



CAMPBELLSVILLE UNIVERSITY

COURSE SYLLABUS

PLEASE TYPE.

DATE _____

ACADEMIC UNIT _____

FACULTY _____

Discipline	Course# Section	Title of Course	Credit Hours	Cross Reference (if applicable)
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TEXTBOOK Required Not Required

Author _____ Title _____

Publisher _____ Date of Publication _____

WORKBOOK

Author _____ Title _____

Publisher _____ Date of Publication _____

PLEASE ANSWER THE FOLLOWING QUESTIONS ON A SEPARATE SHEET OF PAPER AND ATTACH TO THIS FORM.

1. DESCRIPTION OF COURSE: Develop a brief description of the course as it will appear in the Catalog.
2. STUDENT LEARNING OBJECTIVES: List the student learning objectives for the course. Please relate these objectives to the mission and goals of the University and the Academic Unit. For general education courses, please indicate which student learning objectives address general education goals and the intended method of assessment. A minimum of four of the seven general education goals must be included.

Example: Students will demonstrate their ability to compare and contrast two types of basket weaving. (Goal: Oral and Written Communication; Evidence: research paper and class presentation)
3. COURSE OUTLINE: Outline the topics/units that are to be taught.
4. EVALUATION: How do you plan to determine the grade in the course? Please include grading scale.
5. REQUIREMENTS:
 - a. Examinations: State when tests are to be administered, including unit, mid-term, and final examinations.
 - b. Reports: How many, length required, and what type (Oral, term and/or research, book critiques).
 - c. Supplemental reading assignments or outside work required.
 - d. Supplemental instruction aids: Audio visual aids, field trips, guest speakers, etc.
6. BOOKLIST

DEAN

Date Copy Received _____

VICE PRESIDENT FOR ACADEMIC AFFAIRS

Date Copy Received _____



CAMPBELLSVILLE UNIVERSITY

COURSE SYLLABUS

PLEASE TYPE. DATE **September 2, 2016**
 ACADEMIC UNIT **School of Music** FACULTY **James W. Moore**

Discipline	Course# Section	Title of Course	Credit Hours	Cross Reference (if applicable)
Music	201	Music Theory III	3	

TEXTBOOK [X] Required [] Not Required

Author Turek/McCarthy Title *Theory for Today's Musician*, Second Edition
 Publisher Routledge Date of Publication 2014

WORKBOOK [X] Required [] Not Required

Author Turek/McCarthy Title *Workbook to Accompany Theory for Today's Musician*, Second Edition
 Publisher Routledge Date of Publication 2014

ALSO REQUIRED:

Author Benward/Kolosick Title *Ear Training: A Technique for Listening*
 Publisher McGraw-Hill Date of Publication 7th Ed., 2004, Custom edition, 2015

Author David Bauguess Title *The Jenson Sight Singing Course*, Vol. 2
 Publisher Hal Leonard Date of Publication 1984

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- BOOKLIST

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Music 201, Theory III

1. DESCRIPTION OF THE COURSE:

Continuation of Theory II, plus borrowed chords, 9th, 11th and 13th chords, the Neapolitan, augmented sixth chords. Prerequisite, MUS 102. Five hours a week.

2. STUDENT LEARNING OUTCOMES:

- a. Students will demonstrate increased understanding of the materials first introduced in Elementary Musicianship I and II, and Theory I and II. [SLO 2]
- b. Students will create brief musical compositions modeled after the works of great composers, in order to better understand their procedures and techniques. [SLO 5]
- c. Students will demonstrate improved musicianship skills by singing, playing piano, and conducting with greater accuracy and confidence. [SLO 1]
- d. Students will demonstrate an understanding of the fundamentals of musical acoustics. [SLO 2]
- e. Students will demonstrate an understanding of the basic concepts of counterpoint by analyzing works by Bach and others, and by composing examples of “species counterpoint.” [SLO 2 and 5]
- f. Students will demonstrate an understanding of chromatic harmony by analyzing increasingly complex works of music. [SLO 2]
- g. The student will demonstrate aural skills by correlating music they hear with notational patterns and concepts. [SLO 4]

3. COURSE OUTLINE:

a. Comprehensive review of materials from 101 and 102

b. Musicianship Skills

1. Vocal
2. Aural
3. Keyboard
4. Conducting

c. Musical Acoustics

1. The Harmonic Series
2. The Equal-Temperament System
3. The production and transmission of sound
4. Resonance
5. Valves on brass instruments

d. Introduction to Counterpoint

1. J. J. Fux and his 5 species of counterpoint
2. Harmonic implications in 2-part counterpoint
3. Imitative polyphony
4. Canon, Invention, and Fugue

e. Harmony/Tonality

1. Borrowed chords
2. Ninth, eleventh, and thirteenth chords
3. Neapolitan chord
4. Augmented-sixth chords (French, German, and Italian varieties)
5. Advanced harmonic analysis

4. EVALUATION:

See attached Calendar of Assignments and Exams for details.

5. REQUIREMENTS:

See attached Calendar of Assignments and Exams for details.

6. BOOKLIST--SUPPLEMENTAL RESOURCES:

Barlow and Morgenstern, *A Dictionary of Musical Themes*
Barlow and Morgenstern, *A Dictionary of Vocal Themes*
Brandt, *The Comprehensive Study of Music*
Duncan & Ochse, *Fundamentals of Music Theory*
Haydn, *Collected Piano Sonatas*
Helmholtz, *On the Sensations of Tone as a Physiological Basis for the Theory of Music*
Journal of Music Theory
Lee, *Music Theory Dictionary*
Meyer, *Style and Music: Theory, History, and Ideology*
Mozart, *Collected Piano Sonatas*
Randel, *The New Harvard Dictionary of Music*
Read, *Modern Music Notation*
Riemann, *History of Music Theory*
Rogers, *Teaching Approaches in Music Theory*
Sadie, *The New Grove Dictionary of Music and Musicians*
Ultan, *Music Theory: Problems and Practices in the Middle Ages and Renaissance*
White, *The Analysis of Music*

<p style="text-align: center;">CALENDAR OF ASSIGNMENTS AND EXAMS Music 201 Theory III Fall 2016</p>

Professor: Dr. Jim Moore; E-mail: jmoore@campbellsville.edu; Text: (270) 469-6407
Office: Gosser Fine Arts Center, room 219; Phone: (270) 789-5341
Texts: Turek/McCarthy, *Theory for Today's Musician*, Second Edition
Turek/McCarthy, *Workbook to Accompany Theory for Today's Musician*, 2nd Ed.
Benward, *Ear Training: A Technique for Listening (Custom Edition)*
Bauguess, *The Jenson Sight Singing Course*, Volume II

CONGRATULATIONS!! You conquered Music Theory I and II, and now you're ready for the *really* fun stuff, right? But guess what? We're going to start by reviewing, just in case you have some gaps or forgot something over the summer. Hang on tight, though, because we're going to do it quickly.

Class meets as a group four days a week: MW 1-1:50, TTh 12:30-1:45. Each day we will work about 10 minutes on sight-singing and other vocal skills. On Tuesdays and Thursdays we will spend about 30 minutes on aural skills (ear training). For the remainder of each class period, we will discuss what you have read, check your homework, etc. Plan to spend a minimum of six hours per week outside of class on this course in order to succeed.

Aural Pre-Test: At the beginning of the semester, you will take the *Tone Deaf Test* at <http://tonedeafest.com/>. If you score low, we will make extra efforts to help you listen more perceptively.

Vocal/Keyboard Skills: You will come to my office individually outside of class time to perform your assignments in vocal and keyboard skills. Practice each assignment for at least an hour, and more if you need it. Each one of them is worth 20 points, which is 2% of your final grade. Take them seriously.

Electronic Resources: You will receive frequent announcements, comments, and instructions via your university email account. Please make sure it is activated, and check it often. Various course materials will be available through TigerNet, including the full course syllabus, this calendar, and study guides. Also available through TigerNet is your personal attendance and grade information. Please check your TigerNet account often. Available in the Music Tech Lab are the *Aurelia* and *Musition* programs. As a supplement to your classroom experiences, these can make a world of difference in your mastery of music theory. Got a smart phone? Install the free app named "Virtuoso Piano 4." We'll use it frequently to play music in class. If you enjoy video games, you are going to love *Theta Music Trainer*! It's a wonderful collection of on-line games (45 different ones, at last count) that are specifically designed to help you develop musicianship skills while having fun. Is there a subscription fee? Yes. But the CU School of Music pays the fee so you can play for free. To get started, go this page: <http://trainer.thetamusic.com/en/content/enter-teacher-code>. Follow the instructions there to create a free account, then enter this teacher code: jmoore488. Once you get it all set up using a computer, you can install the app on your phone and play the games there as well.

Attendance Policy: Students are required to attend all class meetings. So what happens if you *have* to be absent? Absences are never "excused," but work may be made up if the absence meets the criteria listed in the University Attendance Policy as printed in the Student Handbook. Specifically, if you miss class due to illness, unavoidable personal emergency, or a required University-sponsored event, you will be allowed to make up the missed work (including homework due that day) so long as you present appropriate documentation. Three tardies equal one absence. If for any reason you reach 8 absences in this course (regardless of whether you have made up classwork), you will receive a written warning of attendance deficiency. If for any reason you reach 16 absences, you will be withdrawn and given a grade of WA, which counts as an F.

Disability Services/Security: CU is committed to reasonable accommodations for students who have documented physical and learning disabilities, as well as medical and emotional conditions. If you have a documented disability or condition of this nature, you may be eligible for disability services. Documentation must be from a licensed professional and current in terms of assessment. Please contact the Coordinator of Disability Services at (270) 789-5192 to inquire about services.

Academic Integrity: Students are expected to be the creator of their work and to maintain academic integrity in all aspects of the course. Cheating is the violation of classroom rules of honesty on examinations and assignments. Any student found guilty of cheating may receive a failing grade of “F” for any assignment, project, or exam, and may result in failure of the course.

Plagiarism is defined as representing or repeating the words or ideas of someone else as one’s own in any academic exercise. All writing you do for any course must be your own and must be exclusively for that course alone. Any student found guilty of plagiarism may receive a failing grade of “F” for any academic exercise and may result in failure of the course.

Title IX Statement: Campbellsville University and its faculty are committed to assuring a safe and productive educational environment for all students. In order to meet this commitment and to comply with Title IX of the Education Amendments of 1972 and guidance from the Office for Civil Rights, the University requires all responsible employees, which includes faculty members, to report incidents of sexual misconduct shared by students to the University's Title IX Coordinator: Terry VanMeter, 1 University Drive, UPO Box 944, Administration Office 8A, Phone: 270-789-5016, Email: twvanmeter@campbellsville.edu. Information regarding the reporting of sexual violence and the resources that are available to victims of sexual violence is set forth at: www.campbellsville.edu/titleIX.

Campus Security numbers: Office: (270) 789-5556; Cell Phone: (270) 403-3611.

Late Homework Policy: If you are absent, homework is due as soon as you return to class. Please write on your homework paper the date it was due and the date you are turning it in. If you are absent when homework is assigned, it is your responsibility to find out what is the assignment and get it completed. Form a network with other class members to share homework assignment information. No late homework will be accepted after the final exam.

Calendar: Where you see page numbers, those are readings or homework in the Turek textbook, to be completed by that day. Always read slowly, carefully, and pay particular attention to the musical examples. For days when no reading is assigned, re-read the material from the previous day. The dates of assignments and exams below are not absolute. They may be adjusted in order to better correspond to the progress of the class. Always bring music manuscript paper and a pencil to class, and always take exams in pencil, not ink.

8/30	Foundations* : 1 Scales	9/26	Review
8/31	2 Key Signatures	9/27	Exam 1 (Foundations)
<u>9/1</u>	3 Meter Signatures	9/28	Ear Training Exam 1
9/5	Labor Day Holiday	<u>9/29</u>	Acoustics, pages 15-18
9/6	4 Intervals	10/3	HW Handout
9/7	5 Triads	10/4	HW Handout
<u>9/8</u>	6 Chord Functions	10/5	Chap. 16, Secondary Function II, p. 263-276
9/12	7 Non-Chord (Embellishing) Tones	<u>10/6</u>	
9/13	8 Secondary Dominant Function	10/10	
9/14	9 Seventh Chords	10/11	Chap. 17, Modulation I, p. 277-294
<u>9/15</u>	10 Harmonic Analysis	10/12	
9/19	11 Partwriting – root position & rules	<u>10/13</u>	
9/20	12 Partwriting – add 1 st & 2 nd inver.	10/17	Review
9/21	13 Sequences & Motives	10/18	Exam 2 (Acoustics; Ch. 16, 17)
<u>9/22</u>	14 Cadences & Phrases	10/19	Ear Training Exam 2
		<u>10/20</u>	Fall Break

10/24	Chap. 18, Countermelody, p. 296-321	11/21	
10/25		11/22	
10/26		11/23	Thanksgiving Holiday
<u>10/27</u>		<u>11/24</u>	Thanksgiving Holiday
10/31	Chap. 19, The Fugue, p. 322-334	11/28	Ch. 22, Other Chrom. Harm.'s, p. 378-391
11/1		11/29	
11/2		11/30	
<u>11/3</u>		<u>12/1</u>	
11/7	Chap. 20, Mixing Modes, p. 335-359	12/5	Review
11/8		12/6	Exam 4 (Ch. 21-22)
11/9		12/7	Review
<u>11/10</u>		<u>12/8</u>	Review
11/14	Review	12/15	Ear Training Exam 4 and Comprehensive Final Exam [Thursday, 11 a.m.]
11/15	Exam 3 (Ch. 18-20)		
11/16	Ear Training Exam 3		
<u>11/17</u>	Ch. 21, Altered Predom., p. 360-377		

VOCAL SKILLS ASSIGNMENTS:

VS#	sing chord pattern, then a half-step higher, then another half-step higher	exercises in Jenson book	memorize
1	major, minor	512-520; plus folk songs	516; Jubilate Deo
2	diminished, augmented	335-354	354
3	major 7 th , dominant 7 th	355-372	372
4	minor 7 th , minor (maj 7 th)	373-388	388
5	half diminished 7 th , diminished 7 th	389-415	415

KEYBOARD SKILLS ASSIGNMENTS:

Realizing a Figured Bass at the Keyboard
(in C, F, and G)

KS1. Root Position Chords — I, IV, V

KS2. Add — ii, iii, vi

KS3. Add — I⁶, IV⁶, V⁶

KS4. Add — ii⁶, iii⁶, vi⁶, vii^{o6}

GRADING SYSTEM:

Foundation Quizzes, 14 @ 5 points.....	70
Exams, 4 @ 70 points.....	280
Ear Training Exams, 4 @ 60 points.....	240
Final Exam.....	120
Homework Assignments, 22 @ 5 points.....	110
KS Assignments, 4 @ 20 points.....	80
VS Assignments, 5 @ 20 points.....	100

- 90-100% = A
- 80-89% = B
- 70-79% = C
- 60-69% = D
- 00-59% = F

*The *Foundations* unit is a review of what you learned (mastered!) last year: basic concepts and skills that form the necessary foundation for further study in music. You will be assigned homework each night on a particular topic (for example, key signatures), then the next day we will discuss that topic in class followed by a timed quiz.

If you make no more than 1 or 2 little errors on a quiz, you will earn a perfect score of A. If you have several errors, your grade will be "Try Again!" and you'll need to take that quiz again till you earn an A. You may take each quiz **a maximum of 3 times** (3 strikes and you're out!).

It is imperative that you pass each of these quizzes! These are the foundations that Theory III and IV are built upon. An F on any of these quizzes would be a bad sign! Use the *Musition* program in the Mus Tech Lab, or study together with your friends and/or tutor. Be sure you have these topics mastered!