

# MUTH 1304: Elementary Music Theory II

**Instructor:** Peter Fischer

**Office:** 233

**Office hours:** MWF 8-9

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**TTU music theory website:** <http://www5.tlrc.ttu.edu/musictheory/>

**Course meeting time and place:** MWF, 9:00 am, room M121

**Prerequisites:** Concurrent enrollment in MUAP1124 and MUTH1104 required.

## Required Text:

- Clendinning, Jane Piper, and Elizabeth West Marvin. *The musician's guide to theory and analysis*. New York: W.W. Norton, 2005. You will need the textbook, workbook, anthology, and compact discs, all of which are available in a bundle from the bookstore.
- The textbook's website offers a variety of supplemental material. Find it here: <http://www.wwnorton.com/web/musictheory/index.html>

**Course Content:** This course will help you develop a deeper understanding of basic theoretical concepts dealing with common-practice melody, harmony, and voice leading, and will enable you to demonstrate their analytical and compositional uses.

**Course Purpose:** This course expands upon the materials presented in MUTH 1303. Fundamentals of harmony, melody, and voice leading are examined through a variety of compositional and analytical exercises. These skills are essential to the aspiring performer, composer, and teacher, as they provide a deeper understanding of how music is organized. MUTH 1304 lays the groundwork for the subsequent two semesters in the harmony sequence. The skills acquired in MUTH 1304 are intended to complement the skills being developed concurrently in MUTH 1104. This course is required of all undergraduate music majors.

**Expected Learning Outcomes:** Upon completion of MUTH 1304, you should be able to:

- Compose three- and four-part exercises using all diatonic triads and the  $V^7$  chords in all inversions
- Realize a figured bass that includes all diatonic triads and the  $V^7$  chord
- Identify the most common types of cadences, phrases, and periods and compose simple examples of each
- Identify the most common types of non-chord tones and include them in composition exercises

**Assessment of Learning Outcomes:** The following methods will be used to assess your progress towards the learning outcomes given above:

- Daily written quizzes
- Homework assignments
- A variety of in-class activities
- Midterm and final examinations
- Two composition projects

**Criteria for Grading:** Students are responsible for all material covered in class and assigned for homework. Grading will be weighted as follows:

- Assignments and Quizzes = 40%
- Midterm = 20%
- Final = 20%
- Projects = 20%

*Grading Scale:* 90-100% = A, 80-89 = B, 70-79 = C, 60-69 = D, below 60% = F

**Assignments:** Assignments are due at the beginning of the class session indicated in the syllabus. Late assignments will not be accepted without an acceptable excuse supported by documentation. Acceptable excuses are a personal illness, a death in the family, or a university-sponsored trip. Failure to attend class does not excuse late assignments (leave them in my mailbox before class if unable to attend).

**Quizzes:** A short quiz will be given in the first five minutes of every class session. 1 quiz grade = 1 homework grade. A student with an acceptable excuse supported by documentation (see Assignments above) will be allowed a makeup quiz; a student with an unexcused absence should not ask for one.

**Exams:** Exams will not be given outside of the scheduled exam hour unless arrangements are made with the instructor prior to the exam. If an emergency arises, students must notify the instructor by calling the School of Music prior to the scheduled exam time. Messages left at the School of Music are dated and timed. There will be no exceptions to this exam policy unless the student's dean notifies the instructor otherwise.

**Projects:** The two projects will be compositions that demonstrate your knowledge of the material covered over the course of the semester.

**Attendance:** Attendance is required. If you are unable to attend class, please leave an email or phone message for the instructor indicating the reason for your absence. If you anticipate missing class, you should inform the instructor in advance.

**Absence due to religious observance:** *The Texas Tech University Catalog* states that a student who is absent from classes for the observance of a religious holy day will be

allowed to take an examination or complete an assignment scheduled for that day within a reasonable time after the absence. (p.49) (Note: prior notification to the instructor is no longer required.)

**Absence due to officially approved trips:** *The Texas Tech University Catalog* states that the person responsible for a student missing class due to a trip should notify the instructors of the departure and return schedule in advance of the trip. The student may not be penalized and is responsible for the material missed. (p.48)

**Academic Honesty:** It is the aim of the faculty of Texas Tech University to foster a spirit of complete honesty and a high standard of integrity. The attempt of students to present as their own any work that they have not honestly performed is regarded by the faculty and administration as a serious offense and renders the offenders liable to serious consequences, possibly suspension (*TTU Catalog* 49). See p. 49 in the *Texas Tech University Catalog* for definitions of cheating and plagiarism.

**ADA Statement:** Any student who because of a disability may require special arrangements in order to meet course requirements should contact the instructor *as soon as possible* to make any necessary accommodations. Student should present appropriate verification from AccessTECH. No requirement exists that accommodations be made prior to completion of this approved university procedure.

**Incompletes:** The grade of incomplete is granted only in cases of documented emergencies or illness, and then only when permission has been obtained from the instructor, no later than one week before the final class meeting.

**Preparedness:** Be sure to have a supply of manuscript paper and pencils (with erasers!) for use in class and for written assignments.

**Last day to drop a class:** The 45<sup>th</sup> day of the semester is the last day to drop a class.

# Fischer—Spring 2008—MUTH 1304 course calendar (tentative)

Date	Day	Week	MGTA topic	Reading (due on date listed)	Assignment (due on date listed)	notes
9-Jan	W	1	Overview / Tonic & Dom (7 <sup>th</sup> ) chords			
11-Jan	F		Ch. 12: Basic phrase model	pp. 199-205	wkbk. 120-121(top)	authentic cadences
14-Jan	M	2	<b>MLK day - no class</b>			
16-Jan	W		Basic phrase model	pp. 206-213	wkbk. 121(rest)-122	
18-Jan	F		Basic phrase model	pp. 214-219	none	
21-Jan	M	3	Basic phrase model	none	wkbk. 123, I	[on staff paper]
23-Jan	W		Basic phrase model	none	wkbk. 123-124, II	
25-Jan	F		Ch. 12 / Fundamentals review		none	
28-Jan	M	4	Ch. 13: Embellishing tones		wkbk. 127-131	[Mozart Jupiter]
30-Jan	W		Embellishing tones	pp. 221-229	wkbk. 133-134	
1-Feb	F		Embellishing tones	pp. 230-234	wkbk. 135-136	
4-Feb	M	5	Embellishing tones		wkbk. 137(top)	
6-Feb	W		Ch. 14: Chorale harmonization and fig. bass	pp. 236-244	wkbk. 139-141 IB, IIA and B	
8-Feb	F		Chorale harmonization and fig. bass	pp. 244-249	none	
11-Feb	M	6	Chorale harmonization and fig. bass		wkbk. 145-146	
13-Feb	W		Ch. 14 / Fundamentals Review		wkbk. 149	
15-Feb	F		<b>TMEA—no class</b>			
18-Feb	M	7	Ch. 15: Expanding the phrase model	pp. 251-260	wkbk. 147-48	vii° chords
20-Feb	W		Expanding the phrase model		wkbk. 151-152	predominants
22-Feb	F		Expanding the phrase model	pp. 260-262	none	
25-Feb	M	8	Expanding the phrase model	pp. 263-275	wkbk. 153, IV & V	6/4 chords
27-Feb	W		Expanding the phrase model		wkbk. 153(rest)-155	
29-Feb	F		<b>Review</b>		<b>Project I due</b>	
3-Mar	M	9	<b>Midterm</b>			
5-Mar	W		Midterm recap, phrase model review			
7-Mar	F		Ch. 16: Further expansions	pp. 277-284	wkbk. 158, III	vi, prolonging tonic
10-Mar	M	10	Further expansions	pp. 285-292	wkbk. 165-166	typical root motion
12-Mar	W		Further expansions/go over projects	pp. 293-297	none	iii!
14-Mar	F		Ch. 16 / Fundamentals rev/more projects		wkbk. 167-168	
March 17 <sup>th</sup> --24 <sup>th</sup>			<b>Spring break &amp; Easter Monday</b>			
26-Mar	W	11	Ch. 17: Interaction of harmony and melody	pp. 299-308	wkbk. 169B, 170A and B	phrases & periods
28-Mar	F		Interaction of harmony and melody	pp. 308-322	wkbk. 175	
31-Mar	M	12	Interaction of harmony and melody		wkbk. 181-184	
2-Apr	W		Ch. 18: Diatonic sequences	ch. 18 ALL	wkbk. 176B; Assign Project II	
4-Apr	F		Diatonic sequences		none	
7-Apr	M	13	Diatonic sequences		wkbk. 185-186	
9-Apr	W		Ch. 19: Intensifying the dominant	pp. 351-366	wkbk. 188, IIA	V/V, vii°/V
11-Apr	F		Intensifying the dominant	pp. 366-371	wkbk. 195-196	
14-Apr	M	14	Intensifying the dominant		wkbk. 197-198	
16-Apr	W		Intensifying the dominant		wkbk. 199-200; review Project II	

18-Apr	F		Ch. 20: Phrase rhythm and motivic analysis	pp. 373-384	wkbk. 203-207	
21-Apr	M	15	Phrase rhythm and motivic analysis	pp. 385-388	wkbk. 209-211 (I)	prefixes, suffixes
23-Apr	W		Phrase rhythm and motivic analysis	pp. 388-394	<b>Project II due</b>	motives
25-Apr	F		<b>Review</b>		wkbk. 213-214	
28-Apr	M	16	<b>Review – last day of class</b>		review packet	
			<b>Final Exam</b>			