

SYLLABUS
MUSIC 104: THEORY II
DISCOVERING PRACTICAL APPLICATIONS IN MUSIC
TERM 1--AUGUST-DECEMBER, 2001 MWF 10:20-11:20, HASSELL 112

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TEXT: ‘ELEMENTARY HARMONY,’ 5th Edition, Robert Ottman
AURAL SUPPLEMENT: MacGAMUT 2000 MUSIC SOFTWARE
STAFF PAPER, package of 8 1/2 x 11 sheets
PENCIL/ERASER (no ink) FOR ALL CLASSES AND TESTS

I. COURSE DESCRIPTION

A course which develops written, aural and keyboard skills as applied to Western musical knowledge. This course emphasizes the basics of chord structures, voice-leading and harmonic progression.

II. GOALS AND OBJECTIVES

Application of the basic components of the course to musical literature and performance will be demonstrated. Aural skills and perception will be strengthened.

Along with course work based on the text, there is an aural skills component of the course, consisting of ear-training drills. These include melodic and rhythmic dictation, as well as elementary sightsinging, all of which contribute to an increased awareness of music.

III. TESTS/GRADES

Testing days are designated in the course calendar and mark the conclusion of study units. For purposes of grade averaging, tests count as triple units, while grades for homework and in-class short quizzes count as single units. The composite grade from work throughout the term, excluding the final exam, counts as 55%.

A grade on the completion of assigned time with MacGAMUT ear training software will count as 15% of the final grade. All MacGAMUT work will be pledged along with submission of a printout progress sheet.

The final exam, which includes both written and aural components, provides the final 30% of the course grade.

Students who attend class regularly and score a final average of:

60-69, will receive a D [+/-] for the course grade.

70-79, will receive a C [+/-] for the course grade.

80-89, will receive a B [+/-] for the course grade.

90 up, will receive a A [-] for the course grade.

A final course grade will be reduced in the event of an unsatisfactory absence/tardiness record. (see below)

IV. ASSIGNED HOMEWORK

There will be assigned homework for most class sessions. Homework is due on the day it is scheduled. If one misses a class for reasons other than illness or emergency, homework should be turned in early, and if the reason is for illness or emergency, it is due by the next MWF class day. A late penalty will affect a grade given for any homework.

V. ATTENDANCE

Regular attendance and punctuality are expected. Unexcused absences exceeding three (3) result in lowering of the final grade by one increment (ex. B+ to B) for each unexcused absence over three. It is expected that each student communicate with the instructor in the event of necessary absence, and to remain current in class preparation. If an absence is serious enough that it should not count against the '3 absence' limit, an explanation must be e-mailed as soon as possible, and no later than the next MWF class meeting. **Class absence does not give one the right to be unprepared for the next class.**

VI. FINAL EXAM

The aural component will be given during the last class period, Wednesday, December 5. The final written exam for C hour classes, as scheduled by the college, is set for Friday, December 7, at 1:00 p. m.

VII. HONOR SYSTEM

Every aspect of the course will be viewed in light of the Honor Code of Rhodes College. Reported absences to be excused must be due to unavoidable reasons.

NOTE: The schedule and procedures in this course are subject to change in the event of extenuating circumstances.

CALENDAR OF ASSIGNMENTS

**WED Aug 22 -- opening comments re: class and syllabus;
review of major/minor scale types; key signatures**

@ for Fri. -- 1) using either treble or bass clef, write ascending and descending scales (major; three forms of minor) on E; F; B-flat; F-sharp; 2) write grand staff key sig. for A-flat major; B major; C minor; E-flat minor

THU Aug 23 -- (no class; Thursdays begin Aug 30)

**FRI Aug 24 -- (short class period due to opening convocation)
review of procedures needed to solve today's @; discussion of any special problems**

@ for Mon. -- 1) reading of Chapter 1 completed; 2) creation of 16-measure melody, 4/4 time, on bass staff. Choose from keys E-flat major, or C minor. Use a wide variety of scale pitches, types of notes, and generally make what you feel is an interesting melody, rather than too redundant or repetitious.

**MON Aug 27 -- Text, software and staff paper all purchased?
Aural-- sing/spell major and minor scales; focus on tonic and dominant references; singing 1 up to 5, and 5 up to 8
Discussion-- scale-degree names (p 8); circle of fifths (p 13); relative and parallel keys (pp 13-14)**

@ for Wed. -- 1) solve ex. 5-10 (pp 17-18); 2) write from memory the circle of fifths diagram for major keys (p 13)

**WED Aug 29 -- (turn in first part of homework)
Aural-- repeat from Monday
Write out circle of fifths (major keys only) and turn in; Other short-answer problems for solving
Discussion-- converting circle of fifths info for minor keys; Why are melodies on pp 14-15 in their respective keys? How are intervals measured (chart on p 21)?**

@ for Fri. -- Study chpt. 2, pp. 19-26. Solve in book Drills 1-6.

THU Aug 30 and all succeeding Thursdays in term--
Laboratory day, with a variety of expanded skills and techniques
that augment aural material covered in MWF classes

FRI Aug 31 -- (pledge completion of study and drills)

Aural-- identify tonic/dominant of various melodies heard.

Discussion-- chart on p 21; identify intervals by writing on staff paper;
converting intervals as heard into writing

@ - none

MON Sep 3 (holiday)

WED Sep 5

Aural-- hearing tonic/dominant extracted from melodies; Intervals by
families--Mm3 and Mm6; Mm2 and Mm7; P4, P5, tritone

Board-- recognize written intervals; can they also be heard?

Keyboard-- ability to play given intervals; given a key, can you
play examples of intervals within that key?

@ - practice and refine these aural skills:

- 1) hum/sing major scale degrees 1-2-3; 1-2; 1-3; 2-3**
- 2) hum/sing minor scale degrees 1-2-3, 1-2, 1-3; 2-3**
- 3) hum/sing major scale degrees 1-3; 1-8; 3-8**
- 4) hum/sing minor scale degrees 1-3; 1-8; 3-8**
- 5) hum/sing major scale degrees 1-5; 1-8; 5-8**

THU Sep 6 (laboratory)

FRI Sep 7

Aural-- repeat from Wed.

Discussion-- inversion of intervals (pp 24-25)

Aural-- putting into practice 'inversion of intervals;'
all aural skills as @ for today

@ - continued interval practice, taking time to produce in sound
these intervals: M/m 2; M/m 3; P4/5

MON Sep 10

Distribute review sheet for test on Monday; comments

Introduce these harmonic categories:

- 1) spell accurately all 4 triad types (M, A, m, d) (p 28)**
- 2) spell all triads formed on the pitches of a M scale**
(p 29, first line); and harmonic minor (add to
those found on p 29 (NOTE: Delete natural and

melodic formations on p 29)

3) spell all seventh-chord types (p 30)

4) reproduce chart of chord inversions (2.22, p 31)

5) reproduce chart of figured bass symbols (2.23, p 32)

@ - Item 1) above, beginning on F, then E-flat

Item 2) above, using D Major and G harmonic minor scales

WED Sep 12

Discussion-- Items from above: 1) 2) 3), and work as @

@ - Write out the chord inversions and the figured bass symbols for these chords: A Major, D diminished, E Augmented; f-sharp minor; G Major/minor seventh; D-flat Major/major seventh; B-flat minor/minor seventh; G half-diminished seventh (M3 on top when in root position); C full-diminished seventh (m3 on top when in root position)

THU Sep 13 (laboratory)

FRI Sep 14

Discussion-- Items from above: 4) 5), and work as @

MON Sep 17

Test-- all written

WED Sep 19

Aural-- Identify 1) tonic/dominant; 2) Intervals; 3) Chord type

Discussion-- notes on staff notation (pp 33-35); study chords at top p 33 and answer the chord types in column (a)

@ - complete figured bass symbol answers, p 33, column (b)

THU Sep 20 (laboratory)

FRI Sep 21

Aural-- Identify 1) Intervals; 2) Chord type

Discussion-- any of the answers for p. 33 columns; simple and compound divisions of the beat (pp 42-43); time signature and how beats are used (pp 44-47)

@ - complete Drills 1-3 (pp 41-47)

MON Sep 24

Aural-- Identify tonic/dominant; incorrect scale degrees

Discussion-- answers as @; beaming of notes (pp 52-53)

@ - complete Drill 4 (p 54) by rewriting the three melodies with the time signatures requested; also #2 (p 55)

WED Sep 26

Discussion-- any questions on homework? Write first phrase of National Anthem with three different time signatures;

Introduction-- cadences (pp 59-63); authentic/half (pp 66-68)

@ - recognition of cadence formulas (4.3, #1-6, pp 68-70)

THU Sep 27 (laboratory)

FRI Sep 28

Discussion-- go over work as @; provide answers for 4.5 (pp 71-72)

Introduction-- discovering dissonance (non-harmonic tones) in cadence formulas (pp 72-74)

@ - 4.6, #1-6 (pp 74-76)--follow instructions bottom p 74

MON Oct 1 (review sheet distributed for Monday test; comments)

Discussion-- go over work as @; provide answers for cadences within melodic line (4.7--p 77)

Aural-- Identify scale, interval, chord types

@ On staff paper, write two creative melodies, about 12-16 mm for each. First one--major key, half cadence in middle, ending with authentic cadence. Second one--minor key, with half, then authentic cadences.

WED Oct 3 (turn in melodies as @)

Aural-- In writing, identify scale, interval, chord types

Discussion-- use of outlined triads in melody appearance (p 79)

@ On staff paper, write a creative melody, about 12 mm, that uses at least three examples of triad outlining.

THU Oct 4 (laboratory)

FRI Oct 5 (turn in melodies as @)

Open Forum-- questions/answers relating to upcoming test

MON Oct 8

Test -- all written

WED Oct 10

Aural-- name last pitch heard in melodic fragments

Discussion-- Chapter 6 (p 107). The subdominant function in music; naming the IV (iv) chord in various keys; plagal cadence formation (p 108-110); detecting the IV (iv) chord (pp 111-112)

@ harmonic analysis-- 6.4, #1-5, pp 113-115 (mark all occurrences of tonic, dominant and subdominant)

THU Oct 11 (laboratory)

FRI Oct 12

Discussion-- Go over @ work; examples of tonic/dominant/subdominant on board; locate subdominant chord outlines in 6.5 (p 116)

MON Oct 15 (midterm break)

WED Oct 17

Discussion-- completion of plagal cadences, with attention to small movements between chords, and basically to double root, use one third and one fifth for all chords (6.6--p 118) In 6.7 (p 118), the cadence is driven by bass or soprano line. Other harmony parts should be filled in.

@ complete 5 answers from 6.6 and 5 from 6.7 (p 118)

THU Oct 18 (laboratory)

FRI Oct 19

Discussion-- why parallel fifths and octaves, and augmented seconds should be avoided (pp 119-120); READ ARTICLE ON "THE THREE DEMONS OF PART-WRITING" (pp 130-132) for better understanding; demonstration on board of forbidden movements; how to check for their unwanted appearance; study of 6.8 (pp 122-123)

@ complete in four-part harmony 6.9 (p 123)

MON Oct 22

Aural -- name last pitch heard in melodic fragments; intervals

Discussion-- Examples on board using 6.10 (pp 123-124)

@ Complete on separate staff paper #3 and #5 (p 124) in four-part harmony. Watch for false parallel movements!

WED Oct 24 (turn in @ work)

Discussion-- draft solutions for 6.11 (# 1-2) (p 125)

Introduction-- chapter 9 (Triad Inversions) (pp 169-172) noting examples in book as well as improvised examples; three standard restrictive uses of second-inversion harmony (pp 173-177)

@ Study pp 173-177 for three uses of second-inversion harmony

THU Oct 25 (laboratory)

FRI Oct 26

Discussion-- Review material as @; use board for drafts, then staff paper for further examples

no @

MON Oct 29

Aural-- Hear impact/importance of root position and inversions in keyboard passages

Discussion-- Identify inversion triads in 9.1 (pp 177-179); doubling rules when using first inversion triads (pp 180-183); solve # 1-3 of 9.3 (p 183)

@ Complete #4-10 of 9.3 (p 183)

WED Oct 31 (turn in @)

Discussion-- Explore guidelines for successive inversion triads (p 184) and solve # 1-2, p 185; note doubling rules for second-inversion triads, bottom p 185, and illustrate with 9.27, top p 186

@ Harmonize as instructed # 1-5, 9.5, p 186

THU Nov 1 (laboratory)

FRI Nov 2

Aural-- listen to keyboard ex. of second-inversion harmony,
pp 174-177; of progressions on p 195, which do you hear?
For #4-5 (p 195), can you 'hear' bass line? (for help,
write these, then perform)

no @

MON Nov 5

Aural-- name last pitch heard in fragments; harmony types
Discussion-- review on material in Chapters 6 and 9

WED Nov 7

Test (all written)

THU Nov 8 (laboratory)

FRI Nov 9

Introduction-- chapter 10. Progressions. Root mvt (pp 205-206),
other types (pp 209-210). Leading-tone triad (pp 212-214).

no @

MON Nov 12

Discussion-- Diminished, leading-tone triad completed (pp 211-214);
Complete 10-2 (p 212). Supertonic. Complete 10-3 (p 215).
Analysis pp 215-218

@ Harmonic analysis # 1-10, pp 218-221

WED Nov 14

Aural-- intervals; harmony types
Discussion-- results of harmonic analysis as @ and #11, p 221;
writing diminished and supertonic chords (pp 222-225)

@ Part-writing using leading-tone and supertonic chords;
complete progressions 10.6, a1-2 (p 225); b1-2 (p 226)

THU Nov 15 (laboratory)

FRI Nov 16

Discussion-- class results of progressions as @ written on
board; chart other a and b progressions on staff paper

@ test, covering part-writing of all harmonies studied thus far--

tonic, dominant, subdominant, leading-tone, supertonic

MON Nov 19

Test (all written)

WED Nov 21 and FRI Nov 23 (Thanksgiving break)

**MON Nov 26 (exam dates confirmation--Dec 5 in class; Dec 7, 1:00p)
(review sheets for aural and written handed out)**

Aural-- name last pitch heard in fragments; scales

Introduction-- chapter 11--Nonharmonic Tones; passing tones, accented and unaccented (pp 236-239); neighbor tones (p 240); observation of examples in 11.1 (p 241)

@ Find and circle all passing and neighbor tones in the five harmony excerpts on pp 248-249. [First, you must mark the harmony with Roman numerals; then, it will be apparent where the nonharmonics (PT, NT) are. All pitches are either a part of harmony or non-harmony!]

WED Nov 28 (go through content of review sheets)

Aural-- from aural review sheet

Discussion-- go over nonharmonics results as @; introduce other nonharmonics (table on pp 250-251); suspension types most often found (pp 252-253)

@ find 3 suspension ex, 12.1, #1 (p 254), and 3 suspension ex, in #2 (p 255)

THU Nov 29 (laboratory)

FRI Nov 30

Aural-- from aural review sheet

Discussion-- review suspension process for 9-8, 7-6, 4-3 and 2-3 types; identify results as @; hear and analyze illustrations of other nonharmonics (pp 261-267)

@ none

MON Dec 3 (MacGAMUT report due)

Aural-- from aural review sheet

Discussion-- review of formations of all nonharmonics (PT, NT, Susp, Retar, Antic, Appog, ET, Successive NT, Pedal)

(use examples on pp 268-270 for further work)

@ aural exam on Wednesday

WED Dec 5

Aural Exam

