

Z211: MUSIC THEORY II

Fall 2022, Section 5143

MW 10:20-11:20

Room MA 004

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Office hours: T 11-12 and W 2:45-3:45

Room MU 215B

Introduction

Z211 is designed to build on the fundamentals developed in Z111. Starting with terms and concepts you've already mastered, we will more deeply explore the inner workings of musical mechanics. This will involve the detailed study of specific parameters, including harmony, melody, rhythm, timbre, texture, and form. We will do this through analysis, creative work, and the development of applied skills, all of which will help you gain a sophisticated understanding and appreciation of musical craft. By considering multiple musical styles and genres, this course is designed to enhance all aspects of your own engagement with music, no matter what type of music resonates with your heart, mind, body, and soul.

Required Materials

- **TEXT.** The text for this class is Jason Martineau's *The Elements of Music* (New York: Bloomsbury USA, 2008).
- **SOFTWARE.** For some assignments, you will be expected to use computer notation software. NoteFlight and MuseScore are two free options available online. Finale, a professional notation program, lives on all the computers in the music library. Other options also exist, so feel free to explore. In general, however, DAWs such as Garage Band, Reaper, or Ableton will *not* be acceptable; they tend to be poorly suited for dealing with musical notation in a nuanced manner. Apps such as GoodNotes can allow you to handwrite musical notation with a stylus and tablet, which may prove useful for note-taking and some homework assignments. It would also be wise to explore scanning apps, such as Adobe Scan, which will prove invaluable for turning handwritten work into submittable .pdf files.
- **HARDWARE.** Staff paper will be required for handwritten work – ordinary lined paper is not acceptable for any form of musical notation. Custom paper can be printed for free from www.blanksheetmusic.net, though a notebook may be ideal. When working by hand on paper, use of a pencil will be required: neatness matters, and erasure is always preferable to scribbles. In the same spirit, work on multiple pages will always need to be stapled prior to submission.

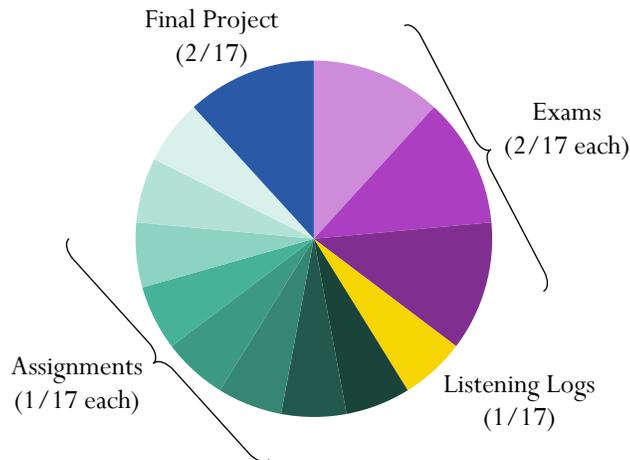
Assignments and Exams

Work for this class will come in the following flavors. All due dates are listed in the schedule section of this document.

- **EXAMS.** There will be three exams during the semester. The material of this class is cumulative by nature, but each will focus on more-recently discussed topics. Exams may include self-scheduled timed portions to be completed online, traditional in-class assessments, and untimed take-home components due after the listed dates.
- **ASSIGNMENTS.** Eight homework assignments will be completed over the course of term. The assignments will be posted on Canvas a few days prior to the due date.
- **LISTENING LOGS.** Prior to some classes you will be asked to record your thoughts about the music we will discuss. These logs will be graded largely on the basis of completion, and will not receive credit if submitted late.
- **FINAL PROJECT.** Towards the end of the semester, you will complete a more substantial work of an original nature. More details will be shared as the course progresses, but the project's function will be to showcase your overall mastery of the course's material in ways you find uniquely rewarding. This might include research, composition, or arranging.

Grading

Credit for your work will contribute to your final grade according to the following distribution:



Grades may be inflected in response to individual attendance trends and overall class performance. Final letter grades will be determined according to the following approximate guidelines. Half-letter grades (e.g., A+, C-, etc.) will also be awarded, but all specific final grade ranges will be left to the discretion of the instructor.

90%-100% = A 80%-89.9% = B 70%-79.9% = C 60%-69.9% = D <60% = F

Policies, Exceptions, and Recommendations

OFFICE HOURS are always open – no appointment is necessary. Please stop by with questions, or simply to have a conversation. Office hours are typically the best way to develop a personal connection, and that’s definitely an asset for all of us. You are also welcome to converse via email, but please exercise patience. Trust that your notes have been received, and avoid sending duplicate messages. You may not get a response immediately, but one will always come before too long.

ATTENDANCE. It behooves you to attend each class session on time and completely. New material will be covered almost every day, and portions of some assignments may require in-class participation. Still, missed classes happen: you’re only human. The goal is to miss as few as possible, and only when necessary. Absences will not be qualified as either “excused” or “unexcused;” they’ll simply be tabulated. You are responsible for missed material – consider finding a buddy who can help fill in any gaps.

MISSED AND LATE WORK. Two late policies exist in this class, depending on the type of graded work in question:

- Listening logs and end-of-semester tasks will not be accepted late.
- All other work can be completed submitted late, but will be subject to the following restrictions:
 - Grades earned will be subject to a 15% penalty.
 - Late work will only be accepted within one week of the due date, or by the next scheduled assignment/exam (i.e., work must be completed sequentially.)
 - Work submitted more than one week late will generally not be accepted, or additional sanctions may be applied if deemed appropriate.
 - Exam times will be tightly regulated; a late start will not entitle you to an extension, and only one make-opportunity for a missed exam will be provided.

If you know in advance that you will be unable to make a deadline for any reason, accommodations can be made. However, you must provide notice approximately one week in advance, and you may be asked to provide documentation. In the event of an emergency or sudden illness, please be in contact as soon as possible. Travel plans for breaks that interfere with class will not be excused. Likewise, please take precautions to ensure internet-based work can be completed without incident or interruption; last-minute technical issues only rarely qualify as valid excuses.

CANVAS, an online IU resource, will be used on a regular basis. Through it, you will have access to the most current information, assignments, exams, and quizzes. It will also be used for the distribution and submission of work, so please familiarize yourself with its organization and operation.

ACADEMIC INTEGRITY. All students are expected to act in accordance with the Indiana University Code of Student Rights, Responsibilities, and Conduct, which can be found at www.iu.edu/~code/. Academic integrity entails respecting other students' dignity, rights, and property, and helping to create and maintain an environment in which all can succeed through their own efforts. Academic integrity demands that students not engage in or tolerate acts of falsification, misrepresentation, or deception. Evidence of collusion, plagiarism, or other cheating on assignments, compositions, or examinations will be regarded very seriously and dealt with severely. Among other possibilities, penalties can include forfeiture of credit for individual assignments, overall grade reductions, or failure of the course. In this class, no written work or exams can be completed collaboratively unless the instructions explicitly say otherwise.

SEXUAL MISCONDUCT AND TITLE IX. As your instructor, one of my responsibilities is to create a positive learning environment for all students. Title IX and IU's Sexual Misconduct Policy prohibit sexual misconduct in any form, including sexual harassment, sexual assault, stalking, and dating and domestic violence. If you have experienced sexual misconduct, or know someone who has, the University can help. If you are seeking help and would like to speak to someone confidentially, you can make an appointment with:

- The Sexual Assault Crisis Services (SACS) at (812) 855-8900 (counseling services)
- Confidential Victim Advocates (CVA) at (812) 856-2469 (advocacy and advice services)
- IU Health Center at (812) 855-4011 (health and medical services)

It is also important to know that Title IX and University policy requires your professors to share any information brought to their attention about potential sexual misconduct with the campus Deputy Title IX Coordinator or IU's Title IX Coordinator. In such an event, those individuals will work to ensure that appropriate measures are taken and resources are made available. Protecting student privacy is of utmost concern, and information will only be shared with those that need to know to ensure the University can respond and assist. Visit <http://stopsexualviolence.iu.edu/index.html> to learn more.

BIAS-BASED INCIDENT REPORTING. Any act of discrimination or harassment based on race, ethnicity, religious affiliation, gender, gender identity, sexual orientation or disability can be reported through any of the options:

- Email biasincident@indiana.edu or incident@indiana.edu
- Call the Dean of Students Office at (812) 855-8188
- Use the IU mobile App. Reports can be made anonymously if desired

COUNSELING AND PSYCHOLOGICAL SERVICES. CAPS offers a variety of services to students. For more information visit: <https://healthcenter.indiana.edu/counseling/index.shtml>

STUDENTS NEEDING ADDITIONAL FINANCIAL OR OTHER ASSISTANCE. The Student Advocates Office can help you work through personal and academic problems as well as financial difficulties and concerns in order to help you progress towards earning a degree. The Office also provides support and assistance to students in working through grade appeals and withdrawals from all classes. In addition to advising students on appeal and financial issues such as financial aid or tuition, they also have emergency funds for IU students experiencing emergency financial crisis. Their website is: <https://studentaffairs.indiana.edu/student-advocates/>

ENGAGE! At all times, please feel at liberty to ask questions, jump into discussions, or otherwise seek out ways to strengthen your relationships with peers, your professors, and the material. As you do so, remember to respect the fact that everyone is coming to this class with different backgrounds, goals, and priorities. This diversity of perspectives is something to be both embraced and celebrated; it can only enrich our intellectual, emotional, and interpersonal relationships. Indeed, our shared space affords us the very special opportunity to freely explore what is effectively magic. This is fundamentally *awesome*. The topic becomes even more so when you develop your own ways of relating to it while absorbing the ideas of others. So let's agree to practice curiosity and compassion. Be patient with yourselves and others, accepting that things may not always unfold as anticipated, while maintaining open hearts and minds.

Schedule

(Dates subject to change)

UNIT 1: FUNDAMENTALS REVIEW

Weeks 1-5

Key topics:

- Rudiments of pitch, rhythm, and key
- Meter and beaming
- Major and minor scales
- Intervals
- Diatonic triads and Roman numerals
- Inversions and chord voicings
- Basic harmonic progressions

Important dates:

- Assignment 1: F Sep. 2
- Assignment 2: F Sep. 9
- Assignment 3: F Sep. 16
- Exam 1: W Sep. 21

UNIT 2: SOUND AND COLOR

Weeks 6-9

Key Topics:

- Timbre
 - Envelopes, overtones, and spectra
 - Instrument families and transposition
 - Vocal ranges
- C-clefs
- Melodic contour and momentum
- Texture
 - Monophony
 - Polyphony
 - Homophony
- Harmonic color

Important dates:

- Assignment 4: F Oct. 7
- Assignment 5: F Oct. 14
- Assignment 6: W Oct. 19
- Exam 2: F Oct. 21

UNIT 3: SYSTEMS AND GROOVES

Weeks 10-15

Key topics

- Style-defining rhythmic patterns
- Modes and other scales
- Harmonic sequences
- Musical forms
 - Structures with repetition (songs, binaries, rondos, etc.)
 - Variations
 - Through-composed forms
- Music and the body
 - Dance
 - Vocal expression
- Music and space

Important Dates

- Assignment 7: F Nov. 5
- Assignment 8: F Nov. 11
- Final Project: F Dec. 9
- Exam 3: W Dec. 14, 12:40-2:40

Appendix: Suggested Examples for Study and Discussion

WORK TITLE, AUTHOR, PERFORMER, ETC.	KEY TOPIC(S)	PLACEMENT
Nonet, Op. 38 by Louise Farrenc	Instruments, timbre, transpositions, C-clefs	Unit 2
“O virtus sapientiae” by Hildegard von Bingen	Melodic contour, texture (monophony)	
Adagio & Fugue in C minor, K. 546 by Wolfgang Mozart	Texture (polyphony), instrument families	
“Take the ‘A’ Train” by Billy Strayhorn, as performed by the World Saxophone Quartet	Texture (polyphony), improvisation, instrument families	
“Heart of Glass” performed by Blondie	Texture (homophony), vocal expression, dance	
“Sincere” from <i>The Music Man</i> by Meredith Willson	Texture (homophony/homorhythm)	
“Ngejuk Memedi” by Dewa Alit, performed by Gamelan Salukat	Texture (complex), instruments	
“Blackbird” by John Lennon & Paul McCartney, as performed by Bobby McFerrin	Texture (compound melody), vocal expression	
“Jaat Kahan Ho” by Surshri Kesar Bai Kerkar	Texture (heterophony), vocal expression, instruments, modes & scales, complex meter	
“The Hymn of Acxiom” by Vienna Teng	Harmonic color, texture, vocal expression	
“Superstition” by Stevie Wonder	Rhythmic patterns, dance, vocal expression, texture	Unit 3
Fugue in C, Op. 36, N° 13 by Anton Reicha	Modes, harmonic syntax, texture	
Bolero by Maurice Ravel	Rhythmic patterns, scales and modes, timbre and instruments, harmonic color	
“I Will Survive” performed by Gloria Gaynor	Sequences, harmonic syntax, rhythmic patterns, vocal expression, dance, form	
Canzona in D minor by Domenico Zipoli	Sequences, harmonic syntax, contour	
Rondo from the Sonata in E-flat by Marianna Auenbrugger	Form, harmonic syntax	
“An Evening Hymn” by Henry Purcell	Form, vocal expression	
“Love Shack” by the B-52’s	Form, vocal expression, dance	
Suite in F minor by Charles Dieupart, as performed with choreography by Il Giardino Armonico	Dance, form	
“Waldesnacht” by Johannes Brahms	Vocal expression (choral)	
“Rough and Rocky” by the Nightingale Jubilaires	Vocal expression (small group)	
“Old Lava” and “Click Song N° 2” by Meredith Monk	Vocal expression (solo)	
“Let’s Have a Party” by Wanda Jackson	Space (mono)	
“Hidden Place” by Björk	Space (stereo)	
“Soon Forget” by Pearl Jam	Space (binaural)	
“Spem in alium” by Thomas Tallis, as recorded by New Dublin Voices	Space (interactive surround)	
“Wild Energy” by Annea Lockwood & Bob Bielecki	Space (site-specific)	