

**Spring 2019**

<b>Meeting days:</b> MWF		<b>Instructor title and name:</b> Dr. Bill Clemmons
<b>Meeting times:</b> 935a	830—	<b>Phone:</b> x2326
<b>Meeting location:</b> CMC116		<b>E-mail:</b> billclemmons@pointloma.edu
<b>Final Exam:</b>	3 May 730a	<b>Office location and hours:</b> CMC131, afternoons

**PLNU Mission****To Teach ~ To Shape ~ To Send**

Point Loma Nazarene University exists to provide higher education in a vital Christian community where minds are engaged and challenged, character is modeled and formed, and service is an expression of faith. Being of Wesleyan heritage, we strive to be a learning community where grace is foundational, truth is pursued, and holiness is a way of life.

**COURSE DESCRIPTION**

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The catalog describes this course as the “study of musical structures from late Renaissance polyphony to, and including, the present. Study of seventh, ninth, eleventh, Neapolitan sixth, Augmented sixth, and other altered chords; continued development of analytical tools and aural skills—ear training, sight singing, and keyboard harmony.”

Music Theory III is the third in a set of four courses that deal with a broad set of topics usually subsumed under the general heading of “music theory.” While we will indeed cover a broad set of topics, we do—as implied in the catalogue description—give priority to two topics in particular: harmony and ear training.

Diatonic harmony occupied the bulk of our time last semester. Other items were encountered only to the extent that they intersected this key aspect. We will not be abandoning Diatonic harmony but will, rather, be building on it. First, we will look at some specific usages, such as sequences and typical root motions, then look at how these simple structures flesh out when chromaticism is added. This will be our standard approach to chromaticism: first we see how a particular structure fleshes out in diatonic harmony, then we will see how an analogous structure fleshes out in a chromatic texture.

In addition to this primary study of harmony we will explore species counterpoint, moving through three voices and some simple imitative work. We will also continue some simple compositional exercises, sometimes in a very free style, but at other times we will imitate forms and styles of other composers.

## **COURSE OBJECTIVES**

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- Explore chromatic harmony as an extension of diatonic practice
- Explore the music of the late 19th C. and its chromatic usages
- Basic layer analysis and rhythmic reductions
- Basic analysis of instrumental forms
- Species counterpoint as a vehicle for understanding consonance and dissonance usage
- The composition of an instrumental piece
- Some improvisation on keyboard as well as our own instruments exploring our new harmonic vocabulary
- We will construct at least one linear, or layer analysis, of a late 19th C. work
- Solfege in four clefs using the fixed-do system as well as the letters and numbers that we have used in the past
- Increase our abilities in taking dictation of melodies and chord progressions using MacGamut

## **COURSE LEARNING OUTCOMES**

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- Demonstrate an understanding of chromatic usage by creating one layer analysis of a late 19<sup>th</sup> C. piece
- Demonstrate an understanding of instrumental forms by composing an instrumental piece
- Demonstrate usage of chromatic harmony by creating and improvising with several chromatic chord progressions
- Demonstrate ability with solfege by reading in four clefs in fixed-do solfege, numbers and letters
- Demonstrate an ability to read open scores and figured bass by performing at the keyboard

## **COURSE CREDIT HOUR INFORMATION**

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In the interest of providing sufficient time to accomplish the stated Course Learning Outcomes, this class meets the PLNU credit hour policy for a 3-unit class delivered over 14 weeks. Specific details about how the class meets the credit hour requirement can be provided upon request.

## **COURSE SCHEDULE AND ASSIGNMENTS**

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Our course schedule and timeline is maintained on Canvas. Please access it at the end of the page marked "Syllabus."

## **REQUIRED TEXTS AND RECOMMENDED STUDY RESOURCES**

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As with last semester, our texts for this semester are:

Aldwell, Edward and Carl Schachter. *Harmony and Voice Leading*. 4th ed. New York: Harcourt Brace. 2010.

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

Bible, Ken, editor. *Sing to the Lord*. Kansas City: Lillenas Publishing Co, 1993.

Ottman, Robert and Nancy Rogers. *Music for Sight Singing*. 8th ed. Upper Saddle River NJ: Prentice Hall. 2014.

*MacGamut*. Ear-training software by Ann Blombach.

Please purchase the second workbook that accompanies this text as well. You should already have all of the sight singing materials from previous semesters, which we will continue to use this semester as well. Because we only have three classes per week you will need to bring all books to every class.

In addition to the text and the workbook, you will need manuscript paper. Find the least expensive paper that you can, preferably printed on both sides for maximum usage and pre-punched for a three-ring binder. We will use this paper for most general work: homework, exercises, dictation, etc. You can easily print staff paper from the internet and from Finale, downstairs in the lab.

## ASSESSMENT AND GRADING

<b>Assignment distribution by percentage:</b>		<b>Grading Scale:</b>	
• Homework	15%	A=93-100	C=73-76
• Chapter Tests	15%	A-=92-90	C-=70-72
• Keyboard Harmony	10%	B+=87-89	D+=67-69
• Composition and Final Project	10%	B=83-86	D=63-66
• Written Final Exam	10%	B-=80-82	D-=60-62
• Dictation	10%	C+=77-79	F=0-59
• MacGamut	10%		
• Sight Singing Exams	10%		
• Daily Sight Singing Grades	10%		

## DICTATION AND MACGAMUT

As with past semesters we will continue our work in MacGamut and use this work to improve our skills in dictation. We will focus on two items only, melodic and harmonic dictation. Our goal in MacGamut will be to get past level 10 in both melodic and harmonic, and in dictation to cover all chromatic usages aurally and to be able to identify them by sound.

## KEYBOARD HARMONY

This semester we will monitor our progress in harmony by testing at the keyboard. We test in three areas:

open score exercises  
figured bass exercises  
basic chord progressions and improvisation

The point of the keyboard exercises is to ensure that the ideas that we cover in class are being drilled outside of class to ensure mastery of the material.

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## **SOLFEGE AND SIGHT SINGING**

In past semesters we have done all reading and sight singing with numbers and letters, the two most common systems for reading music in the United States. This semester we will move into fixed-do solfège, the most common system in the rest of the world. We will move gradually through the clefs, but will end the semester with solfège in four clefs, treble, alto, tenor and bass.

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## **The Final Project**

In past semesters we have worked on a project for most of the semester. We have worked on hymns and art songs in Theory I and II, respectively, and we will work on instrumental small forms this semester. We will analyze some pieces, develop at least one more involved analysis, then try our hands at writing an instrumental small form.

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## **INCOMPLETES AND LATE ASSIGNMENTS**

All assignments are to be submitted/turned in by the beginning of the class session when they are due—including assignments posted in Canvas. Incompletes will only be assigned in extremely unusual circumstances.

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## **FINAL EXAMINATION POLICY**

Successful completion of this class requires taking the final examination **on its scheduled day**. The final examination schedule is posted on the Class Schedules site. No requests for early examinations or alternative days will be approved.

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## **PLNU COPYRIGHT POLICY**

Point Loma Nazarene University, as a non-profit educational institution, is entitled by law to use materials protected by the US Copyright Act for classroom education. Any use of those materials outside the class may violate the law.

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## **PLNU ACADEMIC HONESTY POLICY**

Students should demonstrate academic honesty by doing original work and by giving appropriate credit to the ideas of others. Academic dishonesty is the act of presenting information, ideas, and/or concepts as one's own when in reality they are the results of another person's creativity and effort. A faculty

member who believes a situation involving academic dishonesty has been detected may assign a failing grade for that assignment or examination, or, depending on the seriousness of the offense, for the course. Faculty should follow and students may appeal using the procedure in the university Catalog. See Academic Policies for definitions of kinds of academic dishonesty and for further policy information.

## **PLNU ACADEMIC ACCOMMODATIONS POLICY**

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If you have a diagnosed disability, please contact PLNU's Disability Resource Center (DRC) within the first two weeks of class to demonstrate need and to register for accommodation by phone at 619-849-2486 or by e-mail at [DRC@pointloma.edu](mailto:DRC@pointloma.edu). See [Disability Resource Center](#) for additional information.

## **PLNU ATTENDANCE AND PARTICIPATION POLICY**

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Regular and punctual attendance at all classes is considered essential to optimum academic achievement. If the student is absent from more than 10 percent of class meetings, the faculty member can file a written report which may result in de-enrollment. If the absences exceed 20 percent, the student may be de-enrolled without notice until the university drop date or, after that date, receive the appropriate grade for their work and participation. See Academic Policies in the Undergraduate Academic Catalog.