

Music Theory 3

MUSC 2301

Dr. Geyer

Fall 2018

11:00–11:50 MWF

Humanities 234

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Office Hours: Regular drop-in times TBD; schedule flexible appointments via email!

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.

Required Materials:

- Course Pack; I'll let you know when this is available for purchase from the bookstore.
- Medium-sized 3-ring binder, staff paper, lined paper, mechanical pencils, erasers
- Smartphone, charged and ready for class each day. **If you do not own have a smartphone, please let me know immediately and I will make sure to accommodate you.**

Unit Topics:

1. Tonal Harmony: Review and Supplement
2. Form
3. Post-Tonal Theory

Work and Assessment

Assessment Types. This class has three assessment types: low-stakes formative assessments, medium-stakes portfolios, and high-stakes summative assessments. These assessments are weighted on a point scale (not a percentage) of 100–200 total semester points.

- **Low-stakes** formative assessments are given 1 point for satisfactory completion and 0 points for incomplete or unsatisfactory work. These are worth very little to give you a chance to learn the material before it effects your grade very much.
- **Medium-stakes** portfolios are a chance to synthesize the unit's content once it has been presented and practiced, in preparation for the high-stakes assessment. They are worth between 10 and 20 semester points.
- **High-stakes** assessments are either projects or exams, to be determined by the instructor after discussion with the class. These are worth 30 semester points, and they form a

significant portion of your grade since they are summative, assessing your skills and knowledge after you've had a chance to work through the material carefully.

Description of Unit Makeup. Each unit has three stages, each with a different type of assessment. The first stage, occupying 7–8 class meetings, will involve low-stakes assignments, which we will work on together in class. Any part of an assignment remaining at the end of that day's class will be due at the beginning of the subsequent class meeting.

The second stage will be a medium-stakes Portfolio, due about a week after the last low-stakes assessment. The Portfolio will include corrected and revised versions of every assignment from the unit as well as a summary of the subject matter and a self-assessment of your learning. Your portfolio must be complete; I will simply hand the portfolio back to you if any assignment from the unit is missing. The portfolio will lose 10% of its total value for each day it is late.

The third stage of each unit will involve a high-stakes assessment due about a week after the Portfolio—a model composition, essay, road map, or exam. We will discuss as a group how to assess the unit, though I reserve the right to make the final decision.

Note: If you are struggling on an assignment, please do three things: (1) immediately email me at bgeyer@westga.edu to make an appointment for an office hour, (2) finish all the questions you can, and (3) move on to something else. Frustration can be an important part of the learning process. However, there is a limit to the time and emotional energy that you should pour into any single class. *I do not want you to endure significant frustration or to spend much more than an hour on any day's work; if you are struggling, you are to get help directly from me.*

Grading

Your semester grade will be determined on a point system (not a percentage). Each day of punctual attendance will be worth one point. Each low-stakes assignment will be worth one point. We will plan on about seven assignments per unit for a total of about 21 points, although this number may change, and larger assignments may be worth double.

The same low-stakes assignments will be re-graded for two points each when submitted in the Portfolios. Additionally, a content summary and self-assessment will each be worth 4 and 2 points respectively, making each Portfolio worth 20 points (assuming seven low-stakes assignments), and totaling 56 semester points.

Each high-stakes assessment will be worth 30 points, totaling 90 semester points.

Assessment	Value Per Assessment	Value Per Unit	Value Per Semester
Attendance	1		44
Low-Stakes Assignments	1	~7	~21
Portfolio			
Assignment Revisions	2	~14	~42
Content Summary	4	4	12
Self-Assessment	2	2	6
High Stakes	30	30	90
Total		~57	~215

Low-stakes assignments will usually be graded as “complete” (✓) or incomplete (0). Since you are required to fully correct and revise these assignments for submission with your Portfolios, I will guide you by circling incorrect answers.

For low-stakes assignments as revised for the Portfolio, and when we require more specific grades, we will use the following rubric, which 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

Your grade will be calculated as a percentage of total points earned out of the total points available, and converted into a letter grade according to the following scale:

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

Note: the Music Education major requires a minimum of a C in all Music Theory classes.

Peer Learning

You may not consult peers on high-stakes assessments unless they have been specifically assigned as group work. I encourage you work with peers on low-stakes assessments, with four conditions:

1. Write all collaborators’ names on your paper.
2. Work with no more than two other people on any assignment.
3. Each student completes their own work; teamwork is for consultation or checking completed answers once all group members have done a problem, not for copying answers.
4. 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!

I reserve the right to revoke peer learning privileges if I find that they are causing problems in individual cases. **The departure from any of these procedures will be treated as a violation of UWG’s academic integrity policy.**

The Learning Process

One of the chief values I hope to teach you is the importance of forming your own intellectual personhood. I have observed in many students an unfortunate habit of looking to their peers before attempting to form their own understandings. While I recognize the value of peer learning, it is a mistake to lean too heavily on stronger (or more responsible) students. College is a privilege that comes with an individual responsibility to treasure and protect your personal intellectual development.

Perhaps due to the emphasis on testing in P–12 schools, many of my students have had a product-driven approach to learning: they want to get correct answers right away. To be an effective college student in my classroom, you must work to develop a process-oriented approach, which means paying attention to the small details, the big picture, and the connections in between. Take control of your own learning by being bold in the questions you ask and refusing to let the process slip by you. If you are missing parts of the process, you must come directly to me, your instructor,

because no one else in the room has been through the entire process yet. As a process-based learner, your grade will take care of itself, and you will prepare yourself to become a lifelong learner.

Attendance

I will take attendance at the start time of each class meeting. If you are in the room, you will count as present. I will not differentiate between excused and unexcused, or late and absent. Each day's attendance is worth one semester point, which equates to well under a percentage point. If you are usually present and punctual, a few absences will have very little effect on your grade; if you are frequently late or absent, it will be detrimental. (Incidentally, the role of low-stakes assignments follows the same thinking: if you're consistent, a few missed assignments will not impact your grade drastically.)

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)

Unit 1: Tonal Harmony: Review and Supplement

Low Stakes Assessments: 8/15–8/31

Portfolio: 9/10

High-Stakes Assessment: 9/17

(No class 9/3 for Labor Day)

Unit 2: Form

Low-Stakes Assessments: 9/19–10/10

Portfolio: 10/17

High-Stakes Assessment: 10/24

(No class 10/5 for Fall Break)

Unit 3: Post-Tonal Theory

Low-Stakes Assessments: 10/26–11/16

Portfolio: 11/30

High-Stakes Assessment at appointed Final Exam time: Friday, Dec. 14, 11 a.m. to 1 p.m.

(No class 11/2 for Society for Music Theory Conference or 11/19–11/23 for Thanksgiving)