

UNIVERSITY OF MARY WASHINGTON -- NEW COURSE PROPOSAL

Electronically submit this completed form with attachments in one file to the Chair of the College Curriculum Committee.

COLLEGE (check one):	<input checked="" type="checkbox"/> Arts and Sciences	X	<input type="checkbox"/> Business	<input type="checkbox"/> Education
Proposal Submitted By: David J. Long	Date Prepared: 2/2/15			
Course Title: Post-Tonal Music Theory				
Department/discipline and course number*: MUTH 391				

**This course number must be approved by the Office of the Registrar before the proposal is submitted.*

Number of credits proposed: 3	Prerequisites: MUTH 291 and MUTH 292, co-requisite MUTH 392					
Will this be a new, repeatable "special topics" course? (Do you want students to be able to take this new course more than once if the topic changes?)				NO	x	YES

Date of first offering of this new course: FALL SEMESTER, year	Fall, 2016
Proposed frequency of offering of the course:	Every fall semester
List the faculty who will likely teach the course:	David J. Long
Are ANY new resources required?	NO x YES <i>Document in attached impact statement</i>

This new course will be (check all that apply):			
Required in the major	x	General Elective	
Elective in the major		General Education**	

***AFTER the new course is approved, a separate proposal must be sent to the General Education Committee.*

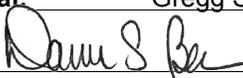
Catalog Description:

Contemporary music theory. Theoretical developments and analytical techniques of the 20th and early 21st Centuries. Pre-requisites: MUTH 291 and 292. Co-requisite: MUTH 392

COURSE HISTORY			
Was this course taught previously as a topics or experimental course?	YES		NO x
Course Number and Title of Previous Course	Semester Offered		Enrollment
<p>CHECK HERE if the proposed course is to be equated with the earlier topics or experimental offerings. This means that students who took the earlier "topics" course will only be able to take the new course if they made a C- grade or lower in the earlier course.</p> <p>NOTE: If the proposed course has not been previously offered as a topics or experimental course, explain in the attached rationale statement why the course should be adopted even though it has not been tried out.</p>			

REQUIRED ATTACHMENTS:

1. **Rationale Statement** (Why is this course needed? What purposes will it serve?)
2. **Impact Statement** (Provide details about the Library, space, budget, and technology impacts created by adding this new course. Include supporting statements from the Library, IT Department, etc. as needed.)
3. **Sample Syllabus**

Department Chair Approval: <u>Gregg Stull</u>	Date: <u>2/2/15</u>
CCC Chair Approval: <u></u>	Date: <u>2/12/15</u>
UCC Chair Approval: _____	Date: _____

Rationale

Post-Tonal Music Theory is needed as the third course in the revision of the music major. It will serve as the third of three foundational music theory courses in the major. Because it is replacing a previous course, it has not been offered as a topics or experimental course.

Impact

Post-Tonal Music Theory will have no additional impact on the Library. Classroom space will be available because this course is replacing an older one. Technology already exists to support this course. Diatonic Music Theory will have no impact on budget.

Sample Syllabus

MUTH 391 Post-Tonal Theory
MWF 3:00-3:50 Pollard 213
GENERAL SYLLABUS
FALL, xxxx

Dr. David J. Long [dlong@umw.edu]
Dupont 308, ext (654) 1957
Office Hours MWF 11-12, MWF 1-2 and by appointment

Materials: Kostka, Stefan, *Materials and Techniques of Twentieth-Century Music*
Handouts [-- A large 3-ring binder is recommended.]
Manuscript paper for your own use

GOAL: Our goal is to gain a basic understanding of 20th Century musical thought and processing as it relates to the past and as it doesn't.

OBJECTIVE: Our means to this end will use a "materials and sources" approach. In general, "theoretical" material can be more easily grasped via objectivism than can an exhaustive investigation of specific applications (which can often be nebulous). Thus, we can investigate the continuation of some elements, witness the expansions made by composers, and get a window into composers' thought processes and the influences affecting them. This should prepare you for some of your investigations in history classes.

TOPIC I: Horizontal Materials Part 1: ca. 9 Class Days [weeks 1 – 4]

Text reference:

- Mostly Chapter 2, Scale Formations in Twentieth Century Music
- Overview of Chapter 4 , The Horizontal Dimension: Melody and Voice Leading
- + handouts (maybe via Canvas)

Includes historical overview/perspective of theoretical views and practice since Antiquity.

Includes some material with which you are familiar.

1st EXAM ca. Monday, September xx

TOPIC I continued: Horizontal Materials Part 2: ca. 15 Class Days [weeks 5 – 9]

Text reference:

- Chapter 9, Nonserial Atonality
- Chapter 10, Classical Serialism
- + handouts

Includes mostly material with which you are probably not familiar: 20th Century developments & practices, including fundamental serial principles and the Forte atonal labeling system.

Some of this necessarily involves vertical applications, but we can still incorporate them into the horizontal thought as the catalyst.

2nd EXAM ca. Monday, October xx

TOPIC II: Vertical Materials: Remainder of the semester

Text reference:

- Chapter 3, The Vertical Dimension: Chords and Simultaneities
- Chapter 5, Harmonic Progression and Tonality
- + handouts

Includes mostly material with which you are probably less familiar. We will investigate 20th Century developments & practices, including expansions of context analysis.

3rd EXAM

It might be possible to be a bit ahead of the above schedule. If so, we can spend a few days on new ideas/applications of rhythm & meter, timbral resources, philosophies, and/or form and genre. On the other hand, if we run out of time, we'll all be too exhausted to do anything else. In any case, you will always have a full calendar week's notice of the exams.

GRADING

Exams and projects will be designed in a "possible points" format which will be converted into a percentage. Exams usually include a "take-home" portion which will be handed out on the class day prior to the exam. Specific exam times will always be announced one full week in advance.

During the semester there will be some "miscellaneous" activities in the form of assignments (homework stuff). Though not for recorded grades, they are designed to help you grasp, apply, and assimilate material in order to do better on exams.

SCALE: 95-100 = A, 91-94 = A-, 88-90 = B+, 84-87 = B, 81-83 = B-,
78-80 = C+, 74-77 = C, 71-73 = C-, 67-70 = D+, 63-66 = D

You will have two projects :

1) One small composition; final copy produced on Finale

2) One Analysis

Details will be provided in class.

SEMESTER GRADE:

EXAM AVG = 2/3

PROJECT AVG = 1/3

- The UMW Honor Code is in effect on all exams. There are some variations for your projects and I will discuss this at the appropriate time.

The Post-Tonal Theory Pledge (to be recited from time to time):

It is always invigorating to learn more about how less-familiar music works. Though it might not always fit my current aesthetic, I will endeavor to keep an open mind and open ears to provide myself with continued understanding, better comprehension, and personal growth.