Western Michigan University
School of Music

MUS 2600: Basic Music III                  Mon., Wed.: 8:00-9:40 a.m.
Spring 2008                                 Dalton Center 3127
Dr. Julie Scrivener, Instructor

Instructor’s Office Address and Contact Information
The Graduate College                        ph. (269) 387-8208
261W Walwood Hall                           email: julie.scrivener@wmich.edu

Appointments with the instructor are available by request. Please contact the instructor to
schedule appointments.

Course Description
MUS 2600 (Basic Music III) is a continuation of the study of melodic, harmonic, and
rhythmic concepts of traditional music by means of analysis, composition, and skills
development assignments. The main emphasis will be on the study of 18th- and 19th-
century techniques, particularly chromatic harmony concepts, as well as an introduction to
the techniques of 20th-century music.

Required Course Materials
Kostka, Stefan, and Dorothy Payne. *Tonal Harmony, With an Introduction to Twentieth-
Workbook to above.
Class coursepack (details to be provided later)

Class Website
The class website will be linked from the instructor’s homepage:
http://homepages.wmich.edu/~jscrivener
The site is still under construction. Please check the site after each class meeting regarding
upcoming homework assignments and other announcements and updates. The site will also
be the repository for the class syllabus and other materials.

Course Grading
Each student’s final course grade will be comprised of the following:

Graded homework assignments 30%
Final exam 20%
Midterm exam 20%
Test #1 15%
Test #2 15%

Course and test grades are based on the following scale:

A = 93-100%  C = 70-77%
BA = 89-92%  DC = 66-69%
B = 82-88%  D = 60-65%
CB = 78-81%  E = 0-59%
Grading of Homework Assignments
Homework assignments will be due almost every class period. Assignments will be graded on the following system:
Plus (+): Assignment was turned in on time, is complete, and satisfactorily done.
Minus (–): Assignment was turned in late, was incomplete, and/or unsatisfactorily done.
Zero: No credit.

Note that late work that is of plus quality will be marked down to minus, and late work that is of minus quality will be marked down to zero.

The student’s course homework grade will be determined by the following scale:
- A = no more than 2 minuses, no zeroes.
- B = 3 to 5 minuses or zeroes combined, with no more than 2 zeroes.
- C = 6 to 8 minuses or zeroes combined.
- D = 9 to 12 minuses or zeroes combined.
- E = more than 12 minuses or zeroes combined.

Attendance Policy
At the discretion of the instructor, the student’s course grade may be adversely affected by chronic absence or lateness to class. Please be on time and advise the instructor in advance of impending absences whenever possible. Please discuss any extenuating circumstances with the instructor as early as possible.

Class Schedule
The following class schedule is tentative. Any changes will be posted to the class website.
1/7 — Introduction; diagnostic quiz.
1/9 — K/P: Ch. 21, “Mode Mixture”
1/14 — Continue Ch. 21
1/16 — K/P: Ch. 22, “The Neapolitan Chord”
1/21 — No class (MLK Day)
1/23 — K/P: Ch. 23, “Augmented Sixth Chords 1”
1/28 — Continue Ch. 23
1/30 — K/P: Ch. 24, “Augmented Sixth Chords 2”
2/4 — Continue Ch. 24
2/6 — Review; Test #1: 1-hour test over Chs. 21-24
2/11 — K/P: Ch. 25, “Enharmonic Spellings and Enharmonic Modulations”
2/13 — K/P: Ch. 26, “Further Elements of the Harmonic Vocabulary”
2/18 — Continue Ch. 26
2/20 — K/P: Ch. 27, “Tonal Harmony in the Late Nineteenth Century”
2/25 — Continue Ch. 27
2/27 — Review; Midterm exam over Chs. 21-27
(spring recess — midterm grades posted on GoWMU)
3/10 — K/P: Ch. 28, “An Introduction to Twentieth-Century Music” (pp. 471-82: Impressionism, scales, modes); from coursepack: Stefan Kostka, *Materials and Techniques of Twentieth-Century Music*, Ch. 2

3/12 — Continue Ch. 28 (pp. 482-91: extended tertian harmony, lead sheet symbols, polyharmony, quartal/secundal harmony)

3/17 — Continue Ch. 28 (pp. 491-98: parallelism, pandiatonicism)

3/19 — Continue Ch. 28 (pp. 502-11: rhythm theory); from coursepack: Kostka, Ch. 6

3/24 — Continue Ch. 28 (pp. 511-37: atonal theory, 12-tone serialism, total serialization); from coursepack: Kostka, Ch. 9

3/26 — Continue atonal theory

3/31 — Methods of analysis in atonality and serialism

4/2 — Review; **Test #2: 1-hour test over material new since midterm**

4/7 — Continue Ch. 28 (pp. 537-46: aleatory or chance music, texture and expanded instrumental resources)

4/9 — Continue Ch. 28 (pp. 546-51: electronic music); from coursepack: Kostka, Ch. 12

4/14 — Form in 20th-century music (from coursepack, Kostka, Ch. 7)

4/16 — Semester review and wrap-up

4/24 (Thurs.) — **Final exam**, 8:00-10:00 a.m.

**Academic Integrity**

Students are responsible for making themselves aware of and understanding the policies and procedures in the Undergraduate Catalog that pertain to academic integrity. These policies include cheating, fabrication, falsification and forgery, multiple submission, plagiarism, complicity, and computer misuse. If there is reason to believe you may have been involved in academic dishonesty, you will be referred to the Office of Student Conduct. You will be given the opportunity to review the charge(s). If you believe you are not responsible, you will have the opportunity for a hearing. You should consult with the instructor if you are uncertain about an issue of academic integrity prior to the submission of an assignment or test.

**Students With Disabilities**

If you require accommodations for a disability (to include physical and learning disabilities), please consult with the Office of Disabled Student Resources and Services (Office: Woodlawn Place, ph. 387-2116) and provide the instructor with documentation regarding approved accommodations. To the extent possible, accommodations are confidential between the student and the instructor.