

Point Loma Nazarene Univ.
Dr. Bill Clemmons, x2326
Fall 2014, Music Theory II, MUT 121
billclemmons@pointloma.edu

Syllabus for Music Theory II

Course Description

The catalog describes this course as: "Continued study of harmonic procedures in harmonic and polyphonic settings with emphasis upon seventh chords, secondary dominants, and modulation. It includes a laboratory in keyboard harmony, ear training, and sight singing."

Music Theory II is the second in a set of four courses that deal with a broad set of topics subsumed under the general heading of "music theory." While we do cover a broad set of topics, we give priority to two topics, harmony and ear training.

Harmony, specifically diatonic harmony, occupies the bulk of our time this semester, and all other items will be encountered to the extent that they intersect this topic. My goal is to cover all diatonic usages by semester's end. Our ear training portion drills and aurally re-enforce our studies in harmony. Ear-training is the main topic of the lab portion of this class and will be dealt with in a separate syllabus which you will receive at the first lab class.

Texts and accompanying materials

As per last semester, our texts are:

Aldwell, Edward and Carl Schachter. *Harmony and Voice Leading*. 4th ed. New York: Harcourt Brace. 2011.

We will continue to use the first workbook as well.

Bona, Pasquale. *Rhythmical Articulation*. Boston: Carl Fischer. 1900.

Ottman, Robert. *Music for Sight Singing*. Upper Saddle Riv. NJ: Prentice Hall. 8th ed. 2010.

Blombach, Ann. *MacGamut 6*. Ear-training software. Columbus OH: MacGamut Software. 2008.

The Naz hymnal, *Sing to the Lord*. Kansas City: Lillenas Publishing Co. 1993.

Please note that we will use these same texts next semester in Theory III, for those that are continuing.

In addition to the text and the workbook, you should lay in a store of manuscript paper. The bookstore usually has something that will do. Find an inexpensive paper that you can use for general work: homework, exercises, dictation, etc. There are also several websites that have printable paper. Try a search on Google for “manuscript paper.”

I will be giving out handouts on a regular basis that will be prepunched to fit into a binder. These materials will usually clarify or amplify our text, but rarely duplicate it. I would highly encourage you to purchase a 1 1/2” three-ring binder to store your assignments, handouts, and compositions. You will find them to be excellent materials for future review and reference.

Class Times

This class meets Mondays, Wednesdays and Fridays, 8:30 - 9:35. Please note that we meet for an hour and 5 minutes rather than the traditional 50 minute session. We have added the extra time in order to avoid having to meet for the fourth day during the week. However, this means that our class time is extremely valuable, I will take attendance religiously and you will need to bring all books to all classes at all times.

Keyboard Harmony

There is a significant keyboard requirement for this course. It is assumed that all students have begun keyboard studies and completed at least the first semester of class piano. If you are taking this class and have not begun any keyboard work you will need to see me and discuss whether this class is the right fit.

At the start of every new section I will assign keyboard harmony exercises which are to be worked out and performed for me individually in my office. These are generally simple progressions that illustrate a particular technique that we are working on in our harmony studies. I will hear keyboard harmony exams out of class every other week approximately. Sight singing tests are also handled out of class in order to preserve our class time as much as possible. Individual signups will be conducted at our first class.

Improvisation

As in previous semesters, we will explore the materials of our class through improvisation at several points in the semester. Of specific importance to us this semester is improvising simple melodic lines above basic chord progressions. Since we are writing art songs this semester, we will be keenly interested in learning how to take simple harmonic progressions, expand them into other, related progressions and ornament these with various melodic lines. In the literature of Western music theory this process is often called “divisions” and is considered one of the basic building blocks of western music making.

Course Objectives (this is what I am hoping to accomplish)

As was the case in Theory I, our class this semester will be dominated by our study of harmony. We will study other things as well but only to the extent that they intersect our study of harmony. With this in mind, my objectives are:

1. to finish through Ch. 26 in our harmony text, which will complete our study of all diatonic usages, and
2. begin the first set of ideas in chromatic harmony by studying:
 - a. applied dominants and diminished chords,
 - b. modulation to closely related keys, and
 - c. non-harmonic tones that enliven the texture and highlight inner voices.
3. We will study art songs by
 - a. analyzing art songs from a number of composers
 - b. composing art songs, and use them as a vehicle to study
 - c. song forms and word painting.
4. Basic keyboard harmony with all diatonic progressions
5. Basic improvisation using diatonic materials
6. Sight singing and rhythmical articulation in three clefs
7. Melodic and harmonic dictation

Learning Outcomes (this is what I want you to accomplish)

The material in this course forms part of the Program Outcomes for the PLNU Department of Music under the heading of “essential competencies in musicianship skills.” I am going to assess the growth of your musicianship skills through a number of activities in and out of class, but a few of these assignments will be “signature assignments,” which are items that will form a part of your portfolio.

1. You will compose an art song to a poem that you select, and that you will then perform in class. The art song will reflect strong harmonic usages, set the poem correctly, reflect word painting, use a formal structure to support the text and music and use modulation and secondary dominants in a creative way.
2. You will create, present and write out in the form of a paper an analysis of an art song of your choosing, demonstrating your understanding of word painting, form, harmonic vocabulary, non-harmonic usage and chromatic writing.
3. You will demonstrate your understanding of applied harmonies by reharmonizing a gospel hymn, including a modulation, and performing it in class at the keyboard.

5. You will demonstrate your understanding of modulation to closely related keys and how to use non-harmonic tones by harmonizing a chorale tune in open-voice, SATB format, performing it in class, then writing a short paper comparing your harmonization to that chosen by Bach.
6. You will demonstrate your growing understanding of harmony by performing progressions at the keyboard both in class and during exams.
7. You will demonstrate basic improvisational skills on both the keyboard and your own performing area by improvising from chord charts both harmonically and melodically.
8. Demonstrate a growing ability in sight singing by reading and sight singing in all four of the major clefs, in both numbers and letters, and providing simple harmonic accompaniments at the keyboard.
9. You will demonstrate a growing ability to hear melodies and harmonies by completing MacGamut level six in Melodic, Rhythmic and Harmonic dictation.

What to Expect, How to Prepare

There will be a reading assignment at the beginning of every new section. The reading assignments are not long, but are usually accompanied by musical examples which should be played in order to fully understand what the author is trying to communicate. Don't deprive yourself of the inestimable value of linking the sound of these ideas to the ideas themselves. Theory isn't just a series of facts, but rather a process which should develop informed hearing.

The greatest piece of advice that I can give is to develop the ability to memorize quickly. After reading the assigned chapter once through, and carefully playing the accompanying examples at the keyboard, go back with a pencil or highlighter and mark all new vocabulary, and key points. If you are following along from a handout that I have given in class, the information will be presented in the form of an outline with key questions to guide your thinking. Memorize these key thoughts, outlined procedures, and new vocabulary. You will quickly find that as dull as it sometimes is, rote memorization is often the quickest path to your goal. In a packed undergrad schedule this fact is not completely without merit. There will be a homework assignment at the end of every class, usually. These assignments generally consist of harmonizations, analyses, or simple compositions that can be completed before the next class.

Homework assignments are supplemented by keyboard harmony assignments that are worked on and tested outside of class. Keyboard harmony will be tested during the assigned sight-singing test times, five times per semester, or about every other week.

Academic Accommodations

All students are expected to meet the standards for this course as set by the instructor. However, students with learning disabilities who may need accommodations should discuss options with the Academic Support Center during the first two weeks of class. The ASC will contact professors with suggested classroom needs and accommodations. Approved documentation must be on file in the ASC prior to the start of the semester.

Grading and Evaluation

We will be involved in a series of projects and exercises which will have the following weight in determining your grade.

Written Portion

1. Homework	10%
2. Chapter Tests (5)	10%
3. Final Project (Art song)	10%
4. Written Final Exam	15%

Sight-Singing and Ear Training Portion

5. Keyboard Harmony	5%
6. Daily grades	10%
7. Bonathon exams (5)	15%
8. Dictation quizzes	5%
9. MacGamut	10%
10. Final Bonathon	10%

Total	100%
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Your grade is computed by averaging all of the grades in a particular category, arriving at a quality point as per the catalog for that grade, then multiplying by the percentage. If there are any discrepancies, don't hesitate to contact me. I have a lot of numbers to keep track of and inevitably will make mistakes from time to time. All of the grades are kept on eclass and should be consulted on a regular basis.

Grading Scale

The grading scale for this class is liberal and as follows:

100 – 93	A
92 – 90	A-
89 – 87	B+
86 – 83	B
82 – 80	B-
79 – 77	C+
76 – 73	C
72 – 70	C-
69 – 67	D+
66 – 63	D
62 – 60	D-

Attendance Policy

The College maintains a fairly tough stance concerning attendance. I quote, “any student whose number of absences in a class, for any reason, exceeds the equivalent of one and one half weeks of class” may be de-enrolled from the class with a failing grade.” If you miss seven classes I will not hesitate to drop you from this class. I do maintain accurate records of both absence and tardiness. Be forewarned

A rule of thumb for any class is that your total absences for the semester should never be greater than the total class meetings per week, and these absences should never be concurrent. No absence will be excused on the day of a major test, or project — unless it is a REALLY good excuse (e.g. plague, nuclear holocaust, the second coming, etc.).

The Art Song Project

Last semester we wrote hymns, this semester we work on Art Songs. There is a link on the homepage to materials that we will use in this class, as well as links to the art songs from last semester and sound files. As per last semester, we will work for most of the semester on this project, perform them for each other at the end, record them, and place them on the server for the world to enjoy. A key component of this class is listening to art songs and listening will be a part of every test in this class.

Ear Training and Sight Singing

We will continue our work in ear training and sight singing in much the same manner as last semester. We will work through clefs, note recognition and rhythm with the Bona text, sight singing with the Ottman text and dictation with MacGamut. The main differences are the value placed on each section. Please consult the list in “Grading and Evaluation” for the percentage values. In comparison to last semester keyboard, dictation and sight singing are all carrying greater percentages. These percentages will also be visible in the gradebook of eclass.

Office Hours

I maintain an open office policy, meaning, if my door is open you are always welcome to walk in and chat. I will post official office hours at some point, both on my door and on the homepage.

Final Exam

The written final for this class is on Wednesday, Dec. 17, 730—1000a. The keyboard and aural portion will be worked out for individual times later in the semester. The college maintains a very strict policy towards final exams. I cannot move or reschedule the exam for this class, but am required to give it at the scheduled time. In addition, I maintain a policy in this class that failure to take the final exam results in an automatic failing grade. If you know that you will have travel plans over the Christmas break, **please plan now to travel AFTER your scheduled exams, not before.**

Bibliography

Other popular undergraduate theory textbooks

There are actually three major texts that account for the vast majority of undergraduate teaching in music theory in the US. One is the Benward from which we are working. The two others are:

Aldwell, Edward and Carl Schachter. *Harmony and Voice Leading*. New York: Harcourt Brace. 1989. Second Edition.

Ottman, Robert. *Elementary Harmony*. Englewood Cliffs NJ: Prentice Hall. 1972. Second Ed.

These three texts are really quite different in their approach, outlook, and quite often even in their terminology. I will be incorporating materials from the Aldwell/Schachter into our work this semester.

Harmony

One of the main things that we are studying this semester is harmony. The word “harmony” is an ancient Greek word with a long history and a variety of meanings at different times in that history. For the past three-hundred years or so, it has come to mean that vertical aspect of music – what we often label as a “chord” – often implying the motion of a bass voice which gives meaning and structure to the collection of notes above it. This meaning of the word is largely due to the work of an Eighteenth-century French theorist:

Rameau, Jean-Philippe. *Traité de l'harmonie réduite à ses principes naturels*. Paris: Jean-Baptiste-Christophe Ballard. 1722.

This work is available in English translation in an inexpensive paperback as:

Treatise on Harmony. Trans. and ed. by Phillip Gossett. New York: Dover Pub. 1971.

From the mid 18th century on, numerous harmony treatises were published. One interesting treatise, published towards the end of the century comes via a student of J.S. Bach himself. This work is:

Kirnberger, Johann Philipp. *Die Kunst des reinen Satzes*. Berlin and Königsberg: G.J. Decker & G.L. Hartung. 1776-1779. Facs., Hildesheim: Georg Olms. 1968.

This work is available in English translation as:

Beach, David and Jürgen Thym. *The Art of Strict Musical Composition*. Eng. trans. of Kirnberger (1776-9). New Haven: Yale UP. 1982.

Perhaps the greatest single impact on music theory in the twentieth century has come as a result of a German theorist who died just before the outbreak of WW II: Heinrich Schenker. Two of his texts that bear upon our studies are:

Harmony. Trans. by Elisabeth Mann Borgese. Chicago: Chicago UP. 1950.

Free Composition. Trans. by Ernst Oster. New York: Longman. 1979.

General bibliographic reference for Music Theory

The easiest – and least expensive! – source book that we currently have for music theory is:

Damschroder, David and David Russell Williams. *Music Theory from Zarlino to Schenker*. Joel Lester, ed. Stuyvesant NY: Pendragon Press. 1990.

If you have any interest in music theory, I HIGHLY recommend it. For about fifty dollars you can have an extremely valuable sourcebook for about three centuries of music theory and its sources.

For a broad overview of counterpoint, Fux, and the whole world of eighteenth-century theory:

Lester, Joel. *Compositional Theory in the Eighteenth Century*. Cambridge: Harvard Univ. Press. 1992.

Keyboard harmony and figured bass manuals

There are two major currents that flow into what we think of as harmony: counterpoint and figured bass. There are literally dozens of books devoted to these issues. One compendium of figured bass practice that is readily available is:

Arnold, Franck Thomas. *The Art of Accompaniment from a Thorough-Bass*. London: Oxford UP. 1931. Repr., New York: Dover. 1965.

Counterpoint

Most of what we think of as species counterpoint comes from Johann Joseph Fux. His treatise is:

Fux, Johann Joseph. *Gradus ad parnassum*. Vienna: Van Ghelen. 1725. Facs., New York: Broude Bros. 1966.

An English translation of the counterpoint section is available in:

Mann, Alfred. *The Study of Counterpoint*. Trans. of J. J. Fux. *Gradus ad parnassum*. New York: Norton. 1965, 1971.

Fall 2014 Calendar

FALL SEMESTER 2014	
New Adjunct Orientation	Aug 18
New Faculty Orientation	Aug 21
Development/Scholarship Day	Aug 25
All-Faculty Convocation	Aug 26
Department/School Faculty Meetings	Aug 27
New Student Orientation	Aug 29-30
Residence Halls Open: New Students	Aug 29
Returning Students (Noon)	Aug 31
Labor Day (No Classes)	Sept 1
FALL 2014 Semester & Quad I Classes Begin	Sept 3
Last Day to Add Quad I Classes	Sept 9
Last Day to Add Semester Classes	Sept 12
Last Day to Drop Quad I Classes	Sept 26
Spiritual Renewal Week	Sept 29-Oct 3
Quad I Classes End	Oct 21
Quad II Classes Begin	Oct 22
Fall Break Day (No Classes)	Oct 24
Last Day to Add Quad II Classes	Oct 28
Mid-Semester Grades Distributed	Oct 28-29
Quad I Grades Due	Oct 31
Priority Online Registration for Spring 2015	Nov 3-14
Last Day to Drop Semester Classes	Nov 7
Last Day to Drop Quad II Classes	Nov 14
Board of Trustees Fall Meeting	Nov 20-21
Alumni Homecoming	Nov 20-22
Thanksgiving Recess (No Classes)	Nov 26-28
Classes End	Dec 12
Final Examinations	Dec 15-19
Residence Halls Close (Noon)	Dec 20
Fall Semester & Quad II Grades Due	Dec 29

Final Exam Schedule

FINAL EXAMINATION SCHEDULE / 2014-2015			
<p><i>Note: Final examinations for day classes not in the schedule below should be given during the time slot most comparable to the class meeting time. Final examinations for evening classes not in the schedule below are given at 6:00 p.m. or at the normal class time, whichever is LATER, on the day the class normally meets.</i></p>			
Regular Class Meeting		Exam Day	Exam Time
All SPA 101-102		Wednesday	10:30-1:00 p.m.
7:25-8:20	MWF, MTWF, MWRF, MTWRF	Monday	7:30-10:00 a.m.
7:25-8:20	TR	Tuesday	7:30-10:00 a.m.
7:25-9:10	TR	Tuesday	7:30-10:00 a.m.
8:00-9:15	TR	Tuesday	7:30-10:00 a.m.
8:30-9:25	MWF, MTWF, MWRF, MTWRF	Wednesday	7:30-10:00 a.m.
8:30-9:35	MWF, MTWF, MWRF, MTWRF	Wednesday	7:30-10:00 a.m.
8:30-9:25/9:40	TR	Thursday	7:30-10:00 a.m.
9:30-10:45	TR	Thursday	10:30 a.m.-1:00 p.m.
10:00-10:50	TR	Thursday	10:30 a.m.-1:00 p.m.
10:00-11:45	TR	Thursday	10:30 a.m.-1:00 p.m.
10:55-12:05	MWF, MTWF, MWRF, MTWRF	Friday	10:30 a.m.-1:00 p.m.
11:00-11:55	MWF, MTWF, MWRF, MTWRF	Friday	10:30 a.m.-1:00 p.m.
11:00-11:55/12:10	TR	Tuesday	10:30 a.m.-1:00 p.m.
11:00-12:15	TR	Tuesday	10:30 a.m.-1:00 p.m.
12:15-1:10	MWF, MTWF, MWRF, MTWRF	Monday	10:30 a.m.-1:00 p.m.
12:15-1:20	MWF, MTWF, MWRF, MTWRF	Monday	10:30 a.m.-1:00 p.m.
12:30-1:20	TR	Tuesday	1:30-4:00 p.m.
12:30-2:15/2:25	TR	Tuesday	1:30-4:00 p.m.
1:30-2:25	MWF, MTWF, MWRF, MTWRF	Monday	1:30-4:00 p.m.
1:30-2:35	MWF, MTWF, MWRF, MTWRF	Monday	1:30-4:00 p.m.
1:30-2:25	TR	Thursday	1:30-4:00 p.m.
1:30-2:45	TR	Thursday	1:30-4:00 p.m.
2:55-3:50	MWF, MTWF, MWRF, MTWRF	Friday	1:30-4:00 p.m.
2:45-3:55	MWF, MTWF, MWRF, MTWRF	Friday	1:30-4:00 p.m.
2:55-3:50	TR	Tuesday	4:30-7:00 p.m.
3:00-4:15	TR	Tuesday	4:30-7:00 p.m.
3:00-4:45	TR	Tuesday	4:30-7:00 p.m.
4:00-4:55	MWF, MTWF, MWRF, MTWRF	Wednesday	4:30-7:00 p.m.
4:05-5:15	MWF, MTWF, MWRF, MTWRF	Wednesday	4:30-7:00 p.m.
4:00-4:55	TR	Thursday	4:30-7:00 p.m.

An Approximate Timeline – v1.0

Class No.	Dates	Ch. No.	Subject
1	9/4	14	<p>in class:</p> <ul style="list-style-type: none"> • intro to V and V⁷ of V • wrkbk. pp. 101-2 • <i>Erlkönig</i> • II⁷-V-I in all keys • Bona ; Bob ; alto clef <p>homework:</p> <ul style="list-style-type: none"> • read ch. 14 and complete the online quiz before 700a, 8/25 • finish wrkbk. pp. 101
2	9/6		<p>in class:</p> <ul style="list-style-type: none"> • turn in pp. 101 • p. 102 • examples of text painting • Bona ; Bob ; alto clef • Dictation <p>homework:</p> <ul style="list-style-type: none"> • <i>Die Liebe Farbe</i> • p. 103 #1
3	9/9		<p>in class:</p> <ul style="list-style-type: none"> • turn in p. 83 #3 • p. 85, no. 3 • <i>Die Liebe Farbe</i> and examples of text painting • Bona ; Bob ; alto clef <p>homework:</p> <ul style="list-style-type: none"> • read Ch. 11 and complete the online quiz before 700a, 8/30 • text painting exercise • p. 85 no. 4 • MacGamut due
4	9/11	11	<p>VI and IV⁶</p> <p>in class:</p> <ul style="list-style-type: none"> • turn in p. 85, no. 3 • Ch. 11 – VI, IV⁶ and the arpeggiated bass • pp. 73-4 • Bona ; Bob ; alto clef

Class No.	Dates	Ch. No.	Subject
			homework: <ul style="list-style-type: none"> complete pp. 73-4 read Ch. 13 and complete the online quiz before 700a, 9/1
5	9/13		in class: <ul style="list-style-type: none"> turn in pp. 73-4 Ch. 13, Other uses of IV6 and VI pp. 89-90 <i>Ich grolle nicht</i> Bona ; Bob ; alto clef Dictation homework: <ul style="list-style-type: none"> finish pp. 89-90 form homework
6	9/16		in class: <ul style="list-style-type: none"> turn in pp. 89-90 p. 91 #3 homework: <ul style="list-style-type: none"> p. 91 #4 MacGamut due
7	9/18		turn in p. 91 #4 review for chapter test dictation test
8	9/20		Test on Chapters 11-13 First Bonathon Test MacGamut due
9	9/23		
10	9/25		Art Song – Part I
11	9/27		
12	9/30	14	V as a Key Area
13	9/2		
14	9/4		
15	9/7		
16	9/9	15	III and VIII chords
17	10/11		
18	10/14		
19	10/16		
20	10/18		Test on Chapters 14-15

Class No.	Dates	Ch. No.	Subject
21	10/21		
22	10/23		
	10/25		Fall Break – no Classes
23	10/28	16	Diatonic Sequences Mid-Semester Grades
24	10/30		
25	11/1	20	Melodic and Rhythmic Figuration
26	11/4		
27	11/6		
28	11/8		
29	11/11		
30	11/13		
31	11/15		
32	11/18		
33	11/20		
34	11/22		
35	11/25		
	11/27-31		Thanksgiving Break-no classes
36	12/2		
37	12/4		
38	12/6		
39	12/9		
40	12/11		
41	12/13		Art Song performances
	12/16		Final Exam 730a