CASPER COLLEGE COURSE SYLLABUS
MUSC 1040:01 Written Theory II

Semester/Year: Spring 2016

Lecture Hours: 3.0  Lab Hours:  Credit Hours: 3.0

Class Time: 9:00 – 9:50 a.m.  Days: M/W/F

Instructor’s Name: Nathan Baker

Office Phone: 268-2538  Email: nbaker@caspercollege.edu

Office Location/Hours: MU 210; office hours posted outside door (walk-ins are also welcome)

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. Identify, write, and use basic Renaissance-style counterpoint;
2. Realize a chord given a lead sheet symbol;
3. Realize a chord given figured bass notation;
4. Realize a chord given a Roman numeral symbol;
5. Label chords using lead sheet symbols;
6. Label chords using figured bass notation;
7. Label chords using Roman numeral symbols;
8. Identify, write, and embellish opening galant schemas;
9. Identify, write, and embellish cadential schemas;
10. Identify, write, and embellish prolongational schemas;
11. Identify, label, and part-write cadences;
12. Identify, label, and write periods.
13. Properly part-write progressions using cadential, passing, and pedal 6/4 chords;
14. Identify and label tonic, plagal, and authentic functional areas in a phrase;
15. Use functional chord substitutions;
16. Identify, label, and use embellishing tones;
17. Harmonize a melody using diatonic chords that follow typical functional progressions;
18. Identify and label keys, chords, embellishing tones, schemas, cadences, phrases, and formal divisions in a piece featuring binary form;
19. Improvise and compose a piece in binary form;
20. Identify and label keys, chords, embellishing tones, cadences, phrases, formal divisions, and thematic transformations in a piece featuring variation;
21. Improvise and compose a piece featuring variation.

This course satisfies the following general education outcome(s):


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. Your feedback is valuable as I take course evaluations into account when determining course methodology.

- **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). 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 addressing any questions about previous material.

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, basic mastery of the objectives 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 (or via Moodle if I get everything working properly); you may take each quiz as many times as you wish (and can even come to my office to retake a quiz). To pass off basic mastery of an objective, a perfect score on one timed mastery quiz pertaining to that objective is required (so by the end of the semester you will have ideally passed all of the different mastery quizzes—so study hard and try not to fall too far behind!).

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You will have an opportunity to demonstrate your complete mastery of the objectives through improvisation and assigned composition projects, often taking place in my office during weekly musicianship appointments. You are welcome to stop by my office to practice improvisation or bring drafts of compositions and receive feedback to help you develop an end product that meets our standards. While I do not mind you working together on your practice/reinforcement homework assignments, it is expected that the compositions will represent your own work and not a group effort.

Each extended feedback opportunity (homework and capstone projects) will be scored as follows: 4, complete level of mastery; 3, developing a complete level of mastery; 2, basic level of mastery; 1, lack of mastery.

The final exam will be comprehensive and occur during the scheduled final exam time (currently listed as being on Monday, May 9th from 8-10 a.m.); no evaluation of an objective will take place after the final exam.

Your final grade will be calculated as follows:

- A: Complete mastery of all objectives.
- B: Developing complete mastery of all objectives.
- C: Basic mastery of all objectives.
- D: Basic mastery of at least eleven objectives—note that any objectives not mastered will be carried over and must be mastered to score at least a D in MUSC 2030.
- F: Failure to demonstrate basic mastery of at least eleven objectives.

Casper College may collect samples of student work demonstrating achievement of the above general education outcome(s). Any personally identifying information will be removed from student work.

**Required Text, Readings, and Materials:** Contemporary Musicianship by Jennifer Sterling Snodgrass (Oxford, ISBN: 978-0-19-026846-6). You will, of course, also need a pencil and blank staff paper (free staff paper can be printed from the website www.blanksheetmusic.net).

**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 14

**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. This is also where you will find course evaluation links during course evaluation periods.

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 weekly readings (remember, read the chapter BEFORE the start of the week!); the actual rate of progression may very likely vary as I see fit.
Week:

1. 1/20-22: 2nd Species Counterpoint

2. 1/25-29: 4th Species Counterpoint and Imitative Counterpoint  
   Prep for week 3: Read chapter 7

3. 2/2-2/6: Multi-Voice Counterpoint and Chords

4. 2/8-12: Introduction to Schemas  
   (no class Monday 2/8 or Wednesday 2/10)

5. 2/15-19: Opening Schemas  
   (no class Monday 2/15, and possibly also Friday 2/19)

6. 2/22-26: Opening Schemas  
   (possibly no class Monday 2/22)

7. 2/29-3/4: Closing Schemas, Cadences, and Phrases  
   Prep for week 8: Read chapters 8 and 9, begin period composition project

8. 3/7-11: Functional Harmony  
   3/14-18: Spring Break—no class

9. 3/21-25: Functional Prolongations and Diatonic Chord Substitutions  
   (no class Friday 3/25)  
   Prep for week 10: Read chapters 10 and 11

10. 3/28-4/1: Voice-Leading, Part-Writing, and Harmonizing a Melody  
   Prep for week 11: Begin melodic harmonization project

11. 4/4-8: Prolongational Schemas  
    (no class Friday 4/8)

12. 4/11-15: Binary Form  
    Prep for week 13: Expand period composition into rounded binary composition project

13. 4/18-22: Continuous Variation  
    (possibly no class Monday 4/18; no class Friday 4/22)

14. 4/25-4/29: Sectional Variation  
    Prep for week 15: Expand rounded binary composition into theme and variations composition project

15. 5/2-5/6: Catch Up and Review

16. 5/9 8-10 a.m.: Comprehensive Final Exam