Welcome to twentieth-century techniques! In this course we will analyze pieces from the 20th and 21st centuries in order to better understand their compositional techniques, including motivic repetition, pitch serialism, rhythmic transformations, non-diatomic scales, and expanded tonality.

Because this class has few students, your success will depend, to a greater extent than usual, on your completion of the homework and active participation during class time. You are expected to complete the assignments before each deadline and arrive on time and prepared to discuss the compositions.

If you have three unexcused absences, I reserve the right to drop you from the course. An unexcused tardy will count as one third of an absence. Excused absences include religious observances, natural disasters, transportation problems beyond your control, medical emergencies (concerning you or members of your immediate family), official UNT musical activities, and professional auditions. If you know that you will be absent from class beforehand, please contact me (David.Heetderks@unt.edu) at your earliest convenience.

Please bring to class a pencil and staff paper for taking notes. Scores for the course will be posted on Canvas. Please bring them to class. Since you will learn most from writing and taking notes on the scores, I recommend that you print them out, but if necessary, you may view a score on your laptop or tablet computer.

During the week, you will sometimes receive short analytical assignments to help you prepare for our class discussion.

Over the weekend, you will complete a longer homework assignment that is due on Monday. The homework assignments will be

- brief analytical papers that answer a question based on some aspect of the piece we studied that past week; or
- analytical diagrams.

Rather than a final exam, you will write a final paper on a composition of your choice (due Saturday, May 2).
Each of your grades will be recorded as a number ranging from 0.55 to 0.95 according to this system:

- A = 0.95
- B = 0.85
- C = 0.75
- no work submitted = 0.45
- A- = 0.925
- B- = 0.825
- C- = 0.725
- academic dishonesty = 0.00
- B+ = 0.875
- C+ = 0.775
- F = 0.55

Your final grades will be averaged according to these percentages:

- Short analytical assignments = 40%
- Longer assignments = 40%
- Final paper = 20%
- Total = 100%

Accommodations
I want to ensure that this class offers a rewarding learning experience for everyone who wishes to participate. If you need accommodation, please first register with the Office of Disability Accommodation (ODA) to verify your eligibility. If a disability is verified, the ODA will provide you with an accommodation letter to be delivered to faculty to begin a private discussion regarding your specific needs in a course. You may request accommodations at any time; however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. For additional information see the Office of Disability Accommodation (940-565-4323).

Gadgetry
If necessary, you may have a laptop or tablet computer in class in order to look at scores; otherwise, electronics with screens must be put away during class time.

Other Course Guidelines
Academic integrity (http://ypaa.unt.edu/dccover/resources/integrity)
Takeaway points: complete your own work without help from others, and don’t submit the same assignment for two classes. Otherwise, you will receive a “0” grade, and I will report the incident to the dean of students.

Students caught cheating or plagiarizing will receive a “0” for that particular assignment or exam. Additionally, the incident will be reported to the Dean of Students, who may impose further penalty. According to the UNT catalog, the term “cheating” includes, but is not limited to: a. use of any unauthorized assistance in taking quizzes, tests, or examinations; b. dependence upon the aid of sources beyond those authorized by the instructor in writing papers, preparing reports, solving problems, or carrying out other assignments; c. the acquisition, without permission, of tests or other academic material belonging to a faculty or staff member of the university; d. dual submission of a paper or project, or resubmission of a paper or project to a different class without express permission from the instructor(s); or e. any other act designed to give a student an unfair advantage. The term “plagiarism” includes but is not limited to: a. the
knowing or negligent use by paraphrase or direct quotation of the published or unpublished work of another person without full and clear acknowledgment; and b. the knowing or negligent unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers or other academic materials.

Student behavior (https://deanofstudents.unt.edu/conduct)

**Takeaway point: behave in a way so that everyone can learn.**
Student behavior that interferes with an instructor’s ability to conduct a class or other students’ opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Dean of Students to consider whether the student’s conduct violated the Code of Student Conduct. The university’s expectations for student conduct apply to all instructional forums, including university and electronic classroom, labs, discussion groups, field trips, etc.

Access to information (eagleconnect.unt.edu/)

Your access point for business and academic services at UNT occurs at my.unt.edu. All official communication from the university will be delivered to your Eagle Connect account. For more information, please visit the website that explains Eagle Connect.

Financial Aid and Satisfactory Progress (http://financialaid.unt.edu/sap)

**Takeaway point: You must maintain a sufficient GPA to keep financial aid and music scholarship. If you wish to drop the course, it’s a good idea to meet with an advisor first.**

**Undergraduates:** A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 2.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total registered hours per term. Students cannot exceed attempted credit hours above 150% of their required degree plan. If a student does not maintain the required standards, the student may lose their financial aid eligibility.

Students holding music scholarships must maintain a minimum 2.5 overall cumulative GPA and 3.0 cumulative GPA in music courses.

If at any point you consider dropping this or any other course, please be advised that the decision to do so may have the potential to affect your current and future financial aid eligibility. It is recommended that you to schedule a meeting with an academic advisor in your college or visit the Student Financial Aid and Scholarships office to discuss dropping a course being doing so.

**Graduates:** A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 3.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total registered hours per term. Music scholarships require a 3.5 cumulative GPA. Students cannot exceed maximum timeframes established based on the published length of the graduate program. If a student does not maintain the required standards, the student may lose their financial aid eligibility.
If at any point you consider dropping this or any other course, please be advised that the decision to do so may have the potential to affect your current and future financial aid eligibility. It is recommended you schedule a meeting with an academic advisor in your college, an advisor in UNT-International or visit the Student Financial Aid and Scholarships office to discuss dropping a course.

RetentionPolicy of Student Records ([http://ferpa.unt.edu](http://ferpa.unt.edu))
Student records pertaining to this course are maintained in a secure location by the instructor of record. All records such as exams, answer sheets (with keys), and written papers submitted during the duration of the course are kept for at least one calendar year after course completion. Course work completed via the Blackboard/Canvas online system, including grading information and comments, is also stored in a safe electronic environment for one year. You have a right to view your individual record; however, information about your records will not be divulged to other individuals without the proper written consent. You are encouraged to review the Public Information Policy and the Family Educational Rights and Privacy Act (FERPA) laws and the university’s policy in accordance with those mandates.

Counseling and Testing ([http://studentaffairs.unt.edu/counseling-and-testing-services](http://studentaffairs.unt.edu/counseling-and-testing-services))
UNT’s Center for Counseling and Testing has an available counselor whose position includes 16 hours per week of dedicated service to students in the College of Music and the College of Visual Arts and Design. For more information on mental health issues, please visit: [https://speakout.unt.edu](https://speakout.unt.edu).

The counselor for music students is:
Myriam Reynolds
Chestnut Hall, Suite 311
(940) 565-2741
Myriam.reynolds@unt.edu

Our schedule, which is subject to change, is shown below.

<table>
<thead>
<tr>
<th>Week</th>
<th>Dates</th>
<th>Pieces</th>
<th>Analytical Techniques</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>1/13, 1/15, 1/17</td>
<td>Webern, Five Movements for String Quartet, iv; Berg, “Schlafend trägt man”</td>
<td>Motivic repetition</td>
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<td>Set classes</td>
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<td></td>
<td></td>
<td></td>
<td>Whole-tone collection</td>
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<tr>
<td>2</td>
<td>1/22, 1/24 (no class 1/20)</td>
<td>Stravinsky, <em>Rite of Spring</em></td>
<td>Motivic repetition</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>Set classes</td>
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<tr>
<td>3</td>
<td>1/27, 1/29, 1/31</td>
<td>Stravinsky, <em>Rite of Spring</em></td>
<td>Rhythmic layering and transformation</td>
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<tr>
<td>4</td>
<td>2/3, 2/5, 2/7</td>
<td>Strauss, <em>Salome</em>, introduction and final scene</td>
<td>Set-class repetition</td>
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<td></td>
<td></td>
<td></td>
<td>Expanded consonance and dissonance</td>
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<tr>
<td>5</td>
<td>2/10, 2/12, 2/14</td>
<td>Prokofiev, Piano Concerto No. 4, i</td>
<td>Expansion of tonal implications</td>
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<tr>
<td>Week</td>
<td>Dates</td>
<td>Composer/Work</td>
<td>Analysis/Concepts</td>
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<tr>
<td>6</td>
<td>2/17, 2/19, 2/21</td>
<td>Schoenberg, String Quartet No. 4, i</td>
<td>Twelve-tone serialism</td>
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<tr>
<td>7</td>
<td>2/24, 2/26, 2/28</td>
<td>Copland, <em>Appalachian Spring</em>, i and ii; Copland, <em>Quiet City</em></td>
<td>Motivic repetition and tonal implications; Rhythmic transformation</td>
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<tr>
<td>8</td>
<td>3/2, 3/4, 3/6</td>
<td>Shostakovich, String Quartet No. 8, i and ii</td>
<td>Non-diatonic scales; Expanded dissonance</td>
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<tr>
<td>9</td>
<td>3/9, 3/11, 3/13</td>
<td><em>Spring Break (no class)</em></td>
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<tr>
<td>13</td>
<td>4/6, 4/8, 4/10</td>
<td>Messiaen, &quot;Liturgy of Crystal&quot; from <em>Quartet for the End of Time</em>; Meshuggah, <em>Proposal for final project due 4/10</em></td>
<td>Rhythmic Layering; Additive Rhythmic Processes</td>
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<tr>
<td>14</td>
<td>4/13, 4/15, 4/17</td>
<td>Reich, <em>The Desert Music</em>, iii</td>
<td>Pitch fields; Rhythmic layering</td>
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<tr>
<td>15</td>
<td>4/20, 4/22, 4/24</td>
<td>Messiaen, “Regard du joie” from <em>Vingt regards sur l’Enfant-Jésus</em>; Analytical fragment for final project due 4/22</td>
<td>Tonal implications of non-diatonic collections; Rhythmic transformation</td>
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<tr>
<td>15</td>
<td>4/27, 4/29</td>
<td>Review of final projects</td>
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