

University of Missouri-Kansas City
Conservatory of Music and Dance

CONS 242: Musicianship IV

Spring 2015

Credit hours: 4.0

CRN: 17576

Instructor: Dr. David Thurmaier, Associate Professor of Music Theory

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Catalog Description

Continuation of CONS 241. Study of late-nineteenth century chromaticism and analytical and compositional methods of twentieth and twenty-first century music, including set theory and twelve-tone theory. Particular attention is given to the development of critical writing skills and the creation of stylistic compositions.

Prerequisite: CONS 241

Meeting Time and Location

Monday-Friday, 9-9:50 am, Grant Hall 122

Required Materials

Kostka, Stefan and Roger Graybill. *Anthology of Music for Analysis*. Upper Saddle River, NJ: Pearson Prentice Hall, 2004.

Laitz, Steven G., *The Complete Musician: An Integrated Approach to Tonal Theory, Analysis, and Listening*. 3rd Edition. New York: Oxford University Press, 2012.

Roig-Francolí, Miguel. *Understanding Post-Tonal Music* (text and anthology). Boston: McGraw Hill, 2007.

Notebook, music paper and pens/pencils

In addition, you will be required to use the Finale notation program (or equivalent) for composition assignments. This is available for personal purchase at a substantial student discount <http://www.finalemusic.com>. I recommend against using such free programs as *Noteпад*, as you are not able to take advantage of the many features of Finale. Continual failure to purchase and/or bring required books will result in deductions on homework or exams.

Purpose of Course

To present the remaining mid- and late-nineteenth century developments in the major-minor tonal system and how they lead into the music of the twentieth century, as well as the basic elements, techniques, and style characteristics of twentieth- and twenty-first century music.

Student Learning Outcomes

After successfully completing the course, students will have an understanding of the changes in musical style and compositional techniques in twentieth-century music, including the ability to:

1. Write and identify in music modal, pentatonic, and whole-tone scales including aurally;
2. Write and identify in music the harmonic sonorities and techniques used in Impressionistic music;
3. Identify quartal, secundal, and polychordal sonorities in twentieth-century music both visually and aurally;
4. Identify various means of tonal organization in twentieth century music (pandiatonicism, polytonality, etc.);
5. Use set theory to analyze pitch organization in atonal music;
6. Demonstrate and analyze in music twelve-tone serial procedures;
7. Summarize and perform rhythmic developments – polyrhythms, metric modulation, etc;
8. Summarize basic concepts of modernism and postmodernism, including minimalism, indeterminacy, and neotonicity;
9. Explain basic elements of popular music and jazz theory;
10. Apply analytical techniques learned in class into stylistic compositions performed by students in the class;
11. Apply analytical techniques learned in class and engage in critical thinking in a paper about a musical composition written by a living composer.

Grading

Your grade will be computed using the following plan:

Exams and Quizzes:	45%
Two compositions at 5% each:	10%
Two skills hearings at 5% each:	10%
Analytical paper:	15%
Four analysis assignments:	<u>20%</u>
	100%

Grades are based on a scale of 0 to 100:

A=93-100, A-=90-92, B+=88-89, B=83-87, B-=80-82, etc.

Be aware that to pass this course you must have a C or better (above 72.5%).

Course Procedures

- It is essential that you attend class daily. I don't specifically grade attendance, but be forewarned that it is difficult to achieve a desirable grade without regular class attendance. In addition, attendance may be a factor in borderline grade decisions.
- If you miss class, it is *your* responsibility to a) make sure that your assignment reaches me before class, and b) find out the assignment for the next class. Assignments not turned in at

the beginning of class are considered late and will not be accepted. The exception is an excused absence, such as genuine illness with documentation, a family emergency, or an approved field trip. In all cases, it is up to *you* to contact me to make arrangements. Documentation (e.g., doctor's note) must be submitted upon your first day of return. Exams missed for illegitimate reasons (e.g., sleeping in) **cannot** be made up.

- Please check Blackboard regularly for messages and to keep up with your grades.
- **Neatness counts!** Anything deemed illegible will result in a deduction.
- Before class, turn off the ringer on any portable electronic device. Any phones not silenced may be subject to being answered by the instructor. Each time a student is caught texting, there will be a five-point course deduction on the next exam.
- Assignments will be graded in a timely fashion. Repeatedly asking when papers will be returned will not be looked upon favorably.

Other notes

- Each exam will have a listening portion from a list of works. **Do not wait** until the last minute to do listening; you can't cram hours of music the night before and expect it to sink in.
- The analytical paper will be on a work written by a living composer. Details will be provided later in the semester, but expect to write a paper of 4-6 pages including brief background on the composer, piece, as well as answers to specific analytical questions.
- The four analysis assignments will ask focused questions about a particular piece and require you to interact with the music by using the tools we have learned in class.

Links to UMKC Policies

- **Academic Calendar**

<http://www.umkc.edu/registrar/acal.asp>

- **Academic Honesty**

http://www.umsystem.edu/ums/rules/collected_rules/programs/ch200/200.010_standard_of_conduct

- **Academic Inquiry Course Discussion and Privacy**

http://www.umsystem.edu/ums/rules/collected_rules/programs/ch200/200.015_academic_inquiry_course_discussion_and_privacy

- **Campus Safety**

<http://www.umkc.edu/umkcalert/>; <http://www.umkc.edu/police>; Police: 816-235-1515 or 911

- **Disability Support Services**

<http://www.umkc.edu/disability>

- **Grade Appeal Policy**

<http://www.umkc.edu/catalog/gradeappeals>

- **Discrimination Grievance Procedures for Students**

http://www.umsystem.edu/ums/rules/collected_rules/grievance/ch390/grievance_390.010

<http://www.umkc.edu/diversity/documents/complaintprocess.pdf>

- **Statement of Human Rights**

<http://www.umkc.edu/diversity/>

- **English Proficiency Statement**

Students who encounter difficulty in their courses because of the English proficiency of their instructors should speak directly to their instructors. If additional assistance is needed, they may contact the UMKC Help Line at 816-235-2222 for assistance.

CONS 242 Tentative Schedule (RF: Roig-Francolí text)

NB: Aural skills topics and application will be included within the discussion of larger pieces

- Jan 20 Review of chromaticism and aural skills from CONS 241
 21 continued; Review of ambiguity (Chopin, Prelude in E minor)
 22 Laitz, Ch. 29: “The Rise of Symmetrical Harmony in Tonal Music” (pp. 606-623);
 Augmented triads, Liszt, “Nuages Gris” (pp. 609-12)
 23 Common-tone chords (dim7, +6; pp. 615-18)
- 26 Continued; equal division of the octave
 27 Wagner, Prelude to *Tristan and Isolde*
 28 continued
 29 R. Strauss, “Morgen”; **Analysis Assignment 1 assigned**
 30 Strauss, *Elektra* excerpts, extreme chromatic ambiguity
- Feb 2 Mahler, wrap up chromaticism
 3 New techniques and concepts (scales, keys, pitch-class sets); **Analysis Asst. 1 due;**
 (RF, Chs. 1-2, pp. 1-36)
 4 continued
 5 Debussy; “Voiles”
 6 continued; **Analysis Assignment 2 assigned**
- 9 Debussy, *Prelude to the Afternoon of a Faun*
 10 continued
 11 Bartók, pcsets, motivic cells
 12 continued
 13 continued; **Analysis Assignment 2 due**
- 16 Stravinsky, *The Rite of Spring* (pt. 1)
 17 continued
 18 continued and review
 19 **EXAM 1**
 20 TBA
- 23 Charles Ives (RF, Ch. 6, pp. 145-51)
 24 continued
 25 continued
 26 Hindemith and Stravinsky, continued (RF, Ch. 5, pp. 129-144)
 27 continued

- Mar 2 Set Theory (RF, Chs. 3 and 4, pp. 69-128); Schoenberg, Berg, Webern
 3 continued
 4 continued; **Skills Hearing 1** (outside of class)
 5 continued; **Skills Hearing 1** (outside of class)
 6 continued
- 9 continued; **Analysis Assignment 3 assigned**
 10 continued
 11 continued
 12 Twelve-tone music (RF, Ch. 7, pp. 159-81)
 13 continued; **Assign 12-tone composition**
- 16 continued; **Analysis Assignment 3 due;**
 17 continued
 18 continued
 19 continued; review
 20 **EXAM 2**

Spring Break, Mar 23-30

- 30 **12-tone compositions played in class**
 31 New ideas of musical temporality and rhythm (RF, Ch. 10, pp. 245-79)
- Apr 1 continued
 2 continued
 3 continued
- 6 Aleatory music/sound mass (RF, Ch. 11, pp. 280-99); John Cage
 7 continued
 8 continued
 9 continued
 10 continued
- 13 TBA
 14 TBA
 15 Past and Future (RF, Ch. 12, pp. 300-20);
 16 continued; **Analysis Assignment 4 assigned**
 17 continued

- 20 Minimalism (RF, Ch. 13, pp. 321-39); **Free Composition Project assigned**
21 continued
22 continued **Analysis paper assigned**
23 continued
24 continued; **Analysis Assignment 4 due**
- 27 Current trends in composition (RF, Ch. 14, pp. 340-53);
28 continued
29 continued; **Skills Hearing 2** (outside of class)
30 continued; **Skills Hearing 2** (outside of class)
May 1 continued
- 4 Analysis of popular music (readings and materials TBA)
5 continued
6 continued; **peer editing due**
7 continued
8 continued, review

Paper due on Friday, May 8 by 10 PM on Blackboard

Exam 3 and Free Composition performances: Monday, May 11, 1-3 pm