Pre-requisite: MUSC 2110 (Chromatic Harmony)  
(This course is intended for music majors only)  
Credit hours: 3 Units  
Section 003: MWF from 10:45 to 11:35 a.m.  
Lecture Venue: DGH 416

Instructor: Dr. Michael Chikinda  
Office: DGH 430  
Office Hours: M 1:00-2:00 p.m., T 2:00 to 3:30 p.m. (or by appointment)*  
Office Phone: (801) 581-7813  
Email: m.chikinda@utah.edu

Required Text and Workbook:  

Required Top Hat Membership: this online resource is required and will be allocated a grade (see #2 under course evaluation).

Required Materials:  
Manuscript paper and pencils with erasers; students are strongly encouraged to take detailed notes in class.

Recommended Text:  
*Music Theory Staff Paper*, which is available in the campus store  
https://www.youtube.com/watch?v=PEtTkksKaFk

*I have an open-door policy, which means that if my door is open when there is no scheduled office hour feel free to come in and ask any questions that you might have; indeed, questions about the course material are both welcomed and encouraged.

Course Overview and Objectives: This course is intended to introduce the student to many of the important compositional developments that occurred in the 20th and early 21st centuries. While this overview is meant to be comprehensive, it is not by any means exhaustive, and students are encouraged to continue their exploration of new music long after this course has ended. First and foremost, it is important to keep an open mind when becoming acquainted with the sundry styles of these two centuries. To be sure, some of this music may seem – after an initial hearing – inscrutable, by keeping an open mind, however, students will be able to achieve an intellectual appreciation (there may even come a time when an aesthetic appreciation is achieved). Some of the compositional developments that will be studied are: Atonality (Pan-Tonality), Twelve-Tone Technique, Serialism, Neoclassicism, Aleatoric Music, Minimalism, Post-Modernism and the New
Complexity. After completing this course, students will be able to recognize clearly the conceptual underpinnings of each style (which will be fostered via listening, score study, analysis, and more listening), to apply the analytical methods used to evince them, and to gain an appreciation of the historical/cultural context in which each compositional development arose (the historical content discussed in this class – which is of necessity cursory – will be expanded in Music History III).

**Teaching and Learning Methods:** the instructor will facilitate a comprehensive review of musical literature of the 20th & early 21st centuries. Students will listen to musical excerpts/examples, read selections from the required textbook (see the Weekly Schedule), engage in intensive score study, analyze musical excerpts/examples, participate in class discussion in a respectful manner, complete homework assignments based on the assigned readings and class discussion, complete questions via the Top Hat platform, take two exams – the mid-term exam and the final exam – attend two (2) new-music concerts, and give serious attention and contemplation to the concepts raised in class.

**Course Evaluation:**

1. Attendance/Participation – 10%
2. Top Hat Platform – 13%
3. New-Music Concerts – 7% (2 x 3.5%)
4. Mid-Term Exam – 20%
5. Final Exam – 25%
6. Intensive Homework Assignments – 25% (5 x 5%)

**1. Attendance/Class Participation-Engagement:** as per university policy, regular attendance is expected (see letter ‘O’ below). Modest homework assignments will be given at the end of most classes. These homework assignments will then be taken up in the following class, and students will be called upon in class to answer questions, put their homework-assignment solutions on the board, or otherwise present material to the class. Moreover, much of the literature presented in this lecture will be new to the student; as a result, the student will benefit from regular exposure to, and engagement in, class discussion – being engaged in the material entails being prepared for class by doing the required readings & exercises and contacting the instructor with any questions. If a student is absent from a class, **it is the responsibility of the student to make up any course material that was missed**, which entails meeting with the professor during an office hour – or making an individual appointment – and consulting with colleagues in the class who were present; it does not entail asking the professor to re-present the missed material at a subsequent lecture because it delays the progress of the entire class (see the weekly schedule below). To be sure, in order to be a good “class participant,” students must routinely ask questions of the professor, of colleagues in the class, and of oneself: “do I have a firm grasp of this material?” By regularly attending class, participating in class discussion & the Top Hat questions, and engaging with the course material, students create an environment in which everyone is actively involved. Moreover, if a student wishes to express an opinion that contrasts with one expressed either by a colleague or the professor, please do so succinctly and courteously so that everyone is respected. Lastly, in order to avoid disrupting the learning environment of the classroom, it is imperative to arrive at class on time. Accordingly, any student who arrives seven minutes late, or later – or who temporarily leaves class for a period lasting seven minutes or longer – will be marked late on the attendance roster; in addition, any student who arrives twenty-five minutes late, or later – or who permanently leaves class early – will be marked absent on the attendance roster. It is important to remember that an academic class is not an open house, and students should not come and go on a whim.
2. **Top Hat Platform:** The *Top Hat* platform will be used to encourage class participation (see above) and to reinforce concepts presented in the lecture. Indeed, this will be an enjoyable way to consider the ideas discussed in class, to help students to retain the material for future lectures and exams, and to receive real-time feedback. Moreover, students get full credit for participating – it is not graded for correctness. Students are required to purchase the *Top Hot* app and to bring an electronic device to each class for this purpose only (this requirement is *not* a licence to text in class; indeed, **texting in class is both disruptive and disrespectful**).

3. **Concerts:** students must attend a total of two (2) new-music concerts throughout the term (a new-music concert is to be interpreted to mean a live performance of 20-/21-century art music). Concerts that are eligible to meet this requirement will be posted to *Canvas* in the calendar section, or the student may find a suitable concert independently. However, must **obtain consent** from the instructor (via email) for any concert not posted on *Canvas before* attending. Additionally, concerts in which students themselves are performing are **not** eligible. **Students must submit a hard copy of the ticket stub and/or concert programme and write a 300-word concert report – by the due date listed below – in order to receive credit for this component.** Comments should include, but not be limited to, the following considerations: the venue, the composer, the performer/ensemble, the medium, the stylistic genre, the conceptual underpinning of the work (did the execution of the piece reflect the conceptual underpinning?), your personal reaction, and the reaction of the audience. Lastly, the concert reports are due – in my mailbox – no later than 4:00 p.m. on **Tuesday, April 21**, which is the last day of classes (most students choose to turn them in at the end of a regularly scheduled class).

4/5. **Exams:** there will be both a mid-term and final exam (the latter is cumulative). The mid-term exam is scheduled for **Friday, February 28**, and the final exam – which is scheduled by the registrar – will be held on **Tuesday, April 28**: 10:30 a.m. – 12:30 p.m. in DGH 416. Ensure to determine your entire final exam schedule before making travel plans in order to avoid any unnecessary complications. **Indeed, it is the student’s responsibility to write the final exam on the date scheduled by the registrar.**

6. **Intensive Homework Assignments:** a homework assignment – that is to be submitted for grading – will be uploaded to *Canvas* on the dates indicated in the weekly schedule – and students will have a week and a half in which to complete it. The open file-folder symbol, 📂, indicates those dates on which a hard copy of the assignment is due; late assignments are **not** accepted. The assignments will address the material covered in the lectures and should be used as study guides for the exams. If a student misses a class at which an assignment is returned, it is the responsibility of the student to come to the instructor’s office to retrieve the assignment because they are kept in a filing cabinet for safe keeping. Lastly, adopting a collaborative approach to discuss concepts presented in class – or to review topics in the textbook – is beneficial; however, **it is expected that the intensive homework assignments submitted for credit will be done independently** (for more information, please see the section on "Student Responsibilities").

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**Weekly Schedule of Topics and Due Dates**

*(All textbook readings are to be done in advance of the class)*

Week 1, Ch. 1, “The Twilight of the Tonal System” & Ch. 2, “Scale Formations…”

- **M, Jan. 06**: Textbook, pp. 1-8
- **W, Jan. 08**: Textbook, pp. 17-22
- **F, Jan. 10**: Textbook, pp. 22-28
Week 2, Ch. 2, “Scale Formation in Post-Tonal Music”
& Ch. 3, “The Vertical Dimension: Chords & Simultaneities”
M, Jan. 13  Textbook, pp. 29-32
W, Jan. 15  Application through analysis*: Scriabin – Prelude, Op. 31, No. 4 (1903)
  Assignment #1 Uploaded
F, Jan. 17  Textbook, pp. 43-60

Week 3, Ch. 5, “Harmonic Progression and Tonality”
M, Jan. 20  *Martin Luther King Jr. Day (No Classes)*
W, Jan. 22  Textbook, pp. 89-97
F, Jan. 24  Textbook, pp. 98-99, Assignment #1 due

Week 4, Ch. 9, “Non-Serial Atonality”
M, Jan. 27  Textbook, pp. 169-72
W, Jan. 29  Textbook, pp. 172-78, Assignment #2 uploaded
F, Jan. 31  Textbook, pp. 178-81

Week 5, Ch. 9, “Non-Serial Atonality” & Ch. 4, “The Horizontal Dimension…”
M, Feb. 03  Application through analysis*: Berg,
F, Feb. 07  Textbook, pp. 69-75, Assignment #2 due

Week 6, Ch. 4, “The Horizontal Dimension…” & Ch. 7, “Form in Post-Tonal Music”
M, Feb. 10  Textbook, pp. 76-82
W, Feb. 12  Textbook, pp. 129-44, Assignment #3 uploaded
F, Feb. 14  Application through Analysis*: Persichetti, Poems for Piano, Vol. I,
  #5 “Ravished Lute, Sing to Her Virgin Ears” (1947)

Week 7, Ch. 8, “Imports and Allusions”
M, Feb. 17  Presidents’ Day (no classes)
W, Feb. 19  Textbook, pp. 149-52
F, Feb. 21  Application through Analysis*: Prokofiev, Symphonie classique, I (1917),
  Assignment #3 due

Week 8, Ch. 8, “Imports and Allusions,” Review & Mid-Term Exam
M, Feb. 24  Textbook, pp. 152-56
W, Feb. 26  Review
F, Feb. 28  Mid-Term Exam

Week 9, Ch. 8, “Imports and Allusions” & Ch. 11, “Timbre and Texture: Acoustic”
M, Mar. 02  Textbook, pp. 156-64
W, Mar. 04  Textbook, pp. 217-35
F, Mar. 06  Application through Analysis*: Ligeti, Ten Pieces for Wind Quintet,
  #7 “Vivo, energico” (1968), Assignment #4 uploaded

Week 10, Spring Break (March 08 – 14, no classes)
Week 11, Ch. 10, “Classical Serialism”
M, Mar. 16  Textbook, pp. 193-201
W, Mar. 18  Application through Analysis*: Křenek, 12 Short Piano Pieces, Op. 83, 
#6 “A Boat Slowly Sailing” (1938)
F, Mar. 20  Textbook, pp. 201-08, Assignment #4 due

Week 12, Ch. 12, “Timbre and Texture: Electronic”
W, Mar. 25  Textbook, pp. 241-49, Assignment #5 uploaded
F, Mar. 27  Textbook, pp. 249-56, Application through Analysis*: TBA

Week 13, Ch. 14, “The Roles of Chance and Choice in Post-Tonal Music”
M, Mar. 30  Textbook, pp. 283-90
W, Apr. 01  Textbook, pp. 290-95
F, Apr. 03  Application through Analysis*: Feldman, The Straits of Magellan (1962), 
Assignment #5 due

Week 14, Ch. 15, “Minimalism and Beyond”
M, Apr. 06  Textbook, pp. 299-306
W, Apr. 08  Application through Analysis*: Pärt, Cantus in Memoriam Benjamin Britten (1977)
F, Apr. 10  Textbook, pp. 306-13

Week 15, Ch. 6, “Developments in Rhythm”
M, Apr. 13  Textbook pp. 105-12
W, Apr. 15  Application through Analysis*: Stravinsky, The Rite of Spring (1913)
F, Apr. 17  Textbook, pp. 113-21

Week 16, Review
M, Apr. 20  Review for the final exam.

*The pieces highlighted in “Application through Analysis” do not represent all of the music to be studied in class; 
rather, they represent an entire piece of music – or an entire movement – that will be studied intensively in a 
collaborative endeavor.

Final Exam:  Tuesday, April 28 from 10:30 a.m. to 12:30 p.m. in DGH 416

Minimum grade of 'C' required in Music Courses
A grade of C or better is required in any music course to be counted toward graduation of a music major in 
the Bachelor of Music, or the Bachelor of Arts, degree programs. Students receiving a C- or lower in any 
music course must repeat that course and should not continue in the sequence until they have satisfactorily 
completed that course.
Important Dates:
Classes begin on Monday, January 06
Last day to drop (delete) classes: Friday, January 17
Mid-Term Exam: Friday, February 28
Last day to withdraw from classes: Friday, March 06
Holidays:
   Martin Luther King Jr. Day, Monday, January 20
   President’s Day, Monday, February 17
   Spring break, Sun.–Sat. March 08-14
Concert Reports Due: Tuesday, April 21 (no later than 4:00 p.m. in my mailbox)
Final Exam: Tuesday, April 28, 10:30 a.m. – 12:30 p.m. in DGH 416.

Letter Grade Breakdown
(Passing grades are highlighted in green)

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<th>Grade</th>
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<td>A-</td>
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<td>86% – 88%</td>
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<td>B-</td>
<td>79% – 82%</td>
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University Policy Statements

Americans with Disabilities Act (ADA) Statement
The University of Utah seeks to provide equal access to its programs, services, and activities for people with disabilities. If you will need accommodations in this class, reasonable prior notice needs to be given to the Center for Disability Services, 162 Olpin Union Building, (801) 581-5020. CDS will work with you and the instructor to make arrangements for accommodations. All written information in this course can be made available in an alternative format with prior notification to the Center for Disability Services.

Email Policy
"A University assigned student email account shall be the University’s official means of communication with all University of Utah students. The University reserves the right to send official communications to students by email with the full expectation that students will receive email and read these emails in a timely fashion."
https://financialaid.utah.edu/policies/email.php

Faculty and Student Rights and Responsibilities
All students are expected to maintain professional behavior in the classroom setting, according to the Student Code (Policy 6-400), spelled out in the Student Handbook. Students have specific rights in the classroom as detailed in Article III of the Code. The Code also specifies proscribed conduct (Article XI) that involves cheating on tests, plagiarism, and/or collusion, as well as fraud, theft, etc. Students should read the Code carefully and know they are responsible for the content. According to Faculty Rules and Regulations (Policy 6-316), it is the faculty responsibility to enforce responsible classroom behaviors, beginning with verbal warnings and progressing to dismissal from class and a failing grade. Students have the right to appeal such action to the Student Behavior Committee.

Defining Plagiarism: "Plagiarism means the intentional unacknowledged use or incorporation of any other person's work in, or as a basis for, one's own work offered for academic consideration or credit or for public presentation. Plagiarism includes, but is not limited to, representing as one's own, without attribution, any other individual's words, phrasing, ideas, sequence of ideas, information or any other mode or content of expression." (Policy 6-400, Student Code).
Addressing Sexual Misconduct

Title IX makes it clear that violence and harassment based on sex and gender (which includes sexual orientation and gender identity/expression) is a civil rights offence subject to the same kinds of accountability and the same kinds of support applied to offences against other protected categories such as race, national origin, colour, religion, age, status as a person with a disability, veteran’s status or genetic information. If you or someone you know has been harassed or assaulted, you are encouraged to report it to the Title IX Co-ordinator in the Office of Equal Opportunity and Affirmative Action (801) 581-3865, or the Office of the Dean of Students (801) 581-7066. For support and confidential consultation, contact the Centre for Student Wellness (801) 581-7776. To report to the police, contact the Department of Public Safety (801) 585-2677 (COPS).

Q. Accommodations Policy (http://regulations.utah.edu/academics/6-100.php)

“Students are expected to take courses that will challenge them intellectually and personally. Students must understand and be able to articulate the ideas and theories that are important to the discourse within, and among, academic disciplines. Personal disagreement with these ideas and theories or their implications is not sufficient grounds for requesting an accommodation. Accommodations requested on such grounds will not be granted. The University recognizes that students' sincerely-held core beliefs may make it difficult for students to fulfill some requirements of some courses or majors. The University assumes no obligation to ensure that all students are able to complete any major. It is the student's obligation to determine – before the last day to drop courses without penalty – when course requirements conflict with the student's sincerely-held core beliefs. If there is such a conflict, the student should consider dropping the class. A student who finds this solution impracticable may request a content accommodation from the instructor. Though the University provides – through this policy – a process by which a student may make such a request, the policy does not obligate the instructor to grant the request, except in those cases when a denial would be arbitrary and capricious or illegal. This request must be made to the instructor in writing, and the student must deliver a copy of the request to the office of the department Chair or, in the case of a single-department college, to the office of the Dean. The student's request must articulate the burden the requirement would place on the student's beliefs.”

Campus Safety

The University of Utah values the safety of all campus community members. To report suspicious activity or to request a courtesy escort, call campus police at 801-585-COPS (801-585-2677). You will receive important emergency alerts and safety messages regarding campus safety via text message. For more information regarding safety and to view available training resources, including helpful videos, visit safeu.utah.edu.

Center for Wellness & University Counselling Center

Personal concerns such as stress, anxiety, relationship difficulties, depression, cross-cultural differences, etc. can interfere with a student's ability to succeed and thrive at the University of Utah. For helpful resources contact the Center for Student Wellness - www.wellness.utah.edu; 801-581-7776; and the University Counselling Center: http://counselingcenter.utah.edu, 801-581-6826.

O. Attendance Requirements (http://regulations.utah.edu/academics/6-100.php)

1. The University expects regular attendance at all class meetings. Instructors must communicate any particular attendance requirements of the course to students in writing on or before the first class meeting. Students are responsible for acquainting themselves with and satisfying the entire range of academic objectives and requirements as defined by the instructor.

2. Students absent from class to participate in officially sanctioned University activities (e.g., band, debate, student government, intercollegiate athletics) or religious obligations, or with instructor's approval, shall be permitted to make up both assignments and examinations. The University expects
its departments and programs that take students away from class meetings to schedule such events in a way that will minimize hindrance of the student's orderly completion of course requirements. Such units must provide a written statement to the students describing the activity and stating as precisely as possible the dates of the required absence. The involved students must deliver this documentation to their instructors before the absence.

3. Except in cases of sudden illness or emergency, students shall, in advance of the absence, arrange with the instructor to make up assignments (see policy on pedagogical assignments in #2 of the course evaluation section above).

4. Unexpected University facility closures due to weather, emergency or disaster may occur from time to time. Students may be required to complete coursework missed due to these or other class cancellations; however, instructors requiring mandatory make-up sessions may not penalize students if they are unable to attend due to time conflicts, etc.

Non-Contract Note
“The syllabus is meant to serve as an outline and guide for the course, and it is not a binding legal contract. Please note that the instructor may modify it at any time with reasonable notice to students. The instructor may also modify the schedule at any time to accommodate the needs of the class. Should students have any questions or concerns about the syllabus, it is their responsibility to contact the instructor for clarification.”

Ten Constructive Behaviors to Create a Trajectory for Success...

1) Attend class routinely.
2) Arrive to class on time.
3) Stay for the entire class period (which is only 50 minutes).
4) Take notes in class.
5) Read the textbook, supplement your notes, and highlight salient passages.
6) Ask questions.
7) Ask for help.
8) Take advantage of office hours or individual appointments.
9) Turn in all homework assignments.
10) Consider how the class material informs the music you are learning and playing/singing.