

Spring 2-1-2016

MUSI 206.02: Music Theory IV

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The University of Montana School of Music

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U 30341 MUSI 206 THEORY IV SEC 2 MWF 9:10-10:00 RM 205 2 Cr.

Prof. Cooper, Rm. 214, office hours by appointment.

TEXT: MUSIC IN THEORY AND PRACTICE, Vol. 2, Ed.8 by Benward and Saker

Prerequisite: MUSI 205

Corequisite: MUSI 241

MUSI 206, Theory IV, is a continuation of MUSI 205, concentrating on, but not limited to, music as defined by and expressed in the Western European historical traditions from the Renaissance through the common practice period to the contemporary musical world in which we live.

The following goals are central to MUSI 205 and 206:

- a. an advanced level of understanding the musical language through written application and in-depth study of organizational patterns in modal, tonal, 20th-century and contemporary music, with the express intent of increasing the student's ability to employ this understanding in verbal and visual analyses, and to further the development of aural skills.
- b. sufficient understanding of and capability with the musical language, as expressed in traditional melody, rhythm, harmonic structures and forms, through conventional intermediate and advanced analytical processes.
- c. to deepen understanding of this knowledge through experiences in writing stylistically accurate, original compositions for in-class discussion and performance.

GRADING SYSTEM: All tests are graded with numbers, not letter grades. If a test is worth 50 points and one scores 45 points, the grade is 45/50 (90%), and so on. Final grade is figured on a straight 10% system; if the total possible points for the semester = 500: 500-450 = A, 449-399 = B, etc.

Keep a record of your scores AND use each returned test as a study guide.

Participation in class is expected and noted for final grade consideration.

Attendance will be taken regularly and will have an impact on the final grade.

Original compositions must be ready as scheduled.

Schedules tend to change: Stay Calm and Be Flexible!

NOTE: Chapter readings and Text Assignments are due at the beginning of each week, or the first date assigned for class discussion. Stay ahead in your reading and TA assignments.

TENTATIVE SCHEDULE FOR SPRING 2016

- January** 25-29: Introduction and discussion of course content and goals; review
- February** 1-5: Review continued
8-12: Chapter 7 Variation Technique
15: *President's Day* – No classes
17-19: Chapters 8 & 9 Sonata Form & Rondo Form – Vocabulary, TAs: 8.1 & 9.1
22: *Concert Band Festival*; class will be moved. Watch for announcement of location.
24-26: Chapters 8 & 9 continued.
29: Chapter 10 9th, 11th, and 13th Chords – TAs: 10.1 through 10.4;
- March** 2-4: Chapter 10 9th, 11th, and 13th Chords continued
7-11: Chapter 11 Altered Dominants – TAs: 11.1 through 11.3
14-16: Chapter 12 Chromatic Mediants – TAs: 12.1 through 12.3
18: *Jazz Festival*; class will be moved. Watch for announcement of location.
21-25: Chapter 12 continued; introduction to Chapter 13
28-30: Chapter 13 The Romantic Period – TAs: ALL
- April** 1: Chapter 13 continued.
4-8: *Spring Break*.
11-15: Chapter 14 The Post-Romantic Style (1825-1900) Vocabulary, TAs 14.1 - 14.3
Chapters 15 & 16 Impressionism and Related Styles – TAs: 15.3 through 15.7
18-22: Chapters 15 & 16 continued: **Impressionism and Related Styles**
25-29: Chapter 17 Twelve-Tone Technique – TAs: 16.1 and 16.2
25-26: *Composers' Showcase 2016*– Attendance encouraged at lectures and concerts featuring student and guest composer compositions.
- May** 2-6: **Music Since 1945**
11: **FINAL EXAM (comprehensive) 10:10-12:10 a.m., Rm. 205**

IT IS NOT IN YOUR BEST INTEREST TO SCHEDULE EARLY DEPARTURE DURING FINALS WEEK!

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