Syllabus

Course Description

MUS 2102, Comprehensive Musicianship II, is a required course for the B. A. in Music. It is the final class in the four-semester Theory and Musicianship sequence, thus a pre-requisite for registration is the successful completion of MUS 2101

This course continues the development of musicianship skills introduced earlier in the sequence, including sight singing, aural acuity, and keyboard abilities. It introduces theoretical concepts beyond those of functional tonality, such as modal organization, set theory, serialism, minimalist processes and aleatoricism. The successful completion of this course will give students a basic understanding of the main theoretical foundations of much music of the past century in the Western tradition.

Class Meetings

Mondays & Wednesdays: 11:00–12:25
Phillips Hall, Room 104

Contact Information

Instructor: Prof. Eugene Montague
Office: Phillips Hall B144
Office Telephone: 202-994-8563
email: eugene_m@gwu.edu
Office hours: M 2:30–3:30; W 3:00–4:00; R 1:30–3:00; & by appointment

Course Objectives

After completing this course with application, enthusiasm, and taste, you should be able to

- Demonstrate familiarity with organizational principles of pitch and rhythm in music of extended tonality and non-tonal music
- Compose short musical pieces that demonstrate knowledge of systems of pitch organization beyond those associated with functional tonality
- Analyze and discuss sympathetically music of the Western art tradition of the 20th and 21st centuries
- Demonstrate basic musical abilities (listening, writing, reproducing) in the contexts of musical systems beyond functional tonality

Course Materials

To complete this course successfully, you will need the following materials:

- The textbook for the course. This will serve as a convenient common point of reference for many of the concepts discussed in the class, as well as an aid to your study. The book is Jane Clendinning
& Elizabeth Marvin, *The Musician’s Guide to Theory and Analysis*. 2nd ed. W. W. Norton, 2011. This book is available in several forms, including hard-cover and downloadable e-book as a rental. Choose whichever form is most convenient for you. (Note that this textbook will be required in future courses at various levels, so should you purchase the book, it should keep some re-sale value for next year.)

- **Access to the relevant set of score excerpts** from Michael Friedmann, *Ear Training for Twentieth-Century Music*, New Haven: Yale University Press, 1999. These score excerpts are available on the Blackboard site. The book itself is available from Amazon, and other online booksellers, however, it is not a necessary purchase for the purposes of this class.

- **Access to recordings** for pieces and excerpts studied through the semester. The Clendinning-Marvin book comes with an accompanying DVD, however you will need recordings beyond these. I will share through Blackboard a playlist of most of the required listening using the Spotify music-sharing software (www.spotify.com). To access this, you will need to download and register for Spotify, which is a free service at the basic level of access. There are many other methods to access suitable recordings, including the Classical Music Library, available through the GW Library databases, and online music stores such as iTunes. You are, of course, free to use whatever method you wish, but note that ability to access the required listening is your responsibility as a student.

- **Access to full scores** of the pieces we will discuss and study. Many of these scores, particularly in the earlier part of the semester, are in the public domain in the U.S., and are therefore available through online services such as the excellent Petrucci library project (www.imslp.org). Those scores that are not available as public domain will be available for your study purposes either through Gelman Library reserve or, occasionally, through this Blackboard site. Again, ensuring that you are aware of the many methods to access suitable scores is your responsibility as a student.

- **As you will be engaging in exercises, analysis, and composition during the course, you should make sure you bring to class and use music staff paper.**

- **You will maintain through the semester a composition notebook**, which will contain pieces of music that your colleagues in the class write for you to play. As you will need to practise this music, and the binder will be periodically submitted for grading purposes, I recommend that the most practical way to maintain this is as a 3-ring binder.

- **You may find composition software** such as Sibelius to be useful in this class. It is not, however, a requirement.

### Credit and Grading Structure

- **Homework**: 30% (in general: your performance and discussion of the excerpts assigned weekly)
- **Quizzes**: 30% (4 over the course of the semester. The lowest score will count for 6%, the others 8%)
- **Presentation**: 20% (An end-of-semester presentation on a piece or topic of your choice)
- **Composition books**: 20% (Your composition books will be assessed bi-weekly. Each composers will be credited her/his contributions)

### Policies

#### Late Assignments:

Work must be handed in at the time it is due. Assignments received later than the deadline established in the online calendar will not receive credit.

#### Absences:
As this course develops skills as well as concepts, class participation and activity are important. Thus, regular attendance at all class meetings is strongly recommended. Absences will inevitably lead to a lower grade, and less competence in the skills developed.

**Religious Observances**

I will make every reasonable effort to accommodate the religious observances, practices, and beliefs of individuals in regard to class attendance, and the scheduling of quizzes and assignments. In accordance with University policy, I ask that students who intend to be absent from class in order to observe a religious holy day notify me of this intention during the first week of the semester.

The student will be held responsible for any material covered during the excused absence, but will be permitted a reasonable amount of time to complete any work missed. Where practicable, major examinations, major assignments, and University ceremonies will not be scheduled on a major religious holy day.

**GW RESOURCES**

**Academic Integrity:**

I personally support the GW Code of Academic Integrity, and I expect that all participants in this course are familiar with, and will abide by, this Code. It begins: "Academic dishonesty is defined as cheating of any kind, including misrepresenting one’s own work, taking credit for the work of others without crediting them and without appropriate authorization, and the fabrication of information." For the remainder of the code, see: http://www.gwu.edu/~integrity/code.html. Any breach of this Code in work submitted for this course will result in a failing grade in the course and may lead to further disciplinary measures through University governance.

**Support for Students Outside the Classroom:**

**DISABILITY SUPPORT SERVICES (DSS)**

Any student who may need an accommodation based on the potential impact of a disability should contact the Disability Support Services office at 202-994-8250 in the Marvin Center, Suite 242, to establish eligibility and to coordinate reasonable accommodations. For additional information please refer to: http://gwired.gwu.edu/dss/

**UNIVERSITY COUNSELING CENTER (UCC) 202-994-5300**

The University Counseling Center (UCC) offers 24/7 assistance and referral to address students' personal, social, career, and study skills problems. http://gwired.gwu.edu/counsel/CounselingServices/AcademicSupportServices

**Security:**

In the case of an emergency, the class should shelter in place. If the building that the class is in is affected, follow the evacuation procedures for the building. After evacuation, seek shelter at a predetermined rendezvous.