

Music 334: Music Theory III Fall Semester 2021

Dr. Kris Bryden

Office: 249 Music Hall

Email: kabryden@iastate.edu

Office hours: 10:00-11:30 MW, 3:10-4 T—location TBD

Zoom link: <https://iastate.zoom.us/j/99992547687>

Course Prerequisites: Music 234

Required Textbooks: Textbook and workbook for Stefan Kostka, Dorothy Payne, and Byron Almén; *Tonal Harmony With an Introduction to Twentieth-Century Music*, 8th ed.; McGraw-Hill; 2018.

Course Description: 3 credits. "Prereq: Music 234; *concurrent enrollment in 335 recommended*. Characteristics of common practice chromatic harmony and analytical techniques addressing stylistic practices of music since 1900. Application of these materials to analysis, part writing, and composition. (ISU Catalog)

We will cover chapters 21–28 of the textbook. Assignments (including three small compositions), in-class work, and several analysis projects will give you the opportunity to apply new concepts and practice analysis techniques presented in the textbook and in class. Several tests will measure your progress in the course.

Grading procedures

Grading scale:

A 93-100	B+ 88-89	B- 80-82	C 73-77	D+ 68-69	D- 60-62
A- 90-92	B 83-87	C+ 78-79	C- 70-72	D 63-67	F 59 or below

Grading distribution:

Effort/professionalism: 70%

 Homework assignments: 33%

 Analysis projects: 15% (5% each)

 Analysis paper on a music composition of your choosing: 12%

 Class attendance: 10%

Assessments: 30%

 Quizzes: 20% (5% each)

 Reading quizzes: 10%

Attendance Policy: Class participation is an important aspect of this course; therefore, regular on-time attendance is required. Excused absences include a positive Covid-19 test result, any illness, family emergencies, or documented university related activities such as a tour or field trip. Please notify me of any upcoming absences when you become aware of them. If you become ill or have a family emergency, please notify me as soon as you are able via email.

COVID-19 Health and Safety

Face masks encouraged: *Because of the continuing COVID-19 pandemic, all students are encouraged—but not required—to wear face masks, consistent with current recommendations from the Centers for Disease Control and Prevention. Further information on the proper use of face masks is available at: <https://www.cdc.gov/coronavirus/2019-ncov/your-health/effective-masks.html>.*

Vaccinations encouraged: All students are encouraged to receive a vaccination against COVID-19. Multiple locations are available on campus for free, convenient vaccination. Further information is available at: <https://web.iastate.edu/safety/updates/covid19/vaccinations>.

Vaccinations may also be obtained from health care providers and pharmacies.

Physical distancing encouraged for unvaccinated individuals: Classrooms and other campus spaces are operating at normal capacities, and physical distancing by faculty, staff, students, and visitors to campus is not required. However, unvaccinated individuals are encouraged to continue to physically distance themselves from others when possible.

Requesting accommodation for documented disabilities

Information or assistance is available online at www.sas.dso.iastate.edu, by contacting SAS staff by email at accessibility@iastate.edu, or by calling 515-294-7220. Student Accessibility Services is a unit in the Dean of Students Office located at 1076 Student Services Building.

Freedom of Speech: Iowa State University supports and upholds the First Amendment protection of *freedom of speech* and the principle of *academic freedom* in order to foster a learning environment where open inquiry and the vigorous debate of a diversity of ideas are encouraged. Students will not be penalized for the content or viewpoints of their speech as long as student expression in a class context is germane to the subject matter of the class and conveyed in an appropriate manner.

Course Schedule:

			9	18	Ch. 26 Texture
1	23	AUG	Course Introduction, review	20	Ch. 26 Texture
	25		Review, Ch. 21 Mode Mixture	22	Test 2
	27		Ch. 21 Neapolitan		
2	30		Ch. 21 cont.	10	25
	1	SEPT	Ch. 22 Augmented Sixth Chords	27	Ch. 26 Rhythm
	3		Ch. 22 cont.	29	Ch. 26 Rhythm
3	6		Labor Day No class	11	1
	8		Ch. 22 cont.		NOV
	10		Ch. 23 Enharmonicism introduction	3	Ch. 27 Atonal Theory
				5	Analysis Project 2 due
4	13		Ch. 23 cont.		Ch. 27 Atonal Theory
	15		Ch. 23 cont.	12	8
	17		Test 1	10	Test 3
				12	Ch. 27 Twelve-tone serialism
5	20		Ch. 24 Enharmonicism advanced	13	15
	22		Ch. 24 cont.	17	Ch. 27 Twelve-tone serialism
	24		Ch. 24 cont.	19	Ch. 27 Twelve-tone serialism
6	27		Ch. 25 Late 19th cent. harmony		Work on projects
			Analysis Project 1 due	22-26	THANKSGIVING BREAK
	29		Ch. 25 cont.	14	29
	1	OCT	Ch. 25 cont.		Ch. 28 Acoustic timbre/texture
7	4		Ch. 26 Scales		Analysis Project 3 due
	6		Ch. 26 Scales	1	DEC
	8		Ch. 26 Scales	3	Ch. 28 Electronic timbre/texture
				15	6
8	11		Ch. 26 Chord structures	8	Test 4
	13		Ch. 26 Chord structures	10	Round table paper talks
	15		Ch. 26 Chord structures		Round table paper talks
					Analysis paper due
				13-17	FINALS WEEK

This schedule is subject to change.

Learning Outcomes

After completing Music 334, *Music Theory III*, students will be able to

- Recognize elements of chromatic harmony including mode mixture, Neapolitan chords, Italian sixth chords, altered dominants, extended triads, common-tone diminished seventh chords, and chromatic mediant.
- Use the elements of chromatic harmony with proper voice leading in a four-voice setting.
- Rewrite enharmonically spelled chords to reveal how they function in their musical context.
- Identify and write modal, pentatonic, and synthetic scales and various types of vertical sonorities used in twentieth century music.
- Identify rhythmic and metrical procedures associated with twentieth century music.
- Segment an atonal piece of music and identify pitch class sets of the various segments.
- Calculate the prime form and interval vector of pitch class sets.
- Build a 12-tone matrix.
- Identify the row forms within a 12-tone composition.
- Describe various extended techniques for acoustic instruments.
- Define various terms associated with electronic music.
- Create short compositions for small ensembles using chromatic harmony and various twentieth century composition techniques.
- Write about their analytical findings about a piece of their choosing.