

[SCHOOL NAME]

course syllabus for

MUSI 1312: Music Theory II (3 credit hours)

Spring 2017

MWF 8:00-8:55 a.m. – FAC 2006

Professor: [NAME]

Office: [OFFICE LOCATION]

Email: [EMAIL ADDRESS]

Office Phone: [OFFICE PHONE NUMBER]

Office Hours: (tentative)

[OFFICE HOUR SCHEDULE]

Course Description: Continuing elementary study of melody, rhythm, and diatonic tonal harmony in four voices, incorporating more complex instrumental textures. Covers voice leading, harmonic progression, elemental forms and simple modulation. MUSI 1312 is the second semester of a cumulative two-year music theory sequence required of all music majors. This course deals primarily with general practices in music from the Seventeenth through the Nineteenth Centuries.

Co-Requisites: MUSI 1117 (Aural Skills II) and MUAP 1112 (Harmony and Keyboard II). Students not possessing the co-requisites will be administratively removed from the class unless otherwise approved by the department.

Prerequisite: Grade of C or better in MUSI 1311 (Music Theory I) and MUSI 1116 (Aural Skills I).

Course Learning Objectives: Upon successful completion of this course, students will be able to:

1. **Identify and write all diatonic chords, including inversions and seventh chords, and nonchord tones**, at a mastery level
2. **Analyze diatonic part writing including inversions and seventh chords** in chorale, piano, and small ensemble textures using Roman numerals, and identify any errors, at a proficient level
3. **Create original diatonic root position part writing** in chorale textures from a given bass line, provide Roman numeral analysis, and avoid any errors in part writing or voice leading, at a proficient level
4. **Demonstrate a basic understanding of the basic elements of form, including phrase, cadence, and period labels**, through analysis of short musical excerpts, at a proficient level
5. **Compose and perform an original short work forming a double period** demonstrating fluency in diatonic music theory, including inversions and seventh chords, at a level of basic proficiency

Required Texts:

Online Textbook and Other Resources:

<http://openmusictheory.com/> (our free, online, open-access textbook)

<http://www.musictheory.net/> (another free, online resource for learning about and practice music theory)

Other Required Materials: Manuscript paper and a pencil are required at each class meeting. Composition assignments may be written on manuscript paper or notated using software.



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Assessment:

Grade Weighting	Homework Assignments and Quizzes	25%
	Analysis Projects	15% (3 @ 5% each)
	Participation	10%
	Composition Project	10%
	Midterm Exam	20%
	Final Exam	20%

Grading Scale	90-100%	A
	80-100%	B
	70-100%	C
	60-100%	D
	Below 60%	F

Methods for Assessing Outcomes: Students will be evaluated through regular out-of-class assignments, analysis projects, quizzes, in-class participation, a composition project, a midterm exam, and a final exam.

Methods of Instruction: A variety of instructional methods will be used, including in-class lectures, group and individual exercises and discussion, listening examples, and online assignments.

**** Due Dates and Excused Absences Policy:** All assignments are due on the days indicated, at the start of class. No credit will be given for analyses, presentations, or other work that is late or missing due to *unexcused* absences.

At the instructor's discretion, absences may be considered *excused* only for legitimate, *documented* reasons (serious illness, family emergency, etc.). Even in cases of *excused absences*, any outstanding assignments are due at the following class period. Missed presentations typically must be made up within one week of the absence. In all cases, it is the student's responsibility to inform the instructor of absences as soon as possible, and to *document* that absence if an *excused absence* is being requested.

**** Attendance Policy:** Full attendance and participation are expected in this course. Arrival after class has begun will count as a tardy. Three tardies will count as one unexcused absence.

For this course, students are allowed **three (3) "free" unexcused absences**. After this, the following penalties may be applied:

4-6 unexcused absences = 1 letter grade reduction

7-9 unexcused absences = 2 letter grades reduction

10+ unexcused absences = automatic failure of the course ("F")

(This penalty is not part of the Participation grade, which reflects engaged activity in class.)

Additionally, avoidable distractions such as cell phone use/texting, eating food, outside work, and unnecessarily leaving the room during class time may result in a tardy or absence for the day, at the instructor's discretion. Multiple occurrences will result in the student being asked to leave the class session.

**** Communication:** Students are required to regularly check their Patriot e-mail account and the class **Canvas** page.

**** Academic Integrity:** Academic dishonesty will not be tolerated (cheating, copying homework, plagiarism, etc.).

Additional Online Resources: (for independent practice)

<http://www.musictheory.net>

<http://www.dolmetsch.com/theoryintro.htm>

<http://library.thinkquest.org/15413/theory/theory.htm>

Resources for Students:

[List: Writing Center, Tutoring Center, Counseling Center, etc.]

Music Theory II – Spring 2017

Course Outline

Week(s)	Material Covered
1	Syllabus & Course Overview; Classical Cadences
2	Classical Theme Types: The Sentence, The Period
3-5	Classical Theme Types: Hybrid Themes, Compound Periods, Compound Sentences
5-7	Harmonic Syntax: The Idealized Phrase, Prolongation, Performing a Harmonic Analysis
7	Midterm Exam Review
7	Midterm Exam
8	Pop/Rock Music: Rhythm/Syncopation, Harmony/Progressions, Intro. to Pop Form
9	<i>Spring Break</i>
10-11	Pop/Rock Music: Rhythm/Syncopation, Harmony/Progressions, Intro. to Pop Form (cont.)
11-12	Melodic Keyboard-Style Voice Leading + Schemata
12-13	Embellishing Tones
13-14	Strict Two-voice Composition: 3 rd Species Counterpoint
14-15	Strict Two-voice Composition: 4 th Species Counterpoint
15	Final Exam Review
16	Final Exam

Course Calendar

Date(s)	Week	Event
1/17	1	Classes Begin
1/25	2	Analysis Project #1 Due
1/30	3	- <i>Census Date</i> (Last day to withdraw from course without penalty)
2/1	3	HW #1 Due: Classical Cadence Types
2/3	3	Dr. Rachel Roberts, Director of NEC's Entrepreneurial Musicianship Dept.
2/13	5	HW #2 Due: Phrase Functions & Theme Types
2/17	5	Analysis Project #2 Part #1 Due (Group Contract)
2/22	6	HW #3 Due: Harmonic Syntax: The Idealized Phrase & Prolongation
2/24	6	Analysis Project #2 Part #2 Due (Group Analysis on Paper)
3/1	7	Analysis Project #2 Part #3 Due (Group Recomposition)
3/3	7	Midterm Exam
3/6	8	Analysis Project #2 Part #4 Due (Group Video Complete)
3/10	8	Analysis Project #2 Part #5 Due (Discussion Board Comments)
3/13-3/17	9	- <i>NO CLASSES</i> : Spring Break
3/22	10	HW #4 Due: Analysis as Narrative
3/27	11	- <i>Withdrawal Deadline</i>
3/29	11	HW #5 Due: Pop/Rock Progressions (in-class quiz)
3/31	11	- <i>NO CLASS</i> : Instructor out of town
4/5	12	Composition Project Draft #1 Due
4/10	13	Analysis Project #3 Part #1 Due (Video URL and Analysis Posted on BB)
4/14	13	HW #6 Due: Melodic Keyboard-Style Voice-Leading & Schemata
4/17	14	Analysis Project #3 Part #2 Due (Peer Comments)
4/26	15	Composition Project Final Draft Due
4/28	15	HW #7 Due: 3rd Species Counterpoint (4th species as ex. cr.)
5/1	16	- <i>NO CLASSES</i> : Study Day
5/1 (Mon.)	16	Optional REVIEW for Final Exam (10:00-11:00 a.m.) – Tentative
5/3 (Wed.)	16	Final Exam (8:00-10:00 a.m. – FAC 2006) – Tentative
5/4 (Thr.)	16	Composition Project Performance (3:00-5:00 p.m. BRH) – Tentative