

**Music 334: Music Theory III (3 credits)**  
**Department of Music & Theatre**  
**Fall Semester 2023**

**Dr. Kris Bryden**

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In person office hours: MW10:30-11:30 am and T 3:15-4 pm

Zoom: 6–7 pm Thursday

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: 65%

    Homework assignments: 44%

    Analysis paper on a music composition of your choosing: 11%

    Class attendance: 10%

Assessments: 35%

    Tests (in class and online): 20%

    Reading Quizzes: 15%

**Course Policies**

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

## Missed and Late Coursework

It is important to keep up with the pace of this course. Therefore, missed homework assignments will only be accepted up to one week after the due date and will be assessed a late penalty of 10%. Missed reading quizzes and online tests will only be accepted a day after the due date and will be penalized 10%.

Make sure to keep careful track of submission deadlines for all of your work in this class.

If you have extenuating circumstances that cause you to need an extension (such as lots of rehearsals and performances or illness), please notify me via Canvas email before the due date. Additionally, Canvas is set to drop the lowest homework grade and the lowest reading quiz grade.

## Requesting accommodation for documented disabilities

Information or assistance is available online at [www.sas.dso.iastate.edu](http://www.sas.dso.iastate.edu), by contacting SAS staff by email at [accessibility@iastate.edu](mailto: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.

## Free Expression

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.

## 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 mediants.
- 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.

## Course Schedule:

<b>1</b>	<b>21</b>	AUG	Course Introduction, review	<b>9</b>	<b>16</b>	Ch. 26 Texture
	<b>23</b>		Review, Ch. 21 Mode Mixture		<b>18</b>	Ch. 26 Texture
	<b>25</b>		Ch. 21 Neapolitan		<b>20</b>	Ch. 26 Texture
<b>2</b>	<b>28</b>		Ch. 21 cont.	<b>10</b>	<b>23</b>	Ch. 26 Rhythm
	<b>30</b>		Ch. 22 Augmented Sixth Chords		<b>25</b>	Ch. 26 Rhythm
	<b>1</b>	SEPT	Ch. 22 cont.		<b>27</b>	Ch. 26 Rhythm
<b>3</b>	<b>4</b>		Labor Day No class	<b>11</b>	<b>30</b>	Ch. 27 Atonal Theory
	<b>6</b>		Ch. 22 cont.		<b>1</b>	NOV Ch. 27 Atonal Theory
	<b>8</b>		Ch. 23 Enharmonic Spellings and Enharmonic Modulations		<b>3</b>	Ch. 27 Atonal Theory
<b>4</b>	<b>11</b>		Ch. 23 cont.	<b>12</b>	<b>6</b>	Ch. 27 Atonal Theory
	<b>13</b>		Ch. 23 cont.		<b>8</b>	<b>Test 3</b>
	<b>15</b>		<b>Test 1</b>		<b>10</b>	Ch. 27 Twelve-tone serialism
<b>5</b>	<b>18</b>		Ch. 24 Further Elements of the Harmonic Vocabulary	<b>13</b>	<b>13</b>	Ch. 27 Twelve-tone serialism
	<b>20</b>		Ch. 24 cont.		<b>15</b>	Ch. 27 Twelve-tone serialism
	<b>22</b>		Ch. 24 cont.		<b>17</b>	Work on projects
				<b>20-24</b>		<b>THANKSGIVING BREAK</b>
<b>6</b>	<b>25</b>		Ch. 25 Late 19th cent. harmony	<b>14</b>	<b>27</b>	Ch. 28 Acoustic timbre/texture
	<b>27</b>		Ch. 25 cont.		<b>29</b>	Ch. 28 Electronic timbre/texture
	<b>29</b>		Ch. 25 cont.		<b>1</b>	DEC Ch. 28 Electronic timbre/texture
<b>7</b>	<b>2</b>	OCT	Ch. 26 Scales	<b>15</b>	<b>4</b>	<b>Test 4</b>
	<b>4</b>		Ch. 26 Scales		<b>6</b>	Round table paper talks
	<b>6</b>		Ch. 26 Scales		<b>8</b>	Round table paper talks
<b>8</b>	<b>9</b>		<b>Test 2</b>			<b>Analysis paper due</b>
	<b>11</b>		Ch. 26 Chord structures	<b>11-14</b>		<b>FINALS WEEK</b>
	<b>13</b>		Ch. 26 Chord structures			

**This schedule is subject to change.**