

Music Theory 3

MUSC 2301

Dr. Geyer

Fall 2017

11:00–11:50 MWF

Humanities 234

CONTACT INFORMATION

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Office Hours: To be announced

Course Description: Continuation of MUSC 1302. Review of tonal tertian harmony; introduction to musical forms and analytic techniques of Baroque and Classical music. Students complete assignments by using traditional methods and by using the tools of music technology. MUSC 2401 must be taken concurrently.

Learning Outcomes: The student must demonstrate a theoretical understanding of and the ability to analyze music from the Baroque and Classical style periods employing acquired theoretical knowledge, including...

1) the elements of music (duration, intensity, pitch, and timbre); 2) notation and manuscript procedures using traditional methods and the tools of music technology; 3) staves, clefs, note symbols, rest symbols, grand staff, accidentals, intervals, harmonic series, meter, rhythm, pulse, meter signatures, division and subdivision of beat, and tempo; 4) tetrachords, scales, circle of fourths/ fifths, and key signatures; 5) melody and form, including periods, phrases, motives, double periods, contour, design principles, repetition, and two- and three-part forms; 6) texture, including monophony, polyphony, and homophony; harmony, including major, minor, diminished triads in root position and in first and second inversion; 7) four-part writing, including doubling, spacing, and voice leading; 8) functional harmony, including tonic-dominant and tonic-subdominant progressions; 9) authentic (perfect and imperfect), plagal, half, deceptive, and Phrygian cadences; 10) dominant seventh chords, chord qualities, figured bass, inversions, resolutions, function of the chord in tonal harmony; 11) nonharmonic tones, including passing tones (unaccented, accented, consecutive), neighboring tones (upper and lower), changing tones (double auxiliary), pedal points, appoggiatura, escape tones, anticipation, suspension, and retardation; 12) irregular resolutions of the dominant seventh chord, nondominant seventh chords, and secondary dominants; 13) the relationship of secondary dominant chords to modulation and closely related keys; 14) common chord and common tone modulations, and the abrupt change of key; 15) borrowed chords and augmented sixth chords (Fr., It., Ger.I, Ger. II) including their construction, supposed roots, resolution, and function; 16) Neapolitan sixth chords including their derivation, resolution, and function; 17) altered dominant seventh chords and nondominant diminished seventh chords; 18) score analysis; 19) chromatic third relation harmony and modulation to foreign keys (chromatic, enharmonic); 20) ninth, eleventh, and thirteenth chords; and tuning and temperament.

Dr. Geyer's Particular Course Description: Our course will combine a review of diatonic and chromatic harmony pertinent to classical music with a reorientation of music theory to address issues important in the academic field. We'll learn about *music theory scholarship* from a course pack that I wrote this summer. The readings are usually 2–3 pages per assignment, and there are reading guides to help us make sure that you understand. Our class time will be spent on active learning: exploration, experimentation, skills practice, discussion, music-making, analysis, reinforcement, and anything else we can think of.

Skills: The best way to learn is to develop new skills, and we'll focus on the following areas:

- Reading and Writing: practicing and improving your (English) reading and writing skills will help you assess other people's claims, make your own claims, and support your claims. Much of the information that the human race has compiled is in written form, and the skill of reading will help you continue to learn for the rest of your life.
- Analysis: the ability to identify what is important, hear with clarity, and create musical interpretations of music.
- Music Literacy Skills: we'll fine-tune your skills acquired in Theory 1 and 2 in identifying and notating musical structures, learn unfamiliar structures, and stretch your knowledge to understand deep connections in music

Required Materials:

- *Anthology of Scores Volume II for History of Music in Western Culture*, 4th Edition. Mark Evan Bonds. (**Note:** We'll use this book in both Theory 3 and Theory 4, and Dr. Breckling uses it for the Music History sequence. It's worth buying now!)
- Course pack, available at the book store (this isn't available yet; I'll make photocopies of what you need until it's fully written).
- A listening subscription service *or* a budget for buying digital music (\$20–30)
- medium-sized 3-ring binder; staff paper and lined paper; pencils and erasers

Preferred Materials: I'd like to use technology interactively in class. If you don't have a smartphone, please let me know! If you do have a smartphone, please download the student version of the app "Socrative."

Work and Assessment

Readings, Reading Guides, Quizzes. This course is a *flipped classroom*: readings introduce the course's basic knowledge outside of class so we can use class time for active learning. In other words, I provide my lecture notes through the course pack readings instead of standing in front of you and talking.

Homework assignments and quizzes (announced and unannounced) will assess your preparation for class. Quizzes and homework will be averaged for 50% of your grade.

You'll have to do some homework assignments yourself, especially at the beginning, when they are reading-heavy. Later on, though, we'll have many more nuts-and-bolts kinds of assignments. For those, I have opened a CourseDen discussion and I encourage you to post questions and help each other answer them.

I encourage you work with peers on nuts-and-bolts homework (I'll let you know which those are), with four conditions. First, work with no more than two other people on any assignment. Second, each student completes their own work; teamwork is for consultation or checking completed answers, not for copying answers. Third, write all group member names on your paper. Finally, and most importantly: *make group work a learning experience, not a short-cut*. Remember: if you provide anyone with an answer, you're robbing them of the opportunity to learn on their own!

Assignment Grading. Homework assignments will be graded either as a percentage or on a rubric, indicated at the time the assignment is given. The rubric measures your command over the assignment and your demonstrated commitment to the work:

- 100%: complete command and commitment
- 90%: "almost there" except for a minor problem
- 80%: Satisfactory
- 67%: Struggling
- 0%: Incomplete or unsatisfactory

Revision: You may revise each assignment once; the grade for the revision will replace the original grade. If you need to revise substantially, please feel free to come to my office for a fresh copy. Quiz revisions will occur in my office.

Exams: The two exams will be held on September 15 and October 25, and will be worth 10% each, for a total of 20% of your semester grade. You may not revise exams for a new grade.

Road Map: You'll complete a "Road Map" as your final project. This is a creative analysis that allows you to engage with a piece of music in a unique, interesting way. I'll provide details as we approach the end of the semester.

Summary of the grading scheme:

Assignments and Quizzes	50%
Exams 1 and 2	20% (10% each)
Road Map Project	30%

Semester Grades:

90–100%: A 80–89%: B 70–79%: C 60–69%: D 59% and under: F

Common Language for UWG Syllabi: For policies pertaining to all classes (including this one) please go to <https://www.westga.edu/UWGSyllabusPolicies/>.

Schedule (Subject to Change)

Date	Week	Topic
8/9	1	
8/11		Schemas / Lakoff and Johnson, Chapter 1
8/14	2	Janna Saslaw, "Forces, Containers, and Paths"
8/16		Rhythm / Meter 1
8/18		Hierarchy and Structure
8/21	3	Containers and Motions
8/23		Pitch Organization / Tonality & Phrase
8/25		Cantus Firmus
8/28	4	Acoustics
8/30		Consonance, Relative Motion
9/1		First species
9/4	5	NO CLASS - LABOR DAY
9/6		Nothing Due - Labor Day
9/8		Second species, major
9/11	6	PAC
9/13		Review
9/15		Exam 1
9/18	7	Function & Prolongation
9/20		Predominants
9/22		Compound Cadence / Minor
9/25	8	Figured Bass / Imaginary Continuo
9/27		Tonic Prolongation Schemas / Middle Voices
9/29		Triads, Seventh Chords, Inversion
10/2	9	Romans and Function
10/4		Resolving the Tritone; Applied Chords
10/6		FALL BREAK - NO CLASS

10/9	10	Nothing due - fall break
10/11		Mixture
10/13		Novelty Chromaticism: the Aug 6th and Neapolitan 6th
10/16	11	"
10/18		Linear Intervallic Patterns (Sequences)
10/20		"
10/23	12	Review
10/25		Exam 2
10/27		Tonicization vs. Modulation vs. Key Hinting (Dichterliebe 2?)
10/30	13	Sonata Form: Grouping (Motion) Structure
11/1		Sonata Form: Formal Function
11/3		SOCIETY FOR MUSIC THEORY – NO CLASS
11/6	14	Sonata Form: Dialogic
11/8		Sonata Form : Voice-leading
11/10		Sonata Form: Narrative
11/13	15	Analysis and Application
11/15		Analysis and Application
11/17		Analysis and Application
11/20	16	
11/22		THANKSGIVING - NO CLASS
11/24		
11/27	17	Analysis and Application
11/29		Analysis and Application
12/1		Analysis and Application