CASPER COLLEGE COURSE SYLLABUS
MUSC 1040:01 Written Theory II

Semester/Year: Spring 2013
Lecture Hours: 3.0 Lab Hours: Credit Hours: 3.0
Class Time: 9:00 – 9:50 a.m. Days: M/W/F Room: FA 305

Instructor’s Name: Nathan Baker
Office Phone: 268-2538 Email: nbaker@caspercollege.edu
Office Location/Hours: FA 203; office hours TBA

Course Description: A continuation of MUSC 1030. Covers harmonic progression and
harmonic rhythm, four-part writing (involving dominant seventh chord and other seventh
chords, modulation, secondary dominants and leading-tone chords), binary and ternary
form. Required for all music majors.

Statement of Prerequisites: MUSC 1030

Goal: To master fundamental musical elements, structures, and processes while
developing a personal understanding of how and why musicians in the extended common
practice have chosen to use these particular elements, structures, and processes.

Outcomes: Upon successful completion of this course, students will be able to:
1. Realize a chord given a figured bass symbol;
2. Realize a chord given a lead sheet symbol;
3. Realize a chord given a Roman numeral symbol;
4. Label chords using figured bass;
5. Label chords using lead sheet symbols;
6. Label chords using Roman numeral symbols;
7. Properly part-write a dominant-tonic resolution;
8. Identify and write phrase endings (half and authentic cadences);
9. Provide suitable figures for an ascending and descending scale in the bass (i.e.
   provide a rule of the octave);
10. Identify and label tonic, predominant, and dominant areas in a phrase;
11. Identify and write a Romanesca schema;
12. Identify and write a Prinner schema;
13. Identify and write a Do-Re-Mi schema;
14. Identify and write a Sol-Fa-Mi schema;
15. Identify and write a Meyer schema (and/or its variants: Jupiter, Pastorella, and
   Aprile);
16. Identify and write a Fonte schema;
17. Identify and write a Monte schema;
18. Identify and write a Quiescenza schema;
19. Identify and write a Ponte schema;
20. Identify and write a Fenaroli schema;
21. Identify and write an Indugio schema;
22. Identify, label, and part-write deceptive cadences;
23. Identify, label, and part-write plagal cadences;
24. Identify, label, and part-write Phrygian cadences;
25. Properly part-write a I-V6/4-I6 tonic expansion;
26. Properly part-write a phrase expansion using a pedal 6/4 chord;
27. Harmonize a melody using diatonic chords that follow typical functional progressions;
28. Identify, label, and use embellishing tones;
29. Use functional chord substitutions;
30. Analyze motives and motivic transformations.
31. Identify, label, and write periods.
32. Identify and label phrase rhythm and hypermetric features.
33. Identify, label, and part-write common diatonic sequences.
34. Identify, label, and part-write secondary dominant chords.
35. Synthesize all of the above objectives by composing an 18th-century style minuet.

**Methodology:** Mastery of the above outcomes will be developed through a combination of textbook reading; in-class lectures, demonstrations, and discussions that encourage critical and creative thinking; opportunities to practice the material; and constant individual feedback.

- **Textbook Reading:** Students will be introduced to a given week’s topic of learning by reading a portion of the textbook (usually a chapter) every weekend.
- **In-Class Lectures, Demonstrations, and Discussions:** Much of what I do in class will be offering explanations of and alternative perspectives on the introductory material presented in the text; presenting newer developments in and approaches to music theory not contained in your textbook; and particularly asking you questions to stimulate discussions that will challenge and expand your understanding both of how music usually works and other ways that it might work. I expect you to be an active participant in the learning process, and especially to ask questions anytime you feel that you don’t understand what is going on.
- **Opportunities to Practice the Material:** Some exercises and drills will be worked through together in class, and additional exercises will be assigned as homework at the end of most class periods, to be handed in at the beginning of the next class. These homework exercises are entirely for your benefit—just as you wouldn’t expect to get much better at playing your instrument or singing if you didn’t practice it daily, failure to practice “doing theory” will inhibit your mastery of it.
- **Constant Individual Feedback:** It is absolutely essential that you and I both remain current on the state of your educational development. To this end, you will: do your homework as often as is currently possible (and late is better than never), and at the start of every class period turn in either Form A (with your homework) or Form B (if you didn’t do your homework)—both forms are found at the end of this syllabus, with additional copies available from my office. I, in turn, will: return your homework to you in a timely fashion with comments on your performance (including helpful suggestions when applicable), and begin every class by reading and addressing any questions found on that day’s Forms A and B.
**Evaluation Criteria:** As musicians, we are acquainted with a very practical level of evaluation: at any given concert, a musician can give a great performance, a decent performance, a bad performance, or (in rare and unfortunate cases of extreme individual unpreparedness) no performance at all; as musicians, we all strive for every performance to be perfect.

You should bring this same attitude to this class—strive for perfect mastery of each objective. To help you demonstrate said mastery, the fundamental objectives (numbers 1-34) will be evaluated via timed mastery quizzes. These quizzes, each focusing on one of the objectives, will be administered at the end of most class periods; you may take each quiz as many times as you wish (and can even come to my office to take a quiz). To pass off a fundamental objective, an appropriate score on one timed mastery quiz pertaining to that objective is required (so by the end of the semester you will have ideally passed 34 different mastery quizzes—so study hard and try not to fall too far behind!).

You will have an opportunity to demonstrate your mastery of the advanced objective (number 35) through a capstone project. You are welcome to bring a draft of this project to my office and receive feedback to help you develop an end product that meets our standards. While I do not mind you working together on your homework assignments, it is expected that the capstone project will represent your own work and not a group effort.

Each feedback opportunity will be scored as follows: 4, complete level of mastery; 3, satisfactory level of mastery; 2, unsatisfactory level of mastery but demonstration of progress; 1, complete lack of mastery or progress.

There will be no written midterm or final exam; you will be given one last opportunity to demonstrate mastery of any remaining objectives in a personalized oral examination scheduled during finals week.

Your final grade will be calculated as follows:

- **A:** Complete mastery of all objectives.
- **B:** Satisfactory mastery of all fundamental objectives, and complete mastery of at least 75% of the fundamental objectives; also satisfactory mastery of the capstone objective.
- **C:** Satisfactory mastery of all fundamental objectives; also attempted the capstone objective.
- **D:** Satisfactory mastery of at least 75% of the fundamental objectives—note that any fundamental objectives not passed will be carried over and must be passed to score at least a D in MUSC 2030.
- **F:** Failure to satisfy at least 75% of the fundamental objectives.

Class Policies: I run my classroom via two general rules:

1. Be Respectful: Treat your professor and colleagues with courtesy and respect, and don’t do anything that disrupts the learning environment.
2. Be Responsible: Attend class (after all, you’re still paying for me to teach you whether or not you show up), pay attention, ask questions and come to my office hours when you don’t quite understand something, and always do your very best work on your assignments. As new adults experiencing the “real world” for the first time, I recognize that you may encounter unexpected difficulties that interfere with the educational process; I will often be flexible in arranging appropriate accommodations with you (at my discretion), ONLY IF you are responsible enough to promptly e-mail me should something come up.

Last Date to Change to Audit Status or to Withdraw with a W Grade: April 1

Student Rights and Responsibilities: Please refer to the Casper College Student Conduct and Judicial Code for information concerning your rights and responsibilities as a Casper College Student.

Chain of Command: If you have any problems with this class, you should first contact the instructor to attempt to solve the problem. If you are not satisfied with the solution offered by the instructor, you should then take the matter through the appropriate chain of command starting with the Department Head/Program Director, the Dean, and lastly the Vice President for Academic Affairs.

Academic Dishonesty: (Cheating & Plagiarism) Casper College demands intellectual honesty. Proven plagiarism or any form of dishonesty associated with the academic process can result in the offender failing the course in which the offense was committed or expulsion from school. See the Casper College Student Code of Conduct for more information on this topic.

Official Means of Communication: Casper College faculty and staff will employ the student's assigned Casper College email account as a primary method of communication. Students are responsible to check their account regularly.

ADA Accommodations Policy: If you need academic accommodations because of a disability, please inform me as soon as possible. See me privately after class, or during my office hours. To request academic accommodations, students must first consult with the college’s Disability Services Counselor located in the Gateway Building, Room 344, (307) 268-2557, bheuer@caspercollege.edu. The Disability Services Counselor is responsible for reviewing documentation provided by students requesting accommodations, determining eligibility for accommodations, and helping students request and use appropriate accommodations.

Calendar or schedule indicating course content: The following is an anticipated schedule of chapters and topics; the actual rate of progression may vary.
Week:

1. 1/14-18: Introduction and Review
   Prep for week 2: Read chapters 11 and 12

2. 1/21-25: Tonic, Dominant, Phrase Endings, and Authentic Cadences
   (no class Monday 1/21)
   Prep for week 3: Read chapters 13 and 14

3. 1/28-2/1: The Rule of the Octave, Phrase Expansion, and Predominant

4. 2/4-8: Intro to Galant Schemas
   (no class Monday 2/4 or Wednesday 2/6)

5. 2/11-15: More Opening Schemas

6. 2/18-22: Other Schemas
   (no class Monday 2/18)
   Prep for week 7: Read chapter 16

7. 2/25-3/1: Diminution, Elaboration, and Embellishment
   3/4-8: Spring Break—no class
   Prep for week 8: Read chapter 15

8. 3/11-15: Functional Harmony and Root Progressions
   Prep for week 9: Read chapter 17

9. 3/18-22: Chord Substitutions
   Prep for week 10: Read Chapter 18

10. 3/25-29: Motivic Analysis
    (no class Friday 3/29)

11. 4/1-5: Phrase Structure
    Prep for week 12: Read chapter 19; begin minuet composition project

12. 4/8-12: Diatonic Sequences
    Prep for week 13: Read chapter 20

13. 4/15-19: Tonicizing the Dominant
    (advising day—no class Friday 4/19)
    Prep for week 14: Read chapter 21

14. 4/22-26: Tonicizing Other Scale Degrees

15. 4/29-5/3: Catch Up and Review

16. 5/6-9: Finals week (individually-scheduled oral exams)