



SYLLABUS
COLLEGE OF THE ARTS
SCHOOL OF MUSIC

MUSI 4421: CONTEMPORARY ANALYTICAL AND COMPOSITIONAL TECHNIQUES
SPRING 2022

Course Information

Class meeting time:

- T/Th 2:00–3:15 pm, Wilson 119

Modality: Face-to-face

Music Theory Coordinator: Dr. Benjamin Wadsworth: (bwadsw2@kennesaw.edu)

Note: Syllabus is also posted on D2L

Instructor Information

Name: Dr. Jeff Yunek

Email: jyunek@kennesaw.edu

Office Location: Music 110B

Office phone: (770) 499-3072

Office Hours: See hours posted on my office door (Music 110B) or by appointment

Preferred method of communication: email

Course Description

MUSI 4421 - Contemporary Analytical and Compositional Techniques

3 Class Hours 0 Laboratory Hours 3 Credit Hours

Prerequisite: MUSI 3121 (Music Theory IV)

This course surveys 20th- and 21st-century musical styles and theoretical systems, teaching students how to analyze a variety of works in which Common-Practice Period norms of tonality, rhythm, form, timbre, and texture have been superseded by new developments. Corresponding compositional exercises deepen student understanding of these new approaches. Topics include free atonality, serialism, neoclassicism, minimalism, allusions, chance, and electronic composition. The course prepares students to analyze music, write model compositions, and develop analytical papers.

Required Materials

- Straus, Joseph N. 2016. *Introduction to Post-Tonal Theory*, Fourth Edition. New York, NY: W. W. Norton & Company.

Learning Outcomes

Students will be able to demonstrate knowledge of 20th- and 21st-century techniques through written assignments, short writing assignments, tests, and multi-level writing or composition assignments. Students should be able to:

Analyze pitches, intervals, chords, and collections at various levels of abstraction (e.g., normal form vs. set class member)

Relate pitches, intervals, chords, and collections under a variety of transformation, including transposition, inversion, and retrograde

Analyze large-scale unifying devices, such as tonics, centric pitch-classes, and inversional axes

Identify and compose music using a variety of contemporary rhythmic and metric innovations, such as polymeter, metric modulation, and compound meter

Identify common chords and collections and analyze their characteristics (e.g., common tones under transposition/inversion)

Identify timbre and temperament innovations in contemporary music
Articulate the preservation, denial, or modification of common-practice techniques
Relate aspects of contemporary techniques to contemporary events or other integrated media (e.g., lyrics)
Complete a multi-level writing or composition assignment that applies and synthesizes contemporary techniques

Course Requirements and Assignments

Course Requirements

A "C" or better in Music Theory IV (MUSI 3121).

Assignments

- Approximately once each week, you will have assignments that apply theoretical techniques and brief responses to short analytical essays. All assignments are due on the requested date at the beginning of class (i.e., you may not complete work during class and your homework will not be accepted if you are tardy). It is your responsibility to make sure your homework is submitted on the due date, **even if you will be absent that day**.
 - For the reading responses, be able to state:
 - 1) What is the main takeaway/thesis of the analysis?
 - 2) How is the takeaway/thesis significant (e.g., how does it change how you would play/interpret/listen to the piece)?
 - 3) What did you struggle with the most in terms of understanding the author?
- Every three weeks, you can expect a short writing assignment. See D2L for more information on these assignments.

Evaluation and Grading Policies

Grading Distributions

Homework: 25%

- Theory application
- Reading responses

Writing Assignments: 25%

Test: 15%

Final paper/composition: 35%

- Abstract 5%
- First Draft: 5%
- Final Presentation: 5%
- Final Draft: 20%

Grading Scale

A: 100-90; B: 89-80; C: 79-70; D: 69-60; F: 59 and below.

Passing Grade

A grade of "C" or better (70 minimum).

Homework Return Policy

Homework assignments are typically returned within two class periods. Large writing or composition assignments may take up to two weeks to be returned.

Grades are posted on D2L throughout the semester so you can track your current grade.

Course Policies

- Attendance will be mandatory starting the second week of class. In this class, you are permitted up to three (3) absences without penalty, for any reason. When you reach four (4) absences, your grade will drop by 10 points, and likewise for further absences. (Accordingly, eight absences will cause you to fail the class.) For questions as to these policies you may consult the Music Theory Area Coordinator (Dr. Wadsworth).
- All assignments are due on the given date. Pending extenuating circumstances, late work will not be accepted unless notified before class.
- Unlike most of my courses, bring your textbook to class each day.
- Most work should be written in pencil or printed, but students are encouraged to use color (e.g., colored pencils/pen/markers) for their analyses.
- We will conduct official class business on your school email account, and on D2L (online), where materials and assignments will be posted.
- Cell phones and all electronic devices should be turned off in the classroom. Laptops are restricted unless given permission from the instructor.
- Bring staff paper, pencils, and erasers to every class. The textbook will not be required in class but is necessary for assignments.
- During tests, do not bring in any outside materials except pencils, erasers, and blank staff paper.

Institutional Policies

Federal, BOR, & KSU Course Syllabus Policies:

http://curriculum.kennesaw.edu/resources/federal_bor_ksu_student_policies.php

Student Resources:

http://curriculum.kennesaw.edu/resources/ksu_student_resources_for_course_syllabus.php

Academic Integrity Statement:

<http://scai.kennesaw.edu/codes.php>

The implementation of the Academic Honesty Policy in this class:

*You are expected to do your own work on all written assignments. If you are caught giving or receiving help on exams or any assignment, this will be treated as cheating. Each instructor may assign a "0" grade to work that represents an initial attempt at confirmed cheating. In second attempts, accused students will be prosecuted through official judicial avenues according to Kennesaw State University policies and procedures. **All assignments must be done independently: assignments showing collaboration between students will be considered cheating.***

COVID-19 Statements

Course Delivery

KSU may shift the method of course delivery at any time during the semester in compliance with University System of Georgia health and safety guidelines. In this case, alternate teaching modalities that may be adopted include hyflex, hybrid, synchronous online, or asynchronous online instruction.

COVID-19 illness

If you are feeling ill, please stay home and contact your health professional. In addition, please email your instructor to say you are missing class due to illness. Signs of COVID-19 illness include, but are not limited to, the following:

- Cough
- Shortness of breath or difficulty breathing
- New loss of taste and/or smell
- Fever of 100.4 or higher
- Chills
- Sore Throat
- Runny nose or new sinus congestion

COVID-19 vaccines are a critical tool in “Protecting the Nest.” If you have not already, you are strongly encouraged to get vaccinated immediately to advance the health and safety of our campus community. As an enrolled KSU student, you are eligible to receive the vaccine on campus. Please call (470) 578-6644 to schedule your vaccination appointment or you may walk into one of our student health clinics. For more information regarding COVID-19 (including testing, vaccines, extended illness procedures and accommodations), see KSU’s official [Covid-19 website](#).

Face Coverings

Based on guidance from the University System of Georgia (USG), all vaccinated and unvaccinated individuals are encouraged to wear a face covering while inside campus facilities. Unvaccinated individuals are also strongly encouraged to continue to socially distance while inside campus facilities, when possible.

Course Schedule

Tentative Schedule of Assignments

Day	Date	Topics Covered	Assignment
1	1/11	Introduction to class and basic contemporary harmony	No homework
2	1/13	Intro to intervals, interval classes, and interval class vectors	Read pp. 1–18 No homework
3	1/18	Discussion of interval-based analyses	Read pp. 22–31 (and Reading Response) Ch 1: 1: I:1; II:1,3&4; III:1 and 2; IV: 2; VIII:1 (c&f)
4	1/20	Intro to pitch-class sets	Read pp. 43–70 No homework
5	1/25	Introduction to set classes	Ch. 2: I:1&2; II:1&2; III:1&2; V:1
6	1/27	Discussion of pitch-class-set analyses	Read pp. 75–86 (and Reading Response)
7	2/1	Writing assignment follow up: pitch-class sets	Writing Assignment #1 (see Writing Assignment Info in D2L)
8	2/3	Intro to additional pitch-class set properties	Read pp. 95–111 & 121–124 No Homework
9	2/8	Discussion of invariance-based analyses	Read pp. 137–143 (and Reading Response) Ch. 3: I:2; II:1
10	2/10	Intro to other diatonic collections and special collections	Read pp. 244–263 No Homework
11	2/15	Discussion of special-collection analyses	Read. 265–276 (and Reading Response) Ch. 5: II: 1–3
12	2/17	Discussion of Scriabin and transpositional invariance	Read Yunek 2013 (and Reading Response) (PDF in Course Materials)
13	2/22	Intro to centricity, inversive axes, and linear	Read pp. 228–244 No Homework
14	2/24	Writing assignment follow up: special collections	Writing Assignment #2 (see Writing Assignment Info in D2L)
15	3/1	Intro to other pitch-class-set properties	Read pp. 112–132 No Homework
16	3/3	Introduction to classic 12-tone music	Read pp. 294–311 and 318–328 No Homework
Spring Break			
17	3/15	Discussion of 12-tone analyses	Read pp. 342–353 (and Reading Response) Ch. 6: I (do all problems, but only for row “a”)
18	3/17	Writing assignment follow up: 12-tone	Writing Assignment #3 (see Writing Assignment Info in D2L)
19	3/22	Other serial approaches	Read pp. 328–338 No Homework
20	3/24	Introduction to tertian and other interval stacks	Read Straus pp. 188–198 No Homework
21	3/29	Discussion of tertian and other interval stack analyses	Read pp. 202–206 & 224–225 (and Reading Response)

			Ch. 4: VI (all)
22	3/31	Writing assignment follow up: other interval stacks	Writing Assignment #4 (see Writing Assignment Info in D2L)
23	4/5	Introduction to minimalist and indeterminant music	No Homework (Prepare analysis and abstract)
24	4/7	Student peer review and quiz	Abstract and analysis due
25	4/12	Individual Meetings	No Homework (Prepare presentation and first draft)
26	4/14	Individual Meetings	No Homework (Prepare presentation and first draft)
27	4/19	Introduction to contemporary innovations in rhythm	1st draft of paper/comp. due (early for 2022) (Prepare presentation and final draft)
28	4/21	Electronic music and temperament	No Homework (Prepare presentation and final draft)
29	4/26	Final Presentations	No Homework (Prepare final draft)
30	4/28	Final Presentations	No Homework (Prepare final draft)
Finals Time		Final paper/composition due • Thursday, May 5 th by noon	Final paper/composition due

Disclaimer: This represents my current plans and objectives. As we go through the semester, those plans may need to change to enhance the class learning opportunity. Such changes, communicated clearly, are not unusual and should be expected.

D2L will serve as the official schedule for the class. Any changes to the schedule will be updated on D2L and announced during class.

Breaks:

- Monday, 1/17: MLK Jr. Break
- All Week, 3/7–3/11: Spring Break

Important Dates:

- Drop/Add Ends: Friday, January 14
- Last Day to Withdraw Without Academic Penalty: Wednesday, March 23
- Last Day to Withdraw from the Term with a WF: April 25
- I am scheduled to review conference presentations at MTSE on March 18th in Tallahassee, FL
- I am scheduled to present research in Moscow from April 25–27, which may result in online-only classes for that week.