

**UMBC UGC Change in Existing Course: MUSC 227 Theory V: Post-Tonal Analysis**

Date Submitted: 11/17/2020

Proposed Effective Date: Fall 2021

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**COURSE INFORMATION:** (please provide all information in the “current” column, and only the information changing in the “proposed” column)

change		current	proposed
<input checked="" type="checkbox"/>	Course Number(s)	MUSC 227	MUSC 326
<input type="checkbox"/>	Formal Title	Theory V: Post-Tonal Analysis	
<input type="checkbox"/>	Transcript Title (≤30c)	Theory V: Post-Tonal Analysis	
<input type="checkbox"/>	Recommended Course Preparation	(none)	
<input type="checkbox"/>	Prerequisite <b>NOTE:</b> Unless otherwise indicated, a prerequisite is assumed to be passed with a “D” or better.	You must have completed MUSC 222 or MUSC 223 or MUSC 226 with a grade of ‘C’ or higher	
<input type="checkbox"/>	# of Credits Must adhere to the <a href="#">UMBC Credit Hour Policy</a>	3.0	
<input type="checkbox"/>	Repeatable?	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No	<input type="checkbox"/> Yes <input type="checkbox"/> No
<input type="checkbox"/>	Max. Total Credits	3.0	<b>Max. Total Credits:</b> This should be equal to the number of credits for courses that cannot be repeated for credit. For courses that may be repeated for credit, enter the maximum total number of credits a student can receive from this course. E.g., enter 6 credits for a 3 credit course that may be taken a second time for credit, but not for a third time. Please note that this does NOT refer to how many times a class may be retaken for a higher grade.
<input type="checkbox"/>	Grading Method(s)	<input checked="" type="checkbox"/> Reg (A-F) <input type="checkbox"/> Audit <input type="checkbox"/> Pass-Fail	<input type="checkbox"/> Reg (A-F) <input type="checkbox"/> Audit <input type="checkbox"/> Pass-Fail

**CURRENT CATALOG DESCRIPTION:**

This course offers an analytical study of post-tonal musical styles and techniques. Some of the topics covered include pantonality, serial technique, intermedia forms, and chance music.

**PROPOSED CATALOG DESCRIPTION** (Approximately 75 words in length. Please use full sentences): leave blank if no changes are being proposed to the catalog description. NOTE: information about prerequisites should NOT appear in the catalog description.)

**RATIONALE FOR CHANGE:**

MUSC 227 Theory V should be a 300-level course because students must complete four semesters of pre-requisites (MUSC 125, 126, 221/225, and 222/226) before they can enroll in this class.

## **Music 227: Music Theory V: Post-Tonal Analysis**

**Fall 2020 Tuesday/Thursday 11:30am - 12:45pm via Blackboard Collaborate**

**Instructor:** Patrick Crossland (jpcross@umbc.edu)

**Office Hours:** by appointment

### **Course Description and Objectives:**

Music 227 concerns itself with the study of compositional techniques and history of twentieth (and twenty-first) century music, with an emphasis on analysis and listening, along with satisfactory mandatory completion of an in-class performance and analysis project of either an approved post-1970 piece or an original work by the student using techniques discussed in class. Contrast and diversity of styles, genres, cultural milieus, musical means, and the influence of technology will figure importantly in the composers and works studied.

Students will gain a deeper understanding of major musical ideas and innovations dating from the last 100+ years, and will develop learning/listening strategies aiding in the recognition and appreciation of such major styles as primitivism, neo-classicism and neo-romanticism, atonalism, minimalism, eclecticism and collage; techniques such as integral serialism and improvisation; forms from rondos and blues to idiosyncratic; musical languages including tonal, atonal, modal, cluster, secundal, quartal, quintal. Composers studied will be drawn from a variety of countries and backgrounds and the pieces to be analyzed will range from instrumental solos to operas to orchestral works to electroacoustic & computer-based.

### **Concert Attendance:**

Obviously, live performances are not taking place as usual this semester. We will discuss options for concert attendance together in class. It is vital that we give ourselves opportunities to hear performances of the music discussed in the course. Please stay tuned!

### **Required Texts and other materials:**

*The Rest is Noise: Listening to the 20th Century* - Alex Ross

Extra readings will occasionally be handed out or uploaded to Blackboard

### **Listening:**

Guided listening is one of the most important aspects of the course. I will provide 'listening' maps to help guide you through each piece. Pieces assigned will be available on YouTube, on the class Blackboard site, or through the Naxos Music Library available at <http://www.umbc.edu/aok/main/index.html>

When you are on the Library website (<http://www.umbc.edu/aok/main/index.html>), click on 'Databases'. Type 'Naxos' under Search by database title or description.

Click on 'Naxos Music Library' and then search for the desired piece.

### **Reading Assignments:**

Reading assignments will be discussed during the following class. Students are expected to have done the reading before class begins allowing for an informed discussion. Guided

questions and other topical assignments will be handed out, the responses of which are to be turned in on the assigned day.

**Grading:**

Exams – 60% (3x20%)

Assignments – 15%

Final Project – 15%

Participation/Attendance – 10%

All assignments (including homework, concert reviews, and final project) must be submitted before the posted deadlines. Late submissions will be penalized as follows:

- within 24 hours of deadline – 10% deduction
- submitted at the beginning of the next class meeting – 20% deduction

**Attendance:**

We will be covering a great deal of material in every class meeting, so it is imperative that you attend class consistently. More than 2 unexcused absences result in a lowering of your grade by 10%. Please notify me beforehand if you must miss class due to illness or for any other reason. You are responsible for all material covered in class.

**Exams:**

It is your responsibility to take all three exams when they are scheduled. Exceptions to this are only granted in cases of serious illness or other situations beyond your control that may have prevented you from taking the test at its scheduled time.

The exams will cover identification of recorded musical examples including composer, title of work, and correct decade of composition, definitions of terms discussed in class and in readings, and short essays dealing with topics covered in class.

**Analysis/Performance Project:**

- 1) Proposal due Tuesday, November 3rd
- 2) Initial draft due Thursday, November 19th
- 3) Students perform/present works in class - dates TDB

**Final exam: Thursday, December 10th, 10:30AM - 12:30PM**

**Weekly Assignment Schedule:**

8/27 - read chapter 1 of *The Rest is Noise*, Please write 2 paragraphs (no more than a page) about the so-called 'Tristan chord'. Discuss how you believe it functions within the opera as well as how you believe it has affected music since then. Obviously a great deal has been written about this chord and its influence, but I want to read **your own words!**

9/3 - read chapter 2 and pp. 211-219, 224-232

9/8 - As discussed in class today, please compose a 12-tone row along with its retrograde, inversion, and retrograde inversion. Be sure to make use of all twelve chromatic pitches! You are free to transpose the R/I/RI or not as you see fit. Have fun with this!

9/10 - begin reading chapter 3

9/15 - Please identify examples of Debussy's use of non-diatonic scales (whole tone, pentatonic, etc.) in one of the three attached movements - *La Soiree dans Grenade, Clair*

*de Lune*, or *Voile*. No additional writing is necessary. Feel free to highlight or mark your findings in the score provided.

9/17 - complete reading of chapter 3, listen to recording of *The Rite of Spring*

9/24 - read chapter 4

10/1 - Please choose one of the following articles (Debussy - Three Articles, Milhaud - Notes without Music, Russolo - The Art of Noises, Varese - The Liberation of Sound) and write a 1-2 page response, providing your opinion on the matter as well as any historical data or evidence supporting your view.

10/6 - review study guide and listening list for exam #1

10/8 - **EXAM #1**, begin reading chapter 6

10/13 - Go to [https://imslp.org/wiki/List\\_of\\_works\\_by\\_Paul\\_Hindemith](https://imslp.org/wiki/List_of_works_by_Paul_Hindemith) and find any work, but I would recommend one of the instrumental sonatas. Select two pages from the score that demonstrate Hindemith's use of 4ths and 5ths as his primary building blocks in building harmonic structures as well as constructing melodies. Highlight the passages you've chosen and submit your marked pages here. It doesn't have to be a complete analysis, but try to be as detailed as possible with the evidence provided.

10/15 - read chapter 8 and listen to Roy Harris' *Symphony No. 3*. Consider what (if anything) makes this music sound "American". We will discuss on Tuesday. Enjoy!

10/20 - read chapter 7

10/27 - Please submit your proposal for your final project. This project may take the form of a performance, an original composition, an analysis of a representative work, or a profile of a composer/style/idiom. The parameters are left intentionally vague, as the hope is to spark creativity and allow you to pursue your own interest(s) within the context of 20th/21st century music. My primary request is that your selection reflects the innovative and exploratory work of the composers showcased and discussed in this course. Please provide a paragraph describing and outlining your proposal. The project presentation should not exceed 10 minutes during the final class meetings at the end of the semester. You may collaborate with another student.

10/29 - Please choose one of the following articles (Busoni - Sketch of a New Esthetic of Music, Stravinsky - Poetics of Music, Cage - Experimental Music) and write a two-page response, providing your opinion on the matter as well as any historical data or evidence supporting your view. Also read pp. 485-496, 447-458, 473-479

11/5 - read pp. 396-404, 527-531

11/10 - Study for exam II

11/12 - **EXAM #2**, read pp. 515-527

11/17 - (re)read pp. 390-404, 425-446

11/19 - submit initial draft of project

12/1 - external reading assignment

12/3,8 - project presentations

12/10 - **EXAM #3** (10:30)

**Academic Integrity:**

By enrolling in this course, each student assumes the responsibilities of an active participant in UMBC's scholarly community in which everyone's academic work and behavior are held to the highest standards of honesty. Cheating, fabrication, plagiarism, and helping others to commit these acts are all forms of academic dishonesty, and they are wrong. Academic misconduct could result in disciplinary action that may include, but is not limited to, suspension or dismissal. Consult the UMBC Student Handbook for more information regarding the UMBC academic code of conduct.

**Accessibility and Disability Accommodations, Guidance and Resources:**

Accommodations for students with disabilities are provided for all students with a qualified disability under the Americans with Disabilities Act (ADA & ADAAA) and Section 504 of the Rehabilitation Act who request and are eligible for accommodations. The Office of Student Disability Services (SDS) is the UMBC department designated to coordinate accommodations that would create equal access for students when barriers to participation exist in University courses, programs, or activities.

If you have a documented disability and need to request academic accommodations in your courses, please refer to the SDS website at [sds.umbc.edu](https://sds.umbc.edu) for registration information and office procedures.

SDS email: [disAbility@umbc.edu](mailto:disAbility@umbc.edu)

SDS phone: (410) 455-2459

If you will be using SDS approved accommodations in this class, please contact me (instructor) to discuss implementation of the accommodations. During remote instruction requirements due to COVID, communication and flexibility will be essential for success.

**Sexual Assault, Sexual Harassment, and Gender Based Violence and Discrimination**

UMBC's [Policy on Sexual Misconduct, Sexual Harassment and Gender Discrimination](#) and Federal Title IX law prohibit discrimination and harassment on the basis of sex in University programs and activities. Any student who is impacted by sexual harassment, sexual assault, domestic violence, dating violence, stalking, sexual exploitation, gender discrimination, pregnancy discrimination, gender-based harassment or retaliation should contact the University's Title IX Coordinator to make a report and/or access support and resources:

Mikhel A. Kushner, Title IX Coordinator (she/her/hers)

410-455-1250 (direct line), [kushner@umbc.edu](mailto:kushner@umbc.edu)

*You can access support and resources even if you do not want to take any further action.* You will not be forced to file a formal complaint or police report. Please be aware that the University may take action on its own if essential to protect the safety of the community.

If you are interested in or thinking about making a report, please see the [Online Reporting Form](#). Please note that, while University options to respond may be limited, there is an anonymous reporting option via the online form and every effort will be made to address concerns reported anonymously.

***Notice that Faculty are Responsible Employees with Mandatory Reporting Obligations:***

All faculty members are considered *Responsible Employees*, per [UMBC's Policy on Sexual Misconduct, Sexual Harassment, and Gender Discrimination](#). Faculty are therefore required to report possible violations of the [Policy](#) to the Title IX Coordinator, even if a student discloses something they experienced before attending UMBC. While faculty members want you to be able to share information related to your life experiences through discussion and written work, students should understand that faculty are required to report Sexual Misconduct to the Title IX Coordinator so that the University can inform students of their [rights, resources and support](#).

If you need to speak with someone in confidence, who does not have an obligation to report to the Title IX Coordinator, UMBC has a number of [Confidential Resources](#) available to support you:

- The [Counseling Center](#): 410-455-2742 / After-Hours 410-455-3230
- [University Health Services](#): 410-455-2542
- Pastoral Counseling via [Interfaith Center](#): 410-455-3657; [interfaith@umbc.edu](mailto:interfaith@umbc.edu)

Other Resources:

- [Women's Center](#) (for students of all genders): 410-455-2714; [womenscenter@umbc.edu](mailto:womenscenter@umbc.edu).
- [Shady Grove Student Resources](#), [Maryland Resources](#), [National Resources](#).

Child Abuse and Neglect:

Please note that Maryland law and [UMBC policy](#) require that I report all disclosures or suspicions of child abuse or neglect to the Department of Social Services and/or the police.

**Pregnancy:**

UMBC's [Policy on Sexual Misconduct, Sexual Harassment and Gender Discrimination](#) expressly prohibits all forms of Discrimination and Harassment on the basis of sex, including pregnancy. [Resources for pregnant students](#) are available through the University's Office of Equity and Inclusion. Pregnant and parenting students are encouraged to contact the Title IX Coordinator to discuss plans and assure ongoing access to their academic program with respect to a leave of absence or return following leave related to pregnancy, delivery, or the early months of parenting.

In addition, students who are pregnant may be entitled to accommodations under the ADA through the [Student Disability Service Office](#), and/or under Title IX through the [Office of Equity and Inclusion](#).

**Religious Observances & Accommodations:**

UMBC [Policy](#) provides that students should not be penalized because of observances of their religious beliefs, students shall be given an opportunity, whenever feasible, to make up within a reasonable time any academic assignment that is missed due to individual participation in religious observances. It is the responsibility of the student to inform the instructor of any intended absences for religious observances in advance, and as early as possible. For questions or guidance or to request an accommodation, please contact the [Office of Equity and Inclusion](#) at [oei@umbc.edu](mailto:oei@umbc.edu).

**Hate, Bias, Discrimination and Harassment:**

UMBC values safety, cultural and ethnic diversity, social responsibility, lifelong learning, equity, and civic engagement.

Consistent with these principles, [UMBC Policy](#) prohibits discrimination and harassment in its educational programs and activities or with respect to employment terms and conditions based on race, creed, color, religion, sex, gender, pregnancy, ancestry, age, gender identity or expression, national origin, veterans status, marital status, sexual orientation, physical or mental disability, or genetic information.

Students (and faculty and staff) who experience discrimination, harassment, hate or bias or who have such matters reported to them should use the [online reporting form](#) to report discrimination, hate or bias incidents; reporting may be *anonymous*.