



Department of Music
MUT1021—Music Theory II
4 Units

Fall 2022

Meeting days:	MWF	Instructor title and name:	Dr. Bill Clemmons
Meeting times:	830-935a	Phone:	x2326
Meeting location:	CMC116	E-mail:	billclemmons@pointloma.edu
Final Exam:	Mon 15 Dec 730a	Office location and hours:	CMC212 MWF 12-3

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 becomes an expression of faith. Being of Wesleyan heritage, we aspire to be a learning community where grace is foundational, truth is pursued, and holiness is a way of life.

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 reinforces our studies in harmony. Ear training is an essential component of our course.

COURSE LEARNING OUTCOMES

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 demonstrate your growing understanding of harmony by performing progressions at the keyboard both in class and during exams.
3. Demonstrate your knowledge of voice leading by harmonizing and adding figuration to a chorale.
4. You will demonstrate basic improvisational skills on both the keyboard and your own performing area by improvising from chord charts both harmonically and melodically.
5. 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.
6. You will demonstrate a growing ability to hear melodies and harmonies by completing Melodic, Rhythmic and Harmonic dictation.

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. 22 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. and 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

COURSE CREDIT HOUR INFORMATION

In the interest of providing sufficient time to accomplish the stated Course Learning Outcomes, this class meets the PLNU credit hour policy for a 4-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

All course assignments and the timeline for the course are listed in *Canvas*. Please refer to the *Canvas* website for this information.

REQUIRED TEXTS AND RECOMMENDED STUDY RESOURCES

As per last semester, our texts are:

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

Truthfully, there is not much difference between the 3d and 4th editions and the 3d edition is much less expensive. We will continue to use the first workbook as well. You will find pdf copies of both the text and the workbook if you search online.

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

There is a free pdf copy of this on our Canvas website.

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

Find a cheap copy of this online at Amazon or similar. There are many, many pdf copies of this online and there are copies in the office for rental for \$10 per semester.

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

Please note that we will use these same texts next semester in Theory III, for those that are continuing. We also have about a dozen copies of these texts in the music office that are available for rent for \$10 each.

ASSESSMENT AND GRADING

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

Homework	10%
Chapter Tests (5)	10%
Final Project (Art song)	10%
Written Final Exam	15%
Keyboard Harmony	5%
Bona and Sight Singing Daily grades	10%
Bonathon exams (4)	15%
Dictation quizzes	5%
Ear Training	10%
Final Bonathon	10%

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 Canvas 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-
59—0	F

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.

ART SONG PROJECT

Last semester we studied and analyzed hymns and hymn forms as a vehicle for learning to write our own hymns. Similarly, this semester we will study and analyze song forms in order to write our own songs. We will study all aspects of song forms, including harmonic structure, harmonic usage, phrase and cadential structure and finally song forms. You will recognize much of the vocabulary used since there is a great deal of overlap between hymn forms and song forms. Although we will listen to and study songs from a variety of styles our emphasis will be on art songs from the Western classical tradition.

You will select a poem that is suitable for a short song, usually 12-16 lines in length. You will compose a melody that fits the metrical scan of the text, choose harmonies that engage the expanded diatonic palette that we have developed and engage secondary dominants. These harmonies are supported by an accompaniment pattern in the keyboard and all are notated in Finale, our notation software.

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.

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.

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

If you have a diagnosed disability, please contact PLNU's Educational Access Center (EAC) 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 EAC@pointloma.edu. See Educational Access Center for additional information.

PLNU ATTENDANCE AND PARTICIPATION POLICY

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.