

**Weekly plan:**

Monday: Music Theory Lecture

Tuesday: Sight-singing (Dictation if time permits)

Wednesday: Music Theory Lecture

Thursday: Dictation & Ear-training

Friday: Music Theory In-class Workshop | Listening Sessions

**MUSIC 112 Spring Quarter Plan (this plan is subject to change)**

Week 1—4/1-4/3: Chapter 15: Beginning of the Modern Sound, Impressionism,  
Scale Formations in 20<sup>th</sup> century music

Week 2—4/6-4/10: Chapter 16: Scale Formations continued, the vertical and horizontal dimensions

- **Analysis Project 1 assigned (4/9)**

Week 3 —4/13-4/17: Chapter 16 continued, developments in rhythm

- **Composition 1 assigned [20<sup>th</sup> Century compositional techniques] (4/15)**

- **Analysis Project 1 Due (4/17)**

Week 4—4/20-4/24: Chapter 17: Atonality

- **Composition 1 due (4/24)**

- **Composition 2 assigned (4/24) [Atonal composition]**

Week 5—4/27-5/1: The development of the Twelve Tone (Dodecaphonic) System

- **Midterm Exam (5/1)**

- **Composition 2 due (5/1)**

Week 6—5/4-5/8: Twelve Tone (Dodecaphonic) System continued & total serialism

- **Analysis Project 2 assigned (5/8)**

Week 7—5/11-5/15: Improvisation & the concept of indeterminacy in 20<sup>th</sup> century music:  
Jazz, directed, free, chance

- **Analysis Project 2 Due (5/15)**

- **Composition 3 assigned (5/15)**

Week 8—5/18-5/22: Indeterminacy continued: Jazz, directed, free

- **Composition 3 due (5/22)**

Week 9—5/25-5/29: Electronic Music: Abstraction and timbre

- **Transcription assigned (5/29)**

Week 10—6/1-6/5: Minimalism:

- **Transcription due (6/5)**

- **Composition 4 assigned [minimalism]**

Week 11—6/8-6/12: Pluralism

- **Composition 4 due (6/15)**

Week 12—6/15: Final Exam Review

**Final Exam - Tuesday, 6/16, 9:30-11:20 am**

*Students with disabilities who have accommodation needs are required to meet with the Director of the Disability Resource Center (in Room B132) to establish their eligibility for accommodation. Telephone: (425) 564-2498 or TTY (425) 564-4110. In addition, students are encouraged to review their accommodation requirements with each instructor during the first week of the quarter.*

**Student Responsibility:**

Instructors may, at their discretion, agree to accept student work that is submitted in various ways, including in person, to the division office, or via e-mail. It is the student's responsibility to verify that all assignments are actually received by the instructor, whether they are submitted in person or electronically.

It is the student's responsibility, not the instructor's, to initiate communication about progress or concerns with the course. Instructors are under no obligation to inform students that work is overdue, to nag students to complete assignments, or to call students who fail to attend class. Similarly, students need to keep themselves informed about syllabus changes that may have been made in class. We suggest finding a partner the first week of classes and keeping each other up to date if one is absent.

**MU212 Attendance Policy:** Since this course covers several musical subjects (music theory, sight-singing, & dictation), it is in your best interest not to miss class. If you are sick or have a family emergency it is *your responsibility* to inform me via e-mail before class time begins. Any student that misses an in-class quiz, without prior notification, will not be given a make-up opportunity. If a student is given a make-up opportunity, the make-up quiz/exam must occur within 7 days. *Keep in mind that all sight-singing and dictation quizzes will take place during class time.*

**BCC Attendance policy:**

Attendance at all scheduled class meetings is mandatory. This requirement is particularly meant to apply to courses that are designated for classroom delivery, although distance education courses may also have certain attendance requirements. This requirement is intended 1) to prevent instructors from having to adjudicate individual excuses, and 2) to recognize that excuses are ultimately irrelevant both here at BCC and in the workplace.

While specific attendance requirements are up to individual faculty members, the Arts and Humanities Division recognizes that attending class and participating actively are perhaps the most important way in which students can set themselves up for success. Conversely, not attending class almost certainly leads to failure.

Students in performance courses (Drama, Music, etc.) are reminded that attendance builds the professional relationship necessary between partners or in working groups.

In order for students to be eligible for a grade in a course, they must not miss more than ten classes, or 20% of the total class time scheduled, for any reason. When absences go beyond ten, instructors may a) give a grade of "F" for the course, or b) lower the final grade as much as they see fit. This does not imply that you may be absent fewer than ten times or 20% without seeing an effect on your grade; indeed, we wish to emphasize that any absence undermines your progress and will result in your having to work harder to catch up. Ten absences or 20% is merely the figure beyond which you cannot go without risking your eligibility for a course grade. In cases of legitimate hardship, students may also request that instructors grant a "HW" (hardship withdrawal), which is a non-credit grade.

In summary, when you are absent from a class more than ten times or 20% in any given quarter, you may receive a failing grade. Whatever written policy an instructor has in the syllabus will be upheld by the Arts and Humanities Division in any grievance process.