

Instructor:

Dr. Luke Dahn * DGH 438 * Email: luke.dahn@utah.edu (preferred contact) * Office phone: 801.585.3720

Office Hours: TBD (or by appointment)

Required Materials:

1. Kostka, Stefan and Matthew Santa. *Materials and Techniques of Post-Tonal Music*, 5th ed. Routledge, 2018. ISBN: 978-1138714168
2. Staff paper (a notebook, or download some here: <http://www.musicsheaf.com/>) and pencils. Please do all analysis and compositional assignments in pencil.
3. Notebook for note taking.

Catalog Course Description:

This course covers diverse topics in music theory relevant to the study of 20th-century concert music. Topics may include Modernism, Neo-Classicism, Post-Modernism, chromatic and atonal voice leading, harmonic function based on symmetrical divisions of the octave, music at the limits of tonality, pitch-class set theory (with the emphasis on transpositional equivalence and inversive symmetry), pitch-centricity, and twelve-tone/serial procedures. The course may also cover musical practices prevalent since 1950, including minimalism, aleatoric procedures, and other techniques.

Prerequisites: "C" or better in MUSC 2110

Teaching and Learning Methods

Success in this course will be dependent upon student engagement. While the first three semesters of the music theory sequence are devoted to tonal music, MUSC 3550 focuses on *post-tonal* music. As a result, most of the concepts and techniques in this course are new. While there will be some dissemination of content by the instructor, formal lecturing will not be typical. Rather, student discussion regarding assigned musical study and readings will be expected as it both allows us to openly articulate our musical thoughts and as it fosters class community. Other teaching/learning methods will include group work, in-class exercises, and compositional exercises.

Course Objectives

In this course, students will...

- develop a better understanding of music from the 20th and 21st centuries
- develop a better understanding of the historical and philosophical context out of which modern music arose
- be better equipped to thoroughly analyze modern music
- be better equipped to interpret modern music and to give accurate, thoughtful, and persuasive performances of modern music
- gain experience utilizing the techniques studied in compositional projects

COURSE WORK

Homework Assignments (30% of overall grade)

Homework assignments will be given regularly, and all assignments must be turned in on time. Some assignments will come from the textbook while others will come from separate handouts. On occasion, we will work through a few homework problems in class, but we will only do this as long as I sense that everyone is coming to class well prepared. I reserve the right to collect an assignment without discussion. You must be prepared to submit **hard copies** of each assignment, though electronic submission may occasionally be permitted.

Late assignments: If late assignments are submitted before I grade the assignment for the class (within 24 hours is pretty safe), I will accept it with a 10 point deduction. If assignments are submitted after that but within one week, they will be accepted and given **half credit** and will most likely not be returned.

Reading Responses (15% of overall grade)

There are nine scheduled reading assignments. (See Course Schedule below.) Each student must submit written responses for **eight** of the nine readings (you are free to skip one), with each response including at least two separate comments about the readings. Comments may include questions that come to mind, passages that you found insightful, passages you found confusing, or any other relevant thoughts. (Questions are particularly welcome, and more attention will be devoted in class toward these.) Each comment **must** include a reference to the passage to which your comment relates. Include the page number, if not a quotation of the exact passage. In other words, to receive full credit, your comments must demonstrate that you are reading the material thoughtfully and carefully.

Submission: Comments will be submitted via Discussion Pages created in Canvas, and must be submitted by midnight on the day before the reading is due. Finally, you must bring your textbook to class for discussion.

Final Exam (20% of overall grade)

There will be one final exam which will be cumulative. The exam will likely contain both a take-home portion and an in-class portion. In addition, a final exam analysis piece will be assignment in advance of the in-class portion of the exam. The final exam is scheduled for **Thursday, April 23 at 8:00-10:00am.**

Two Composition Projects (20% of overall grade (10% each))

Each student will compose two composition projects. The first will be a group Percussion Project that must incorporate some of the rhythmic and metric developments covered in Chapter 8. The second project will be to compose a 12-tone invention for two melodic instruments or for piano. Further instruction and guidelines for both projects will be given in class.

5% TBD Grade

Understanding that students have different learning styles and that each student excels at different types of assignments, the final 5% of the overall grade will be applied at the end of the semester to whichever of the following categories has the highest average:

- 1) Homework – becomes 35% of overall grade
- 2) Final Exam – becomes 25% of overall grade
- 3) Composition Projects – becomes 25% of overall grade

Attendance & Participation (10% of overall grade)

Attendance and engagement in class is expected. You will not receive full A&P credit for unexcused absences, lateness, sleeping in class, or using your phone in class.

Your attendance and engagement are important for several reasons:

- 1) Full engagement and preparedness are necessary for your success in this course and for the best overall experience for everyone. There is a direct correlation between attendance and success.
- 2) Homework assignments not submitted in class are subject to a reduction. In addition, we occasionally discuss and even complete portions of homework assignments in class.
- 3) I occasionally extend mercy to students in various ways throughout the semester (e.g. allowing the submission of corrections on HW assignments). But I am less inclined to show mercy to students who miss class.

Excused Absences:

For an absence to be excused because of illness or University-sanctioned event, you must email me before class. Please know that I see all such emails, even if I do not respond to each one. For excused absences, late assignments will be accepted for full credit if submitted as early as possible. However, even in the case of excused absences, the student is still responsible for any material missed in class. Please do not ask me via email to explain everything you missed in class. You have two options for catching up on missed material, which should be taken in order: 1) Read any material covered in the text on your own and ask a classmate for additional explanation, then 2) come visit me during my office hours to go over material you still do not fully understanding.

GRADE BREAKDOWN SUMMARY

30%	Homework Assignments
15%	Reading Responses
20%	Final Exam
20%	Two Composition Projects (10% each)
5%	TBD – To be assigned to the following category that scored highest: Homework, Final Exam, Composition Projects
10%	Attendance & Participation
100%	

Grade Scale: A 100-93; A- 92-90; B+ 89-87; B 86-83; B- 82-80; C+ 79-77; C 76-73; C- 72-70; D+ 69-67; D 66-63; D- 62-60; E 59-0

GENERAL COURSE SCHEDULE—MUSC 3550

(Subject to change with advance notice)

Wk	D	Date	Syllabus	Assignment (R = Reading; A = assignment)
1	M	1.6	Course Introduction	
	W	1.8	Chapter 1 – “Twilight of the Tonal System”	
	F	1.10		
2	M	1.13		
	W	1.15	Chapter 2 – “Scale Formations”	R1: Chapter 2
	F	1.17		
3	M	1.20	<i>MLK Day * No Class</i>	
	W	1.22		A1: Chapter 2 Assignment
	F	1.24	Chapter 4 – “The Horizontal Dimension”	R2: Chapter 4
4	M	1.27		
	W	1.29		A2: Chapter 4 Assignment
	F	1.31	Chapter 3 – “The Vertical Dimension”	R3: Chapter 3
5	M	2.3		
	W	2.5		
	F	2.7		A3: Chapter 3 Assignment
6	M	2.10	Chapter 5 – “Harmonic Progression and Tonality”	R4: Chapter 5
	W	2.12		
	F	2.14	Chapter 6 – “Developments in Rhythm”	A4: Chapter 5 Assignment
7	M	2.17	<i>Presidents’ Day * No Class</i>	
	W	2.19		R5: Chapter 6
	F	2.21		
8	M	2.24	Chapter 9 – “Nonserial Atonality”	R6: Chapter 9
	W	2.26		
	F	2.28		A5: Chapter 9 Assignment #1
9	M	3.2		Composition Project #1 DUE (Percussion Pieces)
	W	3.4		
	F	3.6		A6: Chapter 9 Assignment #2
<i>SPRING BREAK * WEEK OF MARCH 9</i>				
10	M	3.16	Chapter 10 – “Classical Serialism”	R7: Chapter 10
	W	3.18		
	F	3.20	12-Tone Project: Compositional Considerations	
11	M	3.23		A7: Chapter 10 Assignment
	W	3.25		
	F	3.27	Chapter 13 – “Serialism After 1945”	R8: Chapter 13
12	M	3.31		
	W	4.1		A8: Chapter 13 Assignment (includes update on project)
	F	4.3		R9: Babbitt essay reading
13	M	4.6	Chapter 11 – “Timbre and Texture: Acoustic”	
	W	4.8		
	F	4.10	Chapter 14 – “Roles of Chance and Choice”	Composition Project #2 DUE (12-Tone Inventions)
14	M	4.13		
	W	4.15	Chapter 15 – “Minimalism and Beyond”	
	F	4.17		A9: Chapter 11/14/15 Assignment
15	M	4.20		
	W	4.22	<i>READING DAY * NO CLASS</i>	
16	Th	4.23	FINAL EXAM @ 8:00-10:00a	

UNIVERSITY POLICY STATEMENTS

ADA Statement

The University of Utah seeks to provide equal access to its programs, services and activities for people with disabilities. If you will need accommodations in the class, reasonable prior notice needs to be given to the Center for Disability Services, 162 Olpin Union Building, 581-5020 (V/TDD). CDS will work with you and the instructor to make arrangements for accommodations. All information in this course can be made available in alternative format with prior notification to the Center for Disability Services.

Faculty and Student Rights and Responsibilities

All students are expected to maintain professional behavior in the classroom setting, according to the Student Code, spelled out in the Student Handbook. Students have specific rights in the classroom as detailed in Article III of the Code. The Code also specifies proscribed conduct (Article XI) that involves cheating on tests, plagiarism, and/or collusion, as well as fraud, theft, etc. Students should read the Code carefully and know they are responsible for the content. According to Faculty Rules and Regulations, it is the faculty responsibility to enforce responsible classroom behaviors, beginning with verbal warnings and progressing to dismissal from class and a failing grade. Students have the right to appeal such action to the Student Behavior Committee. Faculty...must strive in the classroom to maintain a climate conducive to thinking and learning. PPM 6-316. Students have a right to support and assistance from the University in maintaining a climate conducive to thinking and learning. PPM 6-400.

Addressing Sexual Misconduct

Title IX makes it clear that violence and harassment based on sex and gender (which includes sexual orientation and gender identity/expression) is a civil rights offense subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories such as race, national origin, color, religion, age, status as a person with a disability, veteran's status or genetic information. If you or someone you know has been harassed or assaulted, you are encouraged to report it to the Title IX Coordinator in the Office of Equal Opportunity and Affirmative Action, 135 Park Building, 801-581-8365, or the Office of the Dean of Students, 270 Union Building, 801-581-7066. For support and confidential consultation, contact the Center for Student Wellness, 426 SSB, 801-581-7776. To report to the police, contact the Department of Public Safety, 801-585-2677(COPS).

Accommodations Policy

Some of the writings, lectures, films, or presentations in this course may include material that conflicts with the core beliefs of some students. Please review the syllabus carefully to see if the course is one that you are committed to taking. If you have a concern, please discuss it with me at your earliest convenience.

Wellness Statement

Personal concerns such as stress, anxiety, relationship difficulties, depression, cross-cultural differences, etc., can interfere with a student's ability to succeed and thrive at the University of Utah. For helpful resources contact the Center for Student Wellness; www.wellness.utah.edu; 801-581-7776.

Incompletes policy

(I) Incomplete grade. Given for work not completed due to circumstances beyond your control. You must be passing the course and have completed at least 80% of the required coursework. Arrangements must be made between you and the instructor concerning the completion of the work. You may not retake a course without paying tuition. If you attend class during a subsequent term, in an effort to complete the coursework, you must register for the course. Once the work has been completed, the instructor submits the grade to the Registrar's Office. The "I" will change to an "E" if a new grade is not reported within one year. A written agreement between the student and the instructor may specify the grade to be given if the work is not completed within one year. Copies of the agreement are kept by the instructor and the academic department.

O. Attendance Requirements (<http://www.regulations.utah.edu/academics/6-100.html>)

1. The University expects regular attendance at all class meetings. Instructors must communicate any particular attendance requirements of the course to students in writing on or before the first class meeting. Students are responsible for acquainting themselves with and satisfying the entire range of academic objectives and requirements as defined by the instructor.
2. Students absent from class to participate in officially sanctioned University activities (e.g., band, debate, student government, intercollegiate athletics) or religious obligations, or with instructor's approval, shall be permitted to make up both assignments and examinations. The University expects its departments and programs that take students away from class meetings to schedule such events in a way that will minimize hindrance of the student's orderly completion of course requirements. Such units *must* provide a written statement to the students describing the activity and stating as precisely as possible the dates of the required absence. The involved students *must* deliver this documentation to their instructors before the absence.
3. Except in cases of sudden illness or emergency, students shall, in advance of the absence, arrange with the instructor to make up assignments (see policy on assignments in #4 of the course evaluation section above).
4. Unexpected University facility closures due to weather, emergency or disaster may occur from time to time. Students may be required to complete coursework missed due to these or other class cancellations; however, instructors requiring mandatory make-up sessions may not penalize students if they are unable to attend due to time conflicts, etc.

Non-Contract Note

"The syllabus is not a binding legal contract. It may be modified by the instructor when the student is given reasonable notice of the modification."