

# Literature and Materials of Music IV

## MUS 221

### Syllabus

#### General Information

#### Instructor Information and Availability

Instructor: Dr. Bill Whitley

Email: [whitleb@linnbenton.edu](mailto:whitleb@linnbenton.edu)

Office hours: By appointment

Zoom Office: <https://linnbenton.zoom.us/j/7131049441>

#### Course Information

Course name: Lit and Materials of Music IV

Section number: 01

CRN: 26638

Scheduled time/days: Mondays and Wednesdays 10:00 - 11:20

Number of credits: 3

Classroom(s): SSH 213

#### Prerequisites:

MUS 123, equivalent, or by permission from the instructor.

#### Course Materials

Required:

- *Music Theory Remixed A Blended Approach for the Practicing Musician* (2016) by Kevin Holm-Hudson
- Staff Paper
- Pencils

Recommended:

- *Developing Musicianship Through Aural Skills*, 2<sup>nd</sup> Edition (2010) by Kent Cleland and Mary Dobrea-Grindahl
- Music Notation Software

## **Course Description**

Continues work in advanced chromatic harmony, modulation, analysis, studying and writing about 20th Century music. Includes composing and performing one's own music.

## **Test Out**

If you would like to test out of any section of Literature and Materials of Music, Aural Skills, or Piano, please see your instructor for the testing protocol.

## **Student Learning Outcomes**

Upon successful completion of this course, students will be able to:  
Analyze and correctly identify multiple forms of music. Analyze and compose music of mixed modes, neapolitan chords, augmented sixth chords and advanced modulatory techniques. Interpret and compose music with enharmonic spellings. Identify and describe the development of musical ideas in student created compositions using simple musical forms. Create music through the use of notation or technology and demonstrate how the elements of music have been employed to realize expressive intention. Analyze the elements of music in musical works, relating them to style, mood, and context and describe how the analysis provides models for composition from the perspective of composer, performer, and listener. Demonstrate an understanding of musical works through participation in the creative process.

## **Class Policies**

### **Behavior and Expectations**

You are held accountable to the [Student Code of Conduct](#), which outlines expectations pertaining to academic honesty (including cheating and plagiarism), classroom conduct, and general conduct.

### **Guidelines for communication**

Communication between students and the instructor is crucial. I cannot help you if I do not know you need help. If there are circumstances that affect your performance and/or attendance, or if you feel lost, confused, or in need of additional help, you need to talk to me so that together we can seek resources and find answers, thus making your learning experience as successful as possible.

### **Use of cell phones**

If you need to have your cell phone turned on during class, please set it to vibrate mode. At times, the instructor may ask you to use it as a resource during class.

## Attendance/Tardiness Policy

Attendance is essential for academic success and is a major factor in determining a student's accomplishment in this course. With this in mind, it is expected that each student will attend every class session possible. If a class session(s) must be missed, it is imperative that you keep up, as the class will be moving through the material very rapidly at times. Requesting that other class members provide you with copies of their notes is an excellent way to avoid falling behind.

With regard to absence from a class session, please notify the instructor via e-mail, if you will not be able to attend a session. If you are going to miss a class session, please notify the instructor directly.

## Testing

There will be two scheduled exams in the term, the midterm and the final exam. The Final is comprehensive.

The Final Exam will be Wednesday of finals week, from 8:00-9:50.

## Grading

Attendance/Participation 30%

- Preparation for graded projects and exams will all be done in class.

Projects 30%

- Three projects will be chosen by the student from options presented by the instructor.

Midterm Exam 20%

- The midterm exam will and will assess your ability to synthesize the material covered through week 5. This will be given during regular class time.

Final Exam 20%

- The final exam will be comprehensive, and will assess your ability to synthesize the material covered throughout the term (thus the weight). You will have two hours to complete it.

Letter Grade	Percentage	Performance
A	90-100%	Excellent Work
B	80-89%	Good Work
C	70-79%	Average Work
D	60-69%	Poor Work
F	0-59%	Failing Work

## **Late Assignment Policy**

Late work is not accepted.

## **College Policies**

### **LBCC Email and Course Communications**

You are responsible for all communications sent via Moodle and to your LBCC email account. You are required to use your LBCC provided email account for all email communications at the College. You may access your LBCC student email account through Student Email and your Moodle account through Moodle.

### **Disability and Access Statement**

LBCC is committed to inclusiveness and equal access to higher education. If you have approved accommodations through the Center for Accessibility Resources (CFAR) and would like to use your accommodations in the class, please talk to your instructor as soon as possible to discuss your needs. If you believe you may need accommodations but are not yet registered with CFAR, please visit the [CFAR Website for steps on how to apply for services or call \(541\) 917-4789](#).

### **Statement of Inclusion**

To promote academic excellence and learning environments that encourage multiple perspectives and the free exchange of ideas, all courses at LBCC will provide students the opportunity to interact with values, opinions, and/or beliefs different than their own in safe, positive and nurturing learning environments. LBCC is committed to producing culturally literate individuals capable of interacting, collaborating and problem-solving in an ever-changing community and diverse workforce.

### **Statement of Diverse Repertoire and Practice**

The LBCC Music Program is committed to providing an excellent education that honors both the traditional canon and music from populations who have been typically underrepresented. We are committed to presenting music to our students from diverse voices throughout their time at LBCC.

### **Title IX Reporting Policy**

If you or another student are the victim of any form of sexual misconduct (including dating/domestic violence, stalking, sexual harassment), or any form of gender discrimination, LBCC can assist you. You can [report](#) a violation of our sexual

misconduct policy directly to our Title IX Coordinator. You may also report the issue to a faculty member, who is required to notify the Coordinator, or you may make an appointment to speak confidentially to our Advising and Career Center by calling 541-917-4780.

### **Campus Police/Emergency Resources**

You may review emergency services and resources at the LBCC [Public Safety website](#). Campus Safety can be reached using the 'Code 2' button on any campus phone or by dialing x411 on campus or (541) 917-4440 off campus. Dial 911 for off campus emergencies.

### **Changes to the Syllabus**

I reserve the right to change the contents of this syllabus due to unforeseen circumstances. You will be given notice of relevant changes in class, through a Moodle Announcement, or through LBCC e-mail.

## Class Schedule

Week	Textbook	Harmony
1	Chapter 24	Altered Predominant <ul style="list-style-type: none"> <li>● Neapolitan Chords</li> <li>● Augmented 6<sup>th</sup> Chords</li> </ul>
2	Chapter 25	Altered Dominant <ul style="list-style-type: none"> <li>● V9 Chords</li> <li>● Altered 5 Chords</li> </ul>
3	Chapter 26	Altered Mediant <ul style="list-style-type: none"> <li>● Chromatic Mediant Chords</li> <li>● Borrowed Mediant Chords</li> </ul>
4	Chapter 17, 18, & 27	Modulation by Common Chord
5		Modulation by Enharmonic Spelling
6		Modulation by Brute Force
7	Chapter 19	Fugue
8		Fugue Composition
9	Chapter 21	Sonata
10		Review
Final		