Music Theory 1302 Spring Semester 2006

Jan 9  Review of Music 1301
Jan 16 Review 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) [Harder Vol. 1]
Jan 23 Irregular resolutions of the dominant seventh chord: to the vi, IV6, and bVI
   [Harder Vol. 2, Chapter 1] Review deceptive cadences and Phrygian half cadence
Jan 30 Introduction to nondominant seventh chords: the qualities in the key, unique
   quality of the V7, function (resolution and chord weight) [Chapter 2]
Feb 6 Introduction to secondary dominant chords: role in tonal music, similarities to the
   V7, analysis, the V/V and V7/V, the V7/IV (V/iv and V7/iv)
   [Chapter 3]
Feb 13 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 [3.67--3.71]
Feb 20 Relationship of secondary dominant chords to modulation [Chapter 4]
Feb 27 Modulation: common chord, common tone, abrupt change-of-key [Chapter 4]
   Closely related keys
Mar 6 Borrowed chords [Chapter 5]
   Augmented sixth chords: Italian, French, German I, German II, construction,
   supposed roots, resolution, function [Chapter 6]
Mar 13 Augmented sixth chords: normal use and exceptions [6.72--6.99]
   Introduction to the composition project
   Review for Midterm
Mar 20 Spring Break
Mar 27 Neapolitan sixth chords: derivation, resolution, function [7.1--7.24]
   Altered dominant seventh chords [7.25--7.48]
   Nondominant diminished seventh chords [7.49--7.76]
April 3 Introduction to analysis
   Chromatic third relation harmony [Chapter 8]
   Modulation to foreign keys: chromatic, enharmonic [Chapter 9]
April 10 The chromatic-enharmonic relationship to foreign key modulation and modulation in
   general [Chapter 10]
   Begin composition project
   Ninth, eleventh, and thirteenth chords [Chapter 11]
April 17 Tuning and temperament
   Continue analysis and composition project performances
April 24 Continue composition project performances
   Continue analysis
May 1 Last class day

THE FINAL EXAMINATION IS WEDNESDAY, MAY 3, 2006, 8:00 TO 10:00 A.M.
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COMPOSITION PROJECT
A composition written in the functional tonal-tertian style using an appropriate approved score writing program will be due beginning on April 17, 2006. Members of the class will perform each composition beginning on April nineteenth. An analyzed score will be turned in on the day of performance. The composition will be written for solo piano.

THE ABSENCE POLICY

Three classes absences will be permitted without proper documentation. Anyone exceeding the number (four or more) could receive a penalty on their final test. Anyone not missing a day after January 13, 2006, will receive a bonus of up to twenty percent on their final test or something determined to be appropriate for the amount of work performed during the semester. (Not missing a day means you are present at every class meeting the professor is. If you are absent merely one day there are no excuses for preventing the loss of the bonus.)

THE NOTEBOOK

A typewritten notebook will be due on April 21, 2006. It will contain class notes, handouts, homework, and other material considered important to the course.
The text:

GRADING

Grading will be on a point system. Points will be earned from tests, the composition, daily homework, and the notebook. Daily homework will be graded on a 10-point scale with each assignment worth ten points. The scale is based on the following: 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 will automatically be deducted two (2) points.] The final grade will be determined from the percentage of points earned by the student based upon the total points available. An A will begin anywhere from 85% to 94% depending upon the highest percent earned in the class. The remaining grades will be determined from the A scale.

COURSE OBJECTIVES

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

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