

## MUSIC 311.12 • MUSIC THEORY II

Tuesdays and Thursdays 12:40-1:55

Lab: Friday 2:25-3:15

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Mon/Tues evening 6-9 by appointment

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## Syllabus

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### A. Course Description

Music Theory II is a continuation of Music Theory I and explores tonal harmony through vocal and instrumental melody. Our studies will begin with modal and tonal homophony and move through different aspects of counterpoint and melodic writing to the composition of a Bach Chorale.

### B. Course Objectives

Students will learn and study harmony through melodic writing and counterpoint. Beginning with single lines and simple rhythms the students will gradually add more complicated lines and rhythm. These lines will be layered forming different contrapuntal styles that lead to the writing of chorales in the style of J.S. Bach and other church musicians of the 16<sup>th</sup> 17<sup>th</sup> and 18<sup>th</sup> centuries. As a result of this study, the students will learn aspects of species counterpoint that form the foundation on which later harmony and melody is built.

### C. Course Text and Materials

Horton, Charles & Lawrence Ritchey: *Harmony Through Melody: The interaction of Melody, Counterpoint, and Harmony in Western Music.*

Horton & Ritchey: *Workbook for Harmony Through Melody.*

Music manuscript paper 8.5 x 14 (scored lengthwise)

A black felt-tip pen (fine point)

Pencils and erasers

Rulers

### D. Grading Summary

Workbook Assignments 40% (lowest grade will be removed before averaging)

Theorybytes (B and A) 15% There will be two kinds of Theorybytes. Theorybytes A will be marked and the score will count towards your final grade. Theorybytes B will be collected but unmarked, which means that **full grades will be given as long as the exercise is worked on.**

Midterm Exam 15% (in class; Chs. 13-14)

Final Exam 30% (three hours, date and location TBA; Chs. 13-16)

### Numerical Grade Equivalents

A+= 97-100	B+= 87-89	C+= 77-79	D+= 65-69	F = 0-54
A = 93-96	B = 83-86	C = 73-76	D = 60-64	
A- = 90-92	B- = 80-82	C- = 70-72	D- = 55-59	

Note: Music majors must receive a final grade of "C" or better in order to advance to further theory courses in the Department of Music.

## E. Course Requirements

### Assignments

- i. This is a hands-on course designed to develop fluency in writing and recognizing basic structures of modal and tonal music. Hence there will be frequent assignments.
- ii. Assignments must be neatly prepared using a fine-point felt-tipped black pen (not in pencil, not in blue ink). Illegible assignments will be returned unmarked.
- iii. Please do not staple or otherwise bind multiple assignments.
- iv. Unless otherwise stated, assignments are to be submitted either at the beginning of class on the day they are due or, at the very latest, **by 4:30 p.m. the same day**. Please submit assignments in the box on the door of the instructor's office.
- v. Assignments must be submitted on time. If you are unable to submit an assignment on time due to illness or other special circumstance, inform the instructor immediately. Unexcused late assignments will not be graded.

### Theorybytes (A and B)

- i. In addition to regular assignments, there will be regular in-class exercises testing your facility with music rudiments (clefs, intervals, key signatures, time signatures, etc.) and your understanding of recent course material.
- ii. There are two types of Theorybytes. One will be marked with the grade received counting toward 7.5% of your final grade (Theorybytes A). Theorybytes B will not be marked even though you will hand in the exercise for points. You will receive full marks simply for completing the exercise (if you are in class and complete the exercise you get a free 7.5% towards your final grade!). These exercises are meant as practice exercises for Theorybytes A and for your weekly assignments.
- iii. Each exercise will be given just once, with no opportunity for rewrites or make-ups. However one exercise from each Theorybyte will be dropped before averaging your final grade.

### Labs

I will be offering a weekly lab, on Friday afternoons, immediately before Musicianship II. These classes are particularly for those students who were in the Music Rudiments course last semester. However anyone who is struggling with the assignments or the course material is welcome to come.

## **F. Course Policies**

Full text to the academic policies, procedures and regulations of Providence College can be found online in the Student Handbook

([http://www.providencecollege.ca/college/student\\_life/](http://www.providencecollege.ca/college/student_life/)) and the College Academic Calendar ([http://www.providencecollege.ca/college/programs/registrars\\_office/calendar/](http://www.providencecollege.ca/college/programs/registrars_office/calendar/)).

### **Attendance**

- i. Attendance will be taken each class through an attendance sheet.
- ii. Regular attendance is required. If you must miss a class due to illness or other circumstances, leave a phone or email message to ensure that your absence is noted.
- iii. Three unexcused absences may result in a failing grade being assigned.

### **Late Assignment Policy**

I will not accept late assignments.

### **Plagiarism**

Issues of academic integrity will be dealt with according to the policies outlined in the Academic Conduct section of the Student Handbook ([http://www.providencecollege.ca/college/student\\_life/](http://www.providencecollege.ca/college/student_life/)), the Providence College document entitled "Academic Dishonesty: The Problem of Plagiarism in Academic Writing," in the Providence College Academic Formation Guide available in the Bookstore. Students are strongly encouraged to familiarize themselves with the policies and with the consequences attached to their violation.

### **Computer assisted assignments**

In my theory classes I ask that you do not use the computer to complete your assignments. Technology surrounds us, we use it without thinking and it may be that we rely on it too heavily. This can stifle our creativity. For now, I ask that you learn to write your music the way students and composers of the past did – with paper, pen and a free hand. I will reconsider this for Theory III. This also means that there will be no laptops allowed during class time.

**COURSE OUTLINE**  
**MUS 311.12: Music Theory 2**  
 (January–April 2012)

DATE	TOPICS & ACTIVITIES	ASSIGNMENTS DUE
Tu 10 Jan	<ul style="list-style-type: none"> <li>• <b>Introduction to the Course</b></li> <li>• <b>Chapter 12: Tonic Confirmation</b> <ul style="list-style-type: none"> <li>- diatonic triads (chord names and qualities),</li> <li>- dominant-function chords, Passing <math>^6_4</math>, <math>V^7</math>, <math>VII^6</math>,</li> <li>- figured bass, tendency tones</li> <li>- prolongations: basic procedure (analyzing the soprano, designing the bass)</li> </ul> </li> </ul>	
Th 12 Jan	<ul style="list-style-type: none"> <li>- Prolonging the Tonic (tonic-dominant prolongations, elaborative chords, tonic-subdominant prolongations, tonic extension, deceptive resolution.</li> <li>- Adding Tenor and Alto</li> </ul>	Assignment 1 <b>12.1</b> (Theorybytes B)
F 13 Jan	<b>Lab – Exercises from weeks material</b>	
Tu 17 Jan	<ul style="list-style-type: none"> <li>- The Cadence</li> <li>- The role of <math>^2</math> and <math>^7</math></li> <li>- <math>V - V^7</math> extension, cadential <math>^6_4</math>, cadential pre-dominants, extending the cadential pre-dominant.</li> <li>- Completing the homophony</li> </ul>	Assignment 2 <b>12.2</b>
Th 19 Jan	Tonic Confirmation practice and exercises	(Sub) (Theorybytes B)
F 20 Jan	<b>No Lab – Karen Away</b>	
T 24 Jan	<b>No Class – Day of Prayer</b>	
Th 26 Jan	<b>Chapter 13: Suspensions and Syncopations</b> <ul style="list-style-type: none"> <li>- rhythmic syncopation</li> <li>- 7–6 and 4–3 suspensions: preparation, suspension, resolution</li> <li>- 6–5 and 5–6 syncopations</li> <li>- decorating the suspension               <ul style="list-style-type: none"> <li>- five rhythmic patterns</li> </ul> </li> </ul>	Assignment 3 <b>12.7</b> (Theorybytes A)
F 27 Jan	<b>Lab – Exercises from weeks material</b>	
Tu 31 Jan	<ul style="list-style-type: none"> <li>- the upper voice: basic features, initial measure, counterpoint rules, dissonance treatment, amphibrachic rhythms, cadential formula</li> <li>→ in-class exercise: Creating SUS and SYN (13.2) composing a melodic dialogue (review of basic features)</li> <li>→ in-class exercise: 13.5</li> </ul>	Assignment 4 <b>12.14</b> (Theorybytes B)
Th 2 Feb	<b>No Class – Missio Dei</b>	
F 3 Feb	<b>Lab – Exercises from weeks material</b>	

Tu 7 Feb	<ul style="list-style-type: none"> <li>- paraphrasing the cantus: basic features, weak-beat dissonances</li> <li>- suspensions in diminution (i.e., weak-beat suspensions using amphibrachic rhythm): basic features, substituting a consonant 6–5 syncopation</li> </ul> <p>→ in-class exercise: 13.5 &amp; 13.2</p>	Assignment 5 <b>13.3</b>
Th 9 Feb	<p><b>Chapter 14: Tonicization</b></p> <ul style="list-style-type: none"> <li>- tonicization and modulation</li> <li>- creating a local tonic: applied dominants; the role of local <math>\hat{7}</math> and <math>\hat{4}</math> (tonicizing IV in a major key and VI in a minor key)</li> <li>- melodic analysis: 2-beat tonicizing patterns</li> <li>- melodic analysis: 3- and 4-beat tonic-dominant prolongation patterns for a local tonic</li> </ul>	Assignment 6 <b>13.1</b> (Theorybytes A)
F 10 Feb	<b>Lab – Exercises from weeks material</b>	
Tu 14 Feb	<ul style="list-style-type: none"> <li>- melodic analysis: II6/5 as an elaborative chord, deceptive resolutions</li> <li>- melodic analysis: conjunctive chords, incomplete tonic-dominant prolongations</li> </ul> <p>→ in-class exercise: 14.4</p>	Assignment 7 <b>13.2</b>
Th 16 Feb	<ul style="list-style-type: none"> <li>- composing a tonicized homophony: designing the bass (basic features, melodic figures, tendency tones, dissonant leaps)</li> <li>- composing a tonicized homophony: adding alto and tenor (basic features, cross-relations)</li> <li>- composing a tonicized homophony: when <math>\hat{3}</math> becomes <math>\hat{7}</math></li> </ul>	Assignment 8 <b>14.2</b> (Theorybytes B)
F 17 Feb	<b>Lab – Exercises from weeks material</b>	
Tu 21 Feb	<ul style="list-style-type: none"> <li>- harmonic elision: basic features, obligatory voice leading, analytical indications, consecutive elided chords</li> <li>- composing a tonicized homophony</li> </ul> <p>→ in-class exercise: 14.6</p>	Assignment 9 <b>13.4 (modified – handout)</b>
Th 23 Feb	<ul style="list-style-type: none"> <li>• Review for Midterm Exam</li> </ul>	Assignment 10 <b>14.1</b> (Theorybytes A)
F 24 Feb	<b>Lab – Review for Midterm Exam</b>	
Tu 28 Feb	<b>—MIDTERM EXAM (during class time)—</b>	
Th 1 Mar	<ul style="list-style-type: none"> <li>• <b>Chapter 15: Elaborating the Lower Voices</b></li> <li>- the diminished seventh chord: derivation, restrictions and obligatory voice leading, the <math>\hat{6}</math>–<math>\hat{5}</math> tonicizing pattern, the diminished seventh chord as a dominant-function chord</li> <li>- accented dissonance: suspensions (7–6, 4–3, 9–8 and 9–10; obligatory voice leading)</li> </ul>	Assignment 11 <b>14.5</b> (Theorybytes B)
F 2 Mar	<b>Lab – Exercises from weeks material</b>	
Tu 6 Mar	<b>Midterm break—NO CLASSES</b>	
Th 8 Mar		
F 9 Mar		

Tu 13 Mar	<ul style="list-style-type: none"> <li>• <b>Chapter 15 (cont'd)</b></li> <li>- accented dissonance: suspensions (avoiding apparent 6/4 chords; 6–5 and 5–6 syncopations)</li> <li>- accented dissonance: passing and neighbour tones (rhythmic displacement)</li> <li>- weak-beat chords: extended chords</li> <li>- weak-beat chords: elaborative chords, tonicizing chords</li> </ul>	
Th 15 Mar	<ul style="list-style-type: none"> <li>- elaborating a tonicized homophony: elaborating the bass (basic features, treatment of nonchordal tones, counterpoint rules)</li> <li>- elaborating a tonicized homophony: elaborating the alto and tenor (basic features, counterpoint rules, idiomatic decorations, the consonant anticipation, rhythmic displacement)</li> </ul>	Assignment 12 <b>14.7</b> (Theorybytes A)
F 16 Mar	<b>Lab – Exercises from weeks material</b>	
Tu 20 Mar	<ul style="list-style-type: none"> <li>• <b>Chapter 15 (cont'd)</b></li> <li>- decorating the cadence: basic features, approaching the cadential dominant, approaching the final tonic</li> <li>- elaborating a tonicized homophony: basic features</li> <li>➔ in-class exercise: 15.5</li> <li>➔ in-class exercise: 15.6a</li> </ul>	Assignment 13 <b>15.1</b>
Th 22 Mar	<ul style="list-style-type: none"> <li>• <b>Chapter 16: The Chorale</b></li> <li>- the chorale phrase, phrase modulation</li> <li>- phrase cadences</li> <li>- creating the outer-voice framework: chorale cantus</li> </ul>	Assignment 14 <b>15.3</b> (Theorybytes B)
F 23 Mar	<b>Lab – Exercises from weeks material</b>	
Tu 27 Mar	<ul style="list-style-type: none"> <li>- creating the outer-voice framework: designing the bass</li> <li>- the half-diminished seventh chord</li> <li>- realizing the outer-voice framework: tonicization and prolongations, adding the tenor and alto</li> </ul>	Assignment 15 <b>15.4</b>
Th 29 Mar	<ul style="list-style-type: none"> <li>- elaborating the chorale setting: elaborating the lower voices, chord displacement.</li> <li>➔ in-class exercise: 16.3 (just a few...)</li> </ul>	Assignment 16 <b>15.7</b> (Theorybytes A)
F 30 Mar	<b>Lab – Exercises from weeks material</b>	
Tu 3 Apr	<ul style="list-style-type: none"> <li>- elaborating the chorale setting: decorating the cadence</li> <li>- elaborating the chorale setting: sixteenth-note decoration, soprano anticipation</li> <li>- completing the setting</li> </ul>	Assignment 17 <b>16.2</b>
Th 5 Apr	<ul style="list-style-type: none"> <li>- reducing the chorale setting</li> <li>➔ in-class exercise: Text pp 297-298 – Examples for Study Reducing and decorating (16.9) (Begin 16.5)</li> </ul>	Assignment 18 <b>16.4</b> (Theorybytes B)
F 6 Apr	<b>Good Friday – No Class</b>	
Tu 10 Apr	➔ in-class exercise: 16.10	Assignment 19 <b>16.8</b>
Th 12 Apr	➔ in-class exercise: Bach chorale & REVIEW for Final Exam	(Theorybytes A)
F 13 Apr	<b>Lab – REVIEW for final exam</b>	

Note: This syllabus is subject to revision; please keep track of any changes.

**Final Assignment – 16.11. Due at the beginning of the Final Exam – Date and Time TBA**