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Office Hours: For any class business, please email me to schedule an appointment.

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, available from the bookstore.
- Medium-sized 3-ring binder, staff paper, lined paper, mechanical pencils, erasers.
- Smartphone, charged and ready for class each day. **Please notify me if this is a problem!**
- Music service or budget for downloading around fifteen tracks (\$1 each)

Unit Descriptions

Unit Topics:

1. Thoroughbass
2. Form and Chromatic Harmony
3. Post-Tonal Theory

In **Units 1 and 2** we will learn a repertoire of eight pieces from the European common practice (ECP) and use our familiarity with them to understand the techniques that ECP composers tended to use. This will involve studying their harmonic progressions, one phrase at a time, through “thoroughbass” exercises, a historic pedagogy that these composers would have studied. As we proceed through these units, we will address two additional issues: chromatic harmony (including notes that don’t fit the key) and form (the combination of individual phrases into larger units for a larger spans of musical organization).

Unit 3 covers post-tonal music, which requires a different approach to music theory because the music is organized very differently from the tonal music we have studied so far.

Unit Makeup and Grading

Assessments are weighted on a point scale (not a percentage) of approximately 234 semester points. Each unit has three stages involving assessments of increasing weight, giving you a chance to learn the material before you earn the majority of your points for a unit.

Stage 1 - Low-Stakes. Stage 1 occupies 7–10 class meetings in which I introduce a topic along with a corresponding low-stakes assignment, generally due at the beginning of the following class meeting. These assignments are “formative”—designed to help you *learn* a skill, not to assess your competence on it—and they are therefore worth only one semester point (less than 0.5% of your semester grade). Even if you do not fully understand an assignment, your learning process and our classroom community depend on your organization and effort in completing it on time. I therefore grade low-stakes assignments according to completion: they earn a “✓” for satisfactory and on-time completion (regardless of correctness), but they earn no credit for incomplete, late, or unsatisfactory work. Occasionally a quiz or in-class activity may count as a low-stakes assignment, or demanding assignments may be worth two semester points.

Stage 2 - Medium-Stakes. Stage 2 involves a medium-stakes “Portfolio” meant to help you synthesize what you learned in Stage 1, due 2–3 class meetings after the last low-stakes assignment. The Portfolio will include corrected and revised versions of every assignment from the unit (worth two points each) as well as a summary of the subject matter in your own words (four points) and a self-assessment of your learning (two points). The portfolio will lose 10% of its total value for each day it is late and it must be complete: I will not assign a grade until I have all components, and I may assign a late penalty to the *entire* portfolio for even one missing component. It is your responsibility to make sure you include all required components. I will provide a detailed description of each portfolio before you begin to work on it.

Stage 3 - High-Stakes. After learning the unit’s material through low-stakes formative assessments and synthesizing it through a medium-stakes Portfolio, you will demonstrate your competence in it through a high-stakes “summative” assessment and weighted at thirty semester points. The high-stakes assessment will be due (or given in class) 2–3 class meetings after the Portfolio is due. It may involve a model composition, essay, road map, exam, or some other creative format. I will seek the class’s input and take it seriously (I am very open to ideas!), but I reserve the right to make the final decision on the assessment’s format and guidelines.

Attendance and Preparation. I will take attendance at the start time of each class meeting and assign one point (less than 0.5% of your semester grade) to each student who is in the room and prepared with all required course materials. I do not differentiate between excused and unexcused absences, because either way you are missing learning time that is a part of the class. I also do not differentiate between lateness and absence because it would be unfair for your late arrival to divert my attention from the rest of the class to mark you present once class has begun. It is built into the grading scheme that a couple of absences will have negligible effect on your grade. In my view, you are entitled to a few personal days per semester; please try to take them when no new material is introduced. *If you are frequently absent, your grade will suffer more because of the learning opportunities you miss than because of the attendance points you lose.* Finally, the single exception to this attendance policy is for high-stakes assessment: you may not make up a high stakes assessment without a university-sanctioned excuse with proper documentation.

Grading Summary

Assessment	Value Per Assessment	Value Per Unit	Value Per Semester
Attendance	1		44
Low-Stakes Assignments	1	~9	~28
Portfolio			
Assignment Revisions	2	~18	~54
Content Summary	4	4	12
Self-Assessment	2	2	6
High Stakes	30	30	90
Total		~57	~234

Grading Rubric. Medium-stakes and high-stakes projects will be graded either on a percentage of correct questions or on 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

Final Grade Calculation. Your final semester 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.

Other Policies

Intellectual Personhood. I wish to help you develop “intellectual personhood,” which involves commitment to the learning *process* rather than the *product*. The product-driven approach to school is about getting correct answers immediately regardless of the learning that takes place, and it gets in the way of your personal development. To focus on the process, try to be continuously aware of what we’re learning, why we’re learning it, and the deeper concepts that it connects to. There is nothing wrong with mistakes, and the syllabus is specifically designed to allow you to make mistakes with minimal penalty during Stage 1 of each unit. However, please be disciplined enough to address your struggles as soon as you notice them: take control of your own learning by being bold in your questions and asking for help when you need it. If you are missing parts of the process, I expect you to come directly to me because I’m the one who designed the process, and I take responsibility for its effectiveness. Please trust that **if you commit to process-based learning, your grade will take care of itself and you will understand the material more deeply in the long run.**

Academic Integrity. Please focus on your individual student–teacher relationship with me, not your relationships with your peers. When students struggle in this class and lean too heavily on stronger students, it can keep them from developing on their own. However, if you are conscious of how you approach it, peer-based learning can be incredibly valuable. I therefore encourage you work with peers on low-stakes assessments as long as you sincerely honor six conditions:

1. Work with no more than two other people on any assignment.
2. Write all collaborators’ names on your paper.
3. Each student completes their own work: teamwork is for consultation on the process for completing a problem or checking completed answers once all group members have done a problem, and absolutely not for copying answers. If you understand and your peer doesn’t, think as a teacher and help them learn rather than giving the answer.
4. Most importantly: make group work a learning experience, not a short-cut. This is subjective, but I expect you to approach this condition with integrity.
5. You may not consult peers on high-stakes assessments unless they have been specifically assigned as group work.
6. I reserve the right to revoke peer learning privileges if I find that they are causing problems for individual learners.

The departure from any of these procedures will be treated as a violation of UWG’s academic integrity policy. However, as long as you make a good faith effort to understand and follow these conditions, you should not hesitate to work with your peers.

Communication. If the policies for this course seem strict, it's because we are all members of a learning community and we rely on each other to create a thriving environment. The class will work best if everyone is on their game. However, I understand that you may encounter personal circumstances beyond your control. If there is any problem (class-related or otherwise) that effects your ability to be comfortable and successful in this class, please do not hesitate to set up a time to talk with me in person (arranged through email). I will not push you to share personal details, but I'm happy to listen if you'd like. I also may be able to help by giving you advice or connecting you to the many resources we have on campus. I am on your side, and I have some discretion to exercise compassion in the way I enforce course policies. However, I can only account for your personal situation if you keep me in the loop about your learning and the things that may affect it.

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

Information on Wellness: <https://www.westga.edu/music/wellness/>

Schedule

(Subject to Change)

Unit 1: Thoroughbass

Low Stakes Assessments: 8/14–9/4

Portfolio: 9/11

High-Stakes Assessment: 9/16

(No class 9/2 for Labor Day)

Unit 2: Form & Chromatic Harmony

Low-Stakes Assessments: 9/18–10/9

Portfolio: 10/16

High-Stakes Assessment: 10/23

(No class 10/4 for Fall Break)

Unit 3: Post-Tonal Theory

Low-Stakes Assessments: 10/25–11/13

Portfolio: 11/20

High-Stakes Assessment: 12/6

(No class 11/8 for Society for Music Theory Conference or 11/25–11/29 for Thanksgiving)