

General Syllabus for Music Theory I-IV *MUS 123, 124, 223*

DESCRIPTION AND GOALS OF COURSES

The primary goal of *Music Theory I-III* is to develop your musical understanding and ability through an investigation of the acoustical, stylistic, and expressive elements of music. The knowledge that you gain and skills that you develop in these courses will continually be utilized in your musical experiences throughout your study here at Fredonia and beyond. It is essential that you take *Aural Skills* simultaneously with this course since both aural abilities and conceptual comprehension enhance each other for the most meaningful musical experiences. It is also important that you apply what you learn in your music theory courses to your other musical activities: practicing, performing, listening to music, and composing. In doing so, you will not only learn more from music theory, but will also become a better musician overall.

REQUIRED TEXTS AND MATERIALS

1. Clendinning, Jane Piper, and Elizabeth West Marvin. *The Musician's Guide to Theory and Analysis*. New York: W. W. Norton & Company, 2005.
2. Clendinning, Jane Piper, and Elizabeth West Marvin. Workbook for *The Musician's Guide to Theory and Analysis*. New York: W. W. Norton & Company, 2005.
3. Clendinning, Jane Piper, and Elizabeth West Marvin. Anthology for *The Musician's Guide to Theory and Analysis*. New York: W. W. Norton & Company, 2005.
4. Clendinning, Jane Piper, and Elizabeth West Marvin. Recordings for *The Musician's Guide to Theory and Analysis*. New York: W. W. Norton & Company, 2005.
5. Manuscript paper and pencil (only).

REQUIREMENTS AND PROCEDURES

Prerequisite: To begin the theory sequence all new and transfer students take a placement exam. Following this initial placement, students must earn a grade of C- or higher in each theory course to proceed into each successive level.

Assignments: Daily assignments from the *Musician's Guide* workbook, or in the form of handouts as specified by individual instructor.

Exams and quizzes: Unit exams are given as specified by individual instructors. Comprehensive final exams are given at the conclusion of each semester during finals week. The final exams for MUS 124 and 223 are comprehensive *standardized* School of Music exams given to all freshmen and sophomores respectively during the first Monday and Tuesday of exam week, following individualized unit exams.

Assignment Policy: Individual instructors will set their own assignment policies. Unless stated otherwise, assignments are due at the *beginning* of class. Any assignment turned in after that time will be considered late. Acceptance of late assignments and policies regarding penalties for late assignments will be set by the instructor. Instructors may allow the re-submission of homework for corrections and adjustment of score but are not required to do so.

GRADING

Grades are based solely upon performance. It is important to understand that the instructor will assign grades based only upon the quality and quantity of work you complete in the course. The grade you earn on an assignment, a quiz or exam, or on your final semester report does not reflect and is not based on your potential or your desire to earn a high grade, nor is it based in an absolute way on what you know. The grade you earn in this class will reflect your performance in this class, i.e., what you do.

The final semester average for MUS 123 will be derived from unit exams, quizzes and homework, and other activities as articulated by individual instructors below:

Unit Exams:	_____
Homework	_____
Quizzes	_____
Other	_____
Total	<u>100%</u>

The final semester average for MUS 124 and 223 will be derived from the standardized final exam, unit exams, quizzes and homework, and other activities as articulated by individual instructors below:

Standardized Final Exam	<u>15%</u>
Unit Exams:	_____
Homework	_____
Quizzes	_____
Other	_____
Total	<u>100%</u>

Grading Scale:

93-100:	A	indicates that the quality of the work has been outstanding
90- 92:	A-	
87-89:	B+	
83-86:	B	indicates that the quality of the work has been high
80-82:	B-	
77-79:	C+	
73-76:	C	indicates that the quality of work has been generally acceptable
70-72:	C-	(lowest acceptable grade for majors to continue to next level)
67-69:	D+	
63-66:	D	indicates that the quality of work has been poor
60-62:	D-	
Below 59:	F	indicates failure

Attendance: Each student is expected to attend all class sessions of each course of enrollment. For all music theory classes two (2) absences are allowed without penalty. Each absence exceeding the second will lower the student's grade by one-third of a letter grade (approximately 3% of the semester average). *The only absences that an instructor is required to excuse are those that result from participation in sanctioned college or School of Music activities and announced in advance to the instructor.* Arrangements for managing missed information and missed assignments due to such an absence must be secured with the instructor prior to the absence, and are the responsibility of the student. Waiver of any absence penalty in extreme circumstances is left only to the discretion the instructor. *Do not be absent from exams or quizzes: there are no make-ups.*

General Calendar for Music Theory I-III

Music Theory I (MUS 123)

Includes a review of the elementary concepts of pitch and rhythmic notation, and progresses to scale construction, pitch intervals, chord construction, and fundamental concepts of two-voice counterpoint, instrumentation, and the basic phrase model

Concepts	Material	Time Allotted
beat, meter, rhythm	ch. 2	1.5 week
minor keys and the diatonic modes	ch. 4	1.5 week
compound meters	ch. 5	1.5 weeks
pitch intervals	ch. 6	1.5 weeks
triads and seventh chords	ch. 7	1.5 week
counterpoint (1st, 2d, 4th species only)	chs. 8-9	3 weeks
notation, scoring, instrumentaion	chs. 10-11	1 week
the basic phrase model	ch. 12	1.5 week
embellishing tones	ch. 13	1 week

Music Theory II (MUS 124)

Includes an introduction to instrumentation, an in-depth investigation of the basic phrase model, study of cadences, phrase structure, and sequences, and intensification of the dominant and other scale degrees with secondary harmonies, and modulation to closely-related keys

Concepts	Material	Time Allotted
chorale harmonization and figured bass	ch. 14	2 week
expanding basic phrase	chs. 15-16	3 weeks
other cadence types, motives, phrase structure	ch. 17	1 week
diatonic sequences	ch. 18	1 week
intensifying the dominant	ch. 19	2 weeks
phrase rhythm and motivic analysis	ch, 20	1 week
tonicizing other scale degrees	ch. 21	1 week
modulation to closely-related keys	ch. 22	2 week
review for standard final exam	chs. 1-22	1 week

Music Theory III (MUS 223)

Includes a review of secondary harmonies, further study of modulation, analysis of small part forms, and the study of mode mixture and common altered chords (the neapolitan triad and augmented sixth chords).

Concepts	Material	Time Allotted
modal mixture and chromatic mediants / submediants	ch. 24	2 weeks
neapolitan sixths and augmented sixths	ch. 25	2 weeks
chromaticism	ch. 29	2 weeks
modes, scales, and sets	ch. 30	1 week
musical analysis with sets	ch. 31	1 week
sets and set classes	ch. 32	1 week
ordered segments and serialism	ch. 33	1 week
twelve-tone rows and the matrix	ch. 34	1 week
new ways to order rhythm, meter, and duration	ch. 35	2 weeks
review for standard final exam	chs. 1-35	1 week