



CAMPBELLSVILLE UNIVERSITY

COURSE SYLLABUS

PLEASE TYPE. DATE **January 20, 2017**
 ACADEMIC UNIT **School of Music** FACULTY **Dr. James W. Moore**

Discipline	Course# Section	Title of Course	Credit Hours	Cross Reference (if applicable)
Music	202	Music Theory IV	3	

TEXTBOOK [X] Required [] Not Required

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

WORKBOOK [X] Required [] Not Required

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

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

also required: David Bauguess, ***The Jenson Sight Singing Course***, Vol. 2, Hal Leonard, 1984

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

- DESCRIPTION OF COURSE: Develop a brief description of the course as it will appear in the Catalog.
- 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)
- COURSE OUTLINE: Outline the topics/units that are to be taught.
- EVALUATION: How do you plan to determine the grade in the course? Please include grading scale.
- REQUIREMENTS:
 - Examinations: State when tests are to be administered, including unit, mid-term, and final examinations.
 - Reports: How many, length required, and what type (Oral, term and/or research, book critiques).
 - Supplemental reading assignments or outside work required.
 - Supplemental instruction aids: Audio visual aids, field trips, guest speakers, etc.
- BOOKLIST

DEAN Date Copy Received _____

VICE PRESIDENT FOR ACADEMIC AFFAIRS Date Copy Received _____

Music 202, Theory IV

1. DESCRIPTION OF THE COURSE: Continuation of Theory III, plus altered dominants, linear chromaticism, 20th century concepts and techniques. Prerequisite, Music 201. Five hours a week. Spring.
2. STUDENT LEARNING OUTCOMES:
 - a. Students will be able to demonstrate musical literacy by listening to a passage of music and writing it down accurately in musical notation, and by looking at a written melody and singing it accurately. [SLO 4]
 - b. Students will be able to demonstrate an understanding of harmony and tonality by analyzing passages of music accurately, labeling lead-sheet chord symbols, roman numerals, and non-chord tones; and by accurately realizing figured-bass lines, both in writing and at the keyboard. [SLO 2]
 - c. Students will be able to demonstrate an understanding of melodic structure by analyzing passages of music accurately for sequences, repetitions, motivic re-occurrences, phrases, periods, phrase groups, structural step progressions, and structural arpeggiations. [SLO 2]
 - d. Students will be able to demonstrate an understanding of post-1900 music techniques and concepts through projects in analysis. [SLO 2]
 - e. Students will be able to communicate musical ideas in a variety of styles by composing simple melodies and harmonies. [SLO 3 and 5]
3. COURSE OUTLINE:
 - a. Musicianship Skills
 1. Vocal
 2. Aural
 3. Keyboard
 4. Conducting
 - b. Harmony/Tonality
 1. Altered dominants
 2. The doubly-augmented four-three chord (the “misspelled” German augmented sixth chord)
 3. The embellishing diminished-seventh chords
 4. Borrowed, altered, and enharmonic chords as modulatory pivots
 5. Harmonic analysis
 6. Partwriting skills
 - c. Popular music
 1. Lead-sheet chord symbol notation
 2. 32-bar popular song form
 3. Blues scale
 4. 12-bar blues form
 - d. Twentieth century techniques
 1. Impressionism
 2. Set theory
 3. Twelve-tone row techniques
 4. New sounds/new notational devices

4. EVALUATION:

See attached *Calendar of Assignments and Exams* for details.

5. REQUIREMENTS:

See attached *Calendar of Assignments and Exams* for details.

6. BOOKLIST:

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*

Rahn, *Basic Atonal Theory*

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*

Thompson, *Schoenberg's Error*

White, *The Analysis of Music*

CALENDAR OF ASSIGNMENTS AND EXAMS Music 202 Theory IV Spring 2017
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Professor: Dr. James W. (Jim) Moore
Office: Gosser Fine Arts Center, room 219, (270) 789-5341
Contact: E-mail: jmoore@campbellsville.edu; Text message: (270) 469-6407
Textbooks: Turek/McCarthy, *Theory for Today's Musician*, Second Edition
Turek/McCarthy, *Workbook to Accompany Theory for Today's Musician*, Second Edition
Benward, *Ear Training: A Technique for Listening*, Custom Edition
Bauguess, *The Jenson Sight Singing Course*, Volume II

Class Times: MW 1-1:50, TTh 12:30-1:45. Each day we will work about 15 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 in preparation for this class (homework, studying, practicing).

Vocal/Keyboard Skills: You will come in individually outside of class time to perform your assignments in vocal and keyboard skills. Each one of them is worth 20 points, or in other words 2% of your final grade, so take them seriously and practice them thoroughly.

Electronic Resources: You will receive frequent announcements/comments/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 a piano keyboard app – I recommend “Virtuoso Piano.”

We will use *Theta Music Trainer* even more this semester. This wonderful collection of on-line games (46 different ones, at last count) is designed to help you develop musicianship skills while having fun. Is there a subscription fee? Yes. But the CU School of Music pays it so you can play for free. If you didn't get started last semester, 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. *Theta Music Trainer* is now available as a smart phone app.

Attendance Policy: You are required to attend all class meetings. At CU, there is no such as an “excused absence.” (For details, see the University's Student Attendance Policy in the Student Handbook.) 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 classwork (including homework due that day). Three tardies equal one absence. If for any reason (even if you have made up the classwork) you reach 8 absences in this course, 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.

Late Homework Policy: If you are absent, homework is due on the day 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 the assignment and get it completed. Form a network with other class members to collect and share assignment information. No late homework will be accepted after the final exam.

Calendar: Where you see page numbers below, those are readings in the Turek textbook to be completed by that day. Read slowly, carefully, and pay particular attention to the musical examples. For days when no readings are assigned, re-read the material from the previous day. The dates of assignments and exams 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.

Academic Integrity: Students are expected to be the creator of their own work and to maintain academic integrity in all aspects of their degree program. Cheating, fabrication, and plagiarism are considered unacceptable behavior in academic life, whether it be for an exam, a paper, a presentation, program notes, or any other requested material. Failure to abide by this policy could result in failure for the course and/or dismissal from the university.

Campus Security: Office: (270) 789-5555; Cell Phone: (270) 403-3611.

Title IX: 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

Disability Statement: Campbellsville University is committed to reasonable accommodations for students who have documented learning and physical 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.

1/18	Review Final Exam from Theory III	3/22	516-523
<u>1/19</u>	Chord Symbols Re-visited	<u>3/23</u>	
1/23		3/27	
1/24	378-384, Ch. 22, Other Chromatic Harmonies	3/28	524-539, Ch. 30, Atonality & Serialism
1/25		3/29	
<u>1/26</u>	384-391	<u>3/30</u>	539-553
1/30		4/3	
1/31	392-396, Ch. 23, Modulation II	4/4	
2/1		4/5	Review
<u>2/2</u>	396-406	<u>4/6</u>	Exam 3, Ch. 29 & 30
2/6		4/10	Ear Training Exam 3
2/7	407-413	4/11	555-581, Ch. 31, Harmonic Principles in Jazz
2/8	Review	4/12	
<u>2/9</u>	Exam 1, Chord Symbols, Ch. 22, 23	<u>4/13</u>	
2/13	Ear Training Exam 1	4/17	No Class: Easter Break
2/14	414-427, Ch. 24, Harmonic Extensions	4/18	582-597, Ch. 32, The Blues
2/15		4/19	
<u>2/16</u>		<u>4/20</u>	598-612, Ch. 33, Shaping a Song
2/20	428-433	4/24	
2/21		4/25	
2/22	486-496, Ch. 28, 20 th Century Syntax	4/26	Review
<u>2/23</u>		<u>4/27</u>	Exam 4, Ch. 31, 32, & 33
2/27		5/1	Review
2/28	496-506	5/2	Review
3/1		5/3	Review
<u>3/2</u>		<u>5/4</u>	Review
3/6	Review	5/11	Thursday, 11 a.m., Final Exam & Ear Training Exam 4
3/7	Exam 2, Ch. 24 & 28		
3/8	Ear Training Exam 2		
<u>3/9</u>			
<u>3/13-16</u>	No Class: Spring Break		
3/20	507-515, Ch. 29, New Tonal Methods		
3/21			

KEYBOARD SKILLS ASSIGNMENTS:

- KS1. Figured Bass Realization: Root Position Chords
- KS2. Figured Bass Realization: Include Inversions
- KS3. Transposing a minor melody to other keys
- KS4. Transposing a chromatic melody to other keys

VOCAL SKILLS ASSIGNMENTS:

(Page numbers are for sight-singing exercises in the Jenson book: sing and conduct)

- VS1. 416-449; Sing any type of triad or seventh chord as assigned; plus
Beneath the Cross of Jesus (SATB) along with a “track”
- VS2. 450-483; Dorian & Phrygian scales; plus
A Time For Us (melody only) along with a “track”
- VS3. 484-511; Lydian & Mixolydian scales; plus
The Green Leaves of Summer (both parts) along with a “track”
- VS4. 521-547; Major & minor pentatonic scales, & the blues scale; plus
Exercise 548 (SATB) along with a “track”
- VS5. 549-578; Using chromatic numbers 0 to 12, sing scales: chromatic, whole-tone, octatonic;
plus Exercise 578 (SATB) along with a “track”

GRADING-SYSTEM:

4 Exams @ 80 points	320
4 Ear Training Exams @ 70 points . . .	280
Final Exam	120
20 Homeworks @ 5 points	100
4 Keyboard Skills @ 20 points	80
5 Vocal Skills @ 20 points	100

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