**Music Theory 1302 Spring Semester 2016**

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<th>Week</th>
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| Jan 11 | Review of Music 1301  
Nonharmonic tones: passing (unaccented, accented, consecutive)  
neighbor tones (upper and lower), changing tones (double auxiliary),  
pedal points, appoggiatura, escape tone, anticipation, suspension and  
retardation (definition, analysis) [*Steps* Part One] |
| Jan 18 | Irregular resolutions of the dominant seventh chord: to the vi, IV6,  
and bVI [*Steps* Part One] Review deceptive cadences and Phrygian  
half cadence |
| Jan 25 | Introduction to nondominant seventh chords: the qualities in the key,  
unique quality of the V7, function (resolution and chord weight)  
[*Steps* Part Two, Chapter 1 & 2] |
| Feb 1 | Introduction to secondary dominant chords: role in tonal music,  
similarities to the primary V7, analysis, the V/V and V7/V, the V7/IV  
(V/iv) [*Chapter 3*] |
| Feb 8 | Irregular resolution of the secondary dominant chord and all  
remaining secondary dominant chords, the chart of secondary  
dominant chords, the chain of secondary dominant chords |
| Feb 15 | Relationship of secondary dominants to modulation [*Chapter 4*] |
| Feb 22 | Modulation: common chord, common tone, abrupt change-of-key  
[*Chapter 4*], closely related keys |
| Feb 29 | Borrowed chords [*Chapter 5*]  
Augmented sixth chords: Italian, French, German I, German II,  
construction, supposed roots, resolution, function [*Chapter 6 & 7*] |
| Mar 7 | Augmented sixth chords: normal use and exceptions  
Introduction to the composition project |
| Mar 14 | **March 14-18: Spring Break [No Classes]** |
| Mar 21 | Neapolitan sixth chords: derivation, resolution, function [*Chapter 9*]  
Altered dominant seventh chords  
Nondominant diminished seventh chords [*Chapter 8*] |
| Mar 28 | Introduction to analysis  
Chromatic third relation harmony [*Chapter 10*]  
Modulation to foreign keys: chromatic, enharmonic [*Chapter 11*] |
| Apr 4 | The chromatic-enharmonic relationship to foreign key modulation  
and modulation in general [*Chapter 11*]  
Ninth, eleventh, and thirteenth chords [*Chapter 12*] |
| Apr 11 | Tuning and temperament  
Continue analysis |
| Apr 18 | Continue analysis |
April 22, 2016, is the last class day.
The final examination is Monday, April 25, 2016, 8:00 to 10:30 AM.

Absence Policy
Three class absences are permitted. A penalty on the final test is possible for anyone exceeding three (four or more). Anyone not missing a day after January 15, 2016, receives a bonus of up to twenty percent on the final test. (Not missing a day means you are present at every class meeting the professor is.) No class days: January 18, 29.

Notebook
A typewritten (computer word-notation program) notebook is due on April 18, 2016. Contents are to include any class notes necessary (converted into a word program), handouts, homework, and other material considered important to the course.

Grading
Grading is on a point system. Points are from tests, daily homework, and the notebook. Daily homework is averaged into a 100-point test at various times during the semester. It is graded on a 10-point scale with each assignment worth ten points. The scale follows: 9-10 = A, 8 = B, 7 = C, 6 = D, 5 and below = F. [Instructor’s option: any work turned in three (3) class days after the assigning day may not be graded.] Final grades are formulated from the percentage of points earned by the student based upon the total available. An A begins anywhere from 85% to 94% depending upon the highest percent earned in the class. The remaining grade categories are determined from the A scale.

Course Objectives
The objectives of the course are to learn: 1. aspects of chromatic harmony beyond secondary dominants, 2. how to analyze tonal era compositions, 3. how to modulate, 4. how to compose a tonal-tertian composition.

Catalogue Description
MUSC 1302 Music Theory II 3/1/3
Prerequisite: MUSC 1301 and 1401
Continuation of MUSC 1301 to seventh chords and secondary dominant chords, chromatic harmony (augmented and Neapolitan sixth chords), through ninth, eleventh, and thirteenth chords. Students complete assignments by using traditional methods and by using the tools of music technology. MUSC 1402 must be taken concurrently.

Official Communication and Extra Credit:
Official communication is by written memo or via face-to-face conversation. Use Email only as a means of communicating emergency situations or personal health problems that will affect the next class meeting. THERE IS NO EXTRA CREDIT in Music Theory II, MUSC 1302.

Information:
Dr. Daniel Bakos, Room 334 Humanities Building, Office Hours as posted on Office Door, Telephone: (678) 839-6269 & Email: dbakos@westga.edu