

DISCUSSION LEADING ACTIVITY SUMMARY

INSTRUCTIONS TO STUDENTS

With 1 or 2 peers, sign up to lead a 20-minute discussion during class (discussion topics and dates are shown on the sign-up sheet). The day before your discussion, submit a discussion plan. After your discussion, submit a reflection of your experience.

DISCUSSION TOPICS

FOR THEORY 3 (CHROMATIC HARMONY)

1. Spelling and resolving the Neapolitan Chord

Explore the “Neapolitan Chord & Modulation” module in Course Archive, focusing particularly on materials that teach you how to spell and resolve a Neapolitan Chord. As part of Assignment 3, you are asked to complete Exercise 21-1D on KPW page 213. If you sign up for this discussion, you will ensure that you complete this part of Assignment 3 correctly, and plan a discussion that will allow the class to know the correct answers for this exercise as well as how to derive them (if they didn’t get the answers correct).

- Remember that you are leading a discussion, not simply presenting correct answers. So make sure to plan for forms of engagement that will allow the class to arrive at the correct answers interactively.

2. Harmonizing “Five Little Ducks Went Out One Day”

Part Two of the Assignment 4 worksheet asks you to compose a skeleton score that harmonizes the nursery tune, “Five Little Ducks Went Out One Day.” If you sign up for this discussion, you will present your answer to that part of the assignment in a way that allows and encourages the class to discuss both your harmonization and your process of composing your skeleton score. You should perform your harmonization as part of your presentation, whether through live virtual performance or by sharing computer playback via Collaborate.

- Since discussion leading is a collaborative activity, students who sign up for this discussion can each present multiple harmonizations of this tune, provided that it is clear you worked as a team while planning and leading the discussion. You should not, therefore, simply take turns talking about your own harmonization, but should at least demonstrate pre-knowledge of other group member’s harmonizations. Better still, plan to have different harmonizations that use substantially different chords, and talk about how your harmonizations complement and contrast with one another.

3. Harmonizing “My Bonnie Lies Over the Ocean”

If you sign up for this discussion, you will design a discussion of how to compose a skeleton score that harmonizes the folk tune, “My Bonnie Lies Over the Ocean” in the key of F. Use the worksheet attached here as part of your supporting visual material. The discussion that you design should complement the previous week’s discussion: harmonizing “Five Little Ducks Went Out One Day.”

- If the group that led the previous discussion had discussed the process of melody harmonization and the class seems solid on this topic (based on attendance and student responses), you may skip this topic.
- If there are omissions that you consider important in the previous week's discussion, address them.
- As part of your discussion, you can present multiple harmonizations of "My Bonnie Lies Over the Ocean," provided that it is clear that all members worked as a team while planning and leading the discussion. You should perform any harmonization that you create as part of your presentation, whether through live virtual performance or by sharing computer playback via Collaborate.

4. Realizing figured bass (KPW 230)

As part of Assignment 6, students will do a figured bass realization exercise on KPW page 230 (Exercise G). If you sign up for this discussion, you will make sure that your answer to this exercise is accurate, in that you correctly identify the key of the chorale, analyse the chords using correct Roman Numerals, and your chorale contains no partwriting errors.

- Although you will present your answer as part of the discussion, remember that your task is to plan and lead an interactive activity, not simply to present 'the one right answer.' So make sure to use different forms of engagement that will allow the class to arrive at answers collaboratively.
- Since there is leeway in all figured bass exercises to vary voicing and doubling without creating partwriting errors, encourage exploration of alternative voicing/doubling choices during your discussion.

5. Augmented Sixth Chords

Design a discussion that summarizes and practices conventional and unconventional augmented 6th chords. You can use the handout and worksheet attached here, or you can create your own handout and/or practice worksheet. You should also analyze one excerpt that contains Aug6 chords. For this, choose an excerpt from KPW pp. 220-228 (Excerpts 3 to 9 of Exercise 22-1D).

6. Designing Enharmonic Modulation 1 (KPW 233, D4)

As part of Assignment 8, you are asked to design an enharmonic modulation using a specified common chord on page 233 of the workbook (question D4). If you sign up for this discussion, your task is to make sure that your peers understand how to design an enharmonic modulation. So instead of simply presenting your answer, you should plan interactive activities that take the class through your process of composition.

- You should play through the modulation that you create as part of your presentation, whether through live virtual performance or by sharing computer playback via Collaborate.
- You should also invite students to share alternative answers as part of your discussion.

7. Designing Enharmonic Modulation 2 (KPW 233, D2; Enharmonic Modulation Practice)

If you sign up for this discussion, you will design a discussion of how to design an enharmonic modulation that complements and extends the previous week's discussion (KPW 233, D4).

- As part of Assignment 9, you are asked to design an enharmonic modulation using a specified common chord on page 233 of the workbook (question D2). Present and perform your answer to that part of the assignment, inviting critique and alternative answers. Since the process of composing should have been covered in last week's discussion, you do not have to go over the same ground.
- Create an original activity that allows the class to practice composing an enharmonic modulation collaboratively.

8. Harmonizing a modulating version of "My Funny Valentine"

If you sign up for this discussion, you will design a discussion of how to compose a skeleton score that harmonizes a modulating version of the jazz ballad, "My Funny Valentine," beginning in the key of E minor and ending in a key of your choice.

- The discussion that you design should complement the two earlier discussions that have already happened about harmonization (one on "Five Little Ducks Went Out One Day," the other on "My Bonnie Lies Over the Ocean.") Content that has already been brought up in earlier discussions, and about which the class has demonstrated clear understanding, should be omitted or glossed over. Focus instead of application of newer content.
- Design your discussion with the upcoming Final Composition project in mind. When thinking of ways to engage students, relate your harmonization to the Final Composition instructions, so that students can take away useful ideas regardless of what kind of Final Composition they are working on (original song, variations of given melody, or soundtrack). You might also want to explore ideas for performing and composing collaboratively in a virtual environment.

For Theory 4 (20th Century and Contemporary Music)

1. Webern Bagatelle for String Quartet, op. 9 no. 5

Explore the "Set Theory" module in Course Archive, focusing particularly on materials that teach you how to derive the prime form of a pitch-class set, and how to find Tx or TxI operations that connect two sets. Plan and lead a discussion on these two skills, and answer the questions related to Webern's Bagatelle for String Quartet, op. 9 no. 5 in Assignment 2.

- Although you must discuss the skills listed above, the practical application of those skills that you plan does not have to be confined to Webern's Bagatelle or the questions in Assignment 2. Feel free to present students with other practice sets, or examples from other pieces.

2. Bring your own pieces that illustrate new harmonies, non-functional harmonic progression, or pitch collections

As part of Assignment 3, you are asked to find a piece that illustrates certain concepts found in the "New Harmonies, Harmonic Techniques, and Pitch Collections" module in Course Archive. If you sign up for this discussion, you will present and expand upon your answer to that part of the assignment. Instead of illustrating only one term from the list given in Assignment 3, you should illustrate three terms. The pieces that you choose can be in any style (classical, commercial or

hybrid). You are also encouraged to go beyond the terms list given in the assignment, and illustrate specific types of new chord structures and pitch collections (scales).

- Since your peers would not have prepared these pieces, you should provide enough audio and visual supporting material.
- Remember, too, that you are leading a discussion, not simply presenting answers. So plan for forms of interactive engagement that will allow the class to have a lively discussion about the piece that you choose.

3. Bring your own serial piece

Explore the “Serialism” module in Course Archive, focusing particularly on materials that teach you how to construct a twelve-tone matrix, and how to use a matrix to identify tone rows in serial pieces. If you sign up for this discussion, you will present a serial piece of your choice. Your discussion must include how to construct a matrix, although your time spent on this can be short because you should assume that students have also accessed materials in the “Serialism” module. The bulk of discussion time should focus on applying the matrix to analyzing your piece. If your piece is too long to analyze within your allotted time, discuss excerpts.

- Since your peers would not have prepared this piece, you should provide enough audio and visual supporting material.
- Remember, too, that you are leading a discussion, not simply presenting answers. So plan for forms of interactive engagement that will allow the class to have a lively discussion about the piece that you choose.

4. Best practices for online presentations

Discuss best practices for designing text and graphics in a slideshow meant to be presented online. To the best of your ability, customize your discussion for the upcoming project proposal presentations.

Some ideas (you can suggest others in your discussion plan):

- How to design text on slides
- Identify factors that influence how much text to include on slides.
- How to use supporting graphics (such as score excerpts, tables, figures, diagrams) effectively
- Ways to include supporting audio during Collaborate presentations

5. Facilitate a discussion on piece(s) with allusions

Explore the “Allusion” module in Course Archive, making sure that you understand how broad the technique of “allusion” is. If you sign up for this discussion, you will facilitate a discussion of pieces that use different types of allusions. As part of Assignment 6, students would have identified a piece of their choice that uses allusion. In your discussion, you will present your own answer to that part of the assignment (including audio and visual supporting material), as well as invite your peers to share their answers.

- Keep in mind that switching screen-sharing and audio-sharing between many students takes up a lot of time, so as part of your plan, you should think of how the class can share assignments answers in an effective and yet time-efficient way.

6. Stockhausen's *Telemusik* (1966) and his influence on commercial music

As part of Assignment 7, you are asked to listen to Stockhausen's *Telemusik* (1966) and a lecture that he gave in 1972 about the new musical ideas that he explored in this piece (in the "Remaking Rhythm, Meter and Form" module in Course Archive). If you sign up for this discussion, your task is to deepen your peers' understanding of Stockhausen, particularly his lesser-known influence on commercial music. To do this, you should:

- research Stockhausen's aesthetics by reading about him and listening to his music,
- research Stockhausen's influence on commercial musicians (as a starting point, you can use this Stockhausen obituary, but you should also go beyond this source: <https://www.seattletimes.com/nation-world/karlheinz-stockhausen-79-had-wide-influence-in-pop-music-circles/>)
- collect examples of commercial music that have been influenced by Stockhausen

For the discussion, you will summarize your findings about Stockhausen's influence on commercial music, and present audio samples from various examples to your peers. Remember that this is a discussion and not just a presentation, so find ways to stimulate conversation among your peers about this topic (Stockhausen's influence on commercial music).

7. Creating keys for selected screens from Rainer Wehinger's aural score for Ligeti's electronic piece, *Artikulation* (1958)

In 1970, Rainer Wehinger created a visual "score" for Ligeti's electronic piece, *Artikulation* (1958). Wehinger's score is almost an aural score; all it lacks is a key that explains how its graphic symbols represent sounds, timbres and textures in Ligeti's piece. If you sign up this discussion, you will select two visually distinct screens from Wehinger's score video (https://www.youtube.com/watch?v=71hNI_skTZQ), and create keys for both screens. During the discussion, you will invite peers to critique your process of key creation and your keys, as well as stimulate conversation on alternative explanations for Wehinger's graphics. As part of the discussion, make sure that the class understands the requirements for aural scores in this course. For this, you can reference materials in the "New Timbres and Textures" module in Course Archive.

8. Best practices for writing and presenting an analysis

Discuss what are "academically credible sources" and how to cite them in a paper. Discuss, also, how to design different engagement activities for different types of target audiences. You should, as far as possible, customize your discussion for the paper and presentation that you will give at the end of this course.

Some suggestions:

- Review the bibliography requirements in the Project instructions for this course, discuss which types of sources are "academically credible," and how to cite them in a paper.
- Give examples of engagement activities suitable for different target audiences.
- Plan activities for students to come up with and share their own suggestions for academic research and engaging with the target audience of their own course projects.