**MUS 312 –Theory V**

**Spring 2018**

**TuTh 9:30AM – 10:45, 11:00 – 12:15**

**Professor: Christopher White**

**Office: FAC Music Wing, 363**

**e-mail:** **cwmwhite@umass.edu**

**Office Hours: M/W, 3:00-4:30, T/R, 12:30-1:30 or by appointment/drop in**

**Class Description:** It’s your last semester of undergraduate theory! Introduction to the theory and analysis of less tonal and post-tonal music. Basic concepts including Neo-Riemannian transformations, modes, collections, extensions to tonal syntax, pitch-class integer notation, pitch-class sets, normal form, set class relatedness, symmetry, and interval cycles. Analytic applications to compositions of Scriabin, Schoenberg, Berg, Webern, Bartok, Debussy among many others.

Required Course Materials:

- Course packet available at Campus Design and Copy (a reasonable $20)

- Pencils

- Periodic print-off from course website

Grading Components:

1. Attendance/Participation: 20%
2. Homework and pop quizzes: 20%
3. Scheduled Quizzes (ca. 3): 20%
4. Semester Composition Project: 20%
5. Final Exam: 20%

**\*Pre-Requisite: MUS 212-213 or equivalent knowledge.**

Attendance/Participation: Attendance and participation are the single most important factors affecting your level of success in this course. Music is, of course, a language, so cannot be learned by studying it once a week. Continuous exposure is the only route to fluency.

You will receive full credit in this area by regularly appearing on-time to class **with all your materials**. Though perfect attendance is a lofty goal, you will be allowed to miss three classes over the course of the semester without penalty. Beyond those three, any unexcused absence will result in 3 percentage points being deducted from your final grade. Excused absences – which include serious illnesses, family emergencies, observation of religious holidays, and school-sponsored events – must be documented by a health provider or an official from the University of Massachusetts, Amherst.

Homework/Pop Quizzes: Frequent homework assignments will be given to solidify class lessons. These assignments are due at the **beginning** of the following class. Assignments turned in late will be marked one full grade lower (A --> B) for each day past due. Assignments not turned in within seven days of the due date will be given a grade of 0 (note: that’s much worse than an F!). Exceptions will be made only in extreme cases, but the two lowest homework grades will be dropped.

Short pop quizzes may be given on readings or material as often as deemed necessary by the instructor.

Semester Composition Project: At regular intervals in the class, you’ll be asked to write a movement to a theme and variations using some post-tonal compositional technique for your instrument. At the end of the semester, you will have a complete variation set. This is your semester composition project.

Scheduled Quizzes: Over the course of the semester, three long tests/quizzes will be given. As they will be scheduled at least a week in advance, any absence on the day of a quiz will result in the grade of zero (unless prior arrangements are made). The midterm will be one of these.

Final Exam: A cumulative final will be given during exam period. The grade you receive will be factored in as 20% of your course grade. In addition, failing the final exam is grounds for failing the entire course.

Grading Scale: All grades will be calculated according to the following scale

 A: 92.5 – 100

 A-: 90 – 92.5

 B+: 87.5 – 90

 B: 82.5 – 87.5

 B-: 80 – 82.5

 C+: 77.5 - 80

 C: 72.5 – 77. 5

 C-: 70 – 72.5

 D: 60-70

 F: 59.5 and below

Academic Honesty / Collaboration: All work submitted in this class in the form of homeworks, quizzes, exams, and essays are to be composed entirely through your own efforts. Unless an announcement is made allowing collaboration on a particular assignment, sets of identical answers (where statistically implausible) will be considered the result of cheating and will be dealt with severely.

e-mail and Moodle: All mass e-mails to the class will go to students’ university mail accounts. If you do not frequently check this account, you are advised to forward your e-mails so as not to miss last-minute announcements about assignments or changes of schedule. This course will be supported by Umass’s Moodle program. Students are responsible for opening and maintaining a Moodle account, on which they may access their grades, weekly assignments, and additional materials such as handouts, review sheets, and practice dictations. The web address for Moodle is:. https://moodle.umass.edu/ The login username and password are typically identical to e-mail.

Chris White and his e-mail: I sometimes keep up with email outside of business hours, but I don’t always. In other words, you can expect timely responses to timely emails! **Please don’t hesitate to repeat your email if you don’t get a response within 24 hours.**

Disabilities: Students who require special accommodations due to a learning or physical disability need to register with Learning Disabilities Student Services (LDSS), located at 123 Berkshire House (545-4602). If you have a disability that affects your ability to complete assignments or examinations in a timely manner, please notify me at the beginning of the semester so that appropriate arrangements can be made. Information is available online at <http://www.umass.edu/ldss/>.

Respect for Diversity: Within this classroom, we will respect all manifestations of student diversity. This includes – but is not limited to – expressions of cultural, gender, personal background, and ability level. Language or actions that explicitly or implicitly marginalize another student in any way will not be tolerated.

**General Outline of Topics**

*Week 1: Non Functional Triads –* Jan 23, 25

*Week 2: Non Functional Sevenths –* Jan 29, Feb 1

*Week 3: Parallel-motion sequences, Deformations of V, and other tonally disconcerting things composers do –* Feb 6, 8

*Week 4: Additive and “wrong-note” techniques –* Feb 13, 15

*Week 5: Pentatonicism and church modes –* Feb 20, 22

*Week 6: The Whole tone scale –* Feb 27, March 1

*Week 7: Octatonicism, Messiaen –* March 6, 8

*–* SPRING BREAK –

*Week 8: Set Theory Introduction–* March 20, 22

*Week 9: Set Theory, Transformations, Operations –* March 27, 29

*Week 10: Twelve-tone techniques –* April 3, 5

*Week 11: Form in* Wozzeck *–* April 10, 12

*Week 12: Heavy Metal Rhythm –* ~~April 17~~, 19

*Week 13: Indeterminacy and Minimalism –* April 22, 26

*Week 14: Review –* May 1