

CASPER COLLEGE COURSE SYLLABUS  
**MUSC 2030:01 Written Theory III**

**Semester/Year:** Fall 2015

**Lecture Hours:** 3.0

**Lab Hours:**

**Credit Hours:** 3.0

**Class Time:** 1:00 – 1:50 p.m.

**Days:** M/W/F

**Room:** MU 104

**Instructor's Name:** Nathan Baker

**Office Phone:** 268-2538

**Email:** nbaker@caspercollege.edu

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

**Course Description:** A continuation of MUSC 1040. Covers 18th-century counterpoint; chromatic harmony dealing with borrowed chords, Neapolitan sixth chord, and augmented sixth chords; variation technique; sonata form and rondo forms. Required for all music majors.

**Statement of Prerequisites:** MUSC 1040

**Goal:** To learn about more complex harmonies created by increasing chromaticism in the 18<sup>th</sup> and 19<sup>th</sup> centuries, explore how and why chromatic harmony affects the expressivity of music, and understand how departing from or adhering to various musical forms contributes to structure and meaning.

**Outcomes:** Upon successful completion of this course, students will be able to:

1. Identify and label pivot-chord modulations to closely-related keys;
2. Identify and label keys, chords, embellishing tones, cadences, phrases, and formal divisions in a piece featuring simple binary form;
3. Identify and label keys, chords, embellishing tones, cadences, phrases, and formal divisions in a piece featuring simple ternary form;
4. Identify and label keys, chords, embellishing tones, cadences, phrases, and formal divisions in a piece featuring composite form;
5. Identify and label keys, chords, embellishing tones, cadences, phrases, and formal divisions in a fugue;
6. Recognize and label chromatic harmonies, including mixture chords, Neapolitan sixth chords, and augmented-sixth chords;
7. Use proper voice-leading to write short passages of four-part music featuring chromatic harmonies;
8. Identify and label keys, chords, embellishing tones, cadences, phrases, and formal divisions in an art song;
9. Explain the meaning of a poem and a composer's interpretation of that poem as shown in the setting of an art song;
10. Identify and label keys, chords, embellishing tones, cadences, phrases, and formal divisions in a popular song;
11. Explain the meaning of a poem and a composer's interpretation of that poem as shown in the setting of a popular song;
12. Identify and label chords, phrases, and formal divisions in twelve-bar blues;

13. Write a blues scale on treble and bass staves;
14. Identify and label chromatic modulations to distant keys;
15. Identify and describe musical processes featuring linear chromaticism;
16. Use proper voice-leading to write short passages of four-part music featuring linear chromaticism;
17. Identify and label keys, chords, embellishing tones, cadences, phrases, formal divisions, and thematic transformations in a piece featuring sectional variation;
18. Identify and label keys, chords, embellishing tones, cadences, phrases, formal divisions, and thematic transformations in a piece featuring continuous variation;
19. Identify and label keys, chords, embellishing tones, cadences, phrases, and formal divisions in a piece featuring rondo form;
20. Identify and label keys, chords, embellishing tones, cadences, phrases, and formal divisions in a piece featuring sonata form.

In addition to the above learning outcomes, the course also requires students to demonstrate personal responsibility via the following behavioral outcomes:

- A. Be on time to class;
- B. Regularly practice course material and submit assigned work on time.

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

3. Solve problems using critical thinking and creativity.

**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) most weekends.
- 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).

**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!).

You will have an opportunity to demonstrate your complete mastery of the objectives through in-class improvisation and assigned composition projects. 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, satisfactory level of mastery; 2, rudimentary level of mastery; 1, lack of mastery.

Behavioral outcomes will be assessed as follows:

- A: 4: no unexcused absences or tardiness; 3: no unexcused absences, occasional tardiness; 2: occasional unexcused absences and tardiness; 1. Frequent unexcused absences and tardiness.
- B: 4: all assignments submitted on time; 3: 80% or more of all assignments submitted on time; 2: 50% or more of all assignments submitted on time; 1: fewer than 50% of all assignments submitted on time.

The final exam will consist of an individually-scheduled half-hour oral exam during which you meet with me in my office and have one last chance to pass off any objectives you have not satisfied by that point; no evaluation of an objective will take place after the final oral exam.

Your final grade will be calculated as follows:

- A: Complete mastery of all learning outcomes and earn a 4 in both behavioral outcomes.
- B: Complete mastery of at least eleven learning outcomes, satisfactory mastery of the rest, and earn at least a 3 in both behavioral outcomes.
- C: Satisfactory mastery of all learning outcomes, and earn at least a 2 in both behavioral outcomes.
- D: Satisfactory mastery of at least eleven learning outcomes, rudimentary mastery of the rest (note that any learning outcomes not satisfied will be carried over and must be satisfied to score at least a D in MUSC 1045), and earn at least a 2 in both behavioral outcomes.
- F: Failure to satisfactorily master at least eleven learning outcomes and/or earn at least a 2 in both behavioral outcomes.

**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:** Theory for Today's Musician, Second Edition (textbook and workbook) by Ralph Turek and Daniel McCarthy (Routledge, ISBNs textbook: 978-0-415-66332-8, workbook: 978-0-415-66333-5). You will, of course, also need a pencil and blank staff paper (free staff paper can be printed from the website [www.blanksheetmusic.net](http://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 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; at my discretion, I will often be flexible in arranging appropriate accommodations with you (such as excusing an absence or accepting a late assignment) IF and ONLY IF you are responsible enough to promptly communicate me should something come up.

**Last Date to Change to Audit Status or to Withdraw with a W Grade:** November 12

**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 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. 8/24-8/28: Introduction/Review
2. 8/31-9/4: Review Secondary Function: Chs. 15-16
3. 9/7-9/11: Review Modulation: Ch. 17  
(no class Monday 9/7)
4. 9/14-9/18: Binary and Ternary Forms: Ch. 25
5. 9/21-9/25: 18<sup>th</sup> Century Counterpoint: Ch. 18
6. 9/28-10/2: Fugue: Ch. 19
7. 10/5-10/9: Mode Mixture: Ch. 20
8. 10/12-10/16: Altered Predominants: Ch. 21
9. 10/19-10/23: Shaping a Song: Ch. 33  
(no class Monday 10/19)
10. 10/26-10/30: Song Analyses  
(no class Friday 10/30)
11. 11/2-11/6: Other Chromatic Harmonies: Ch. 22  
(no class Friday 11/6)
12. 11/9-11/13: Introduction to Sonata Form: Ch. 26
13. 11/16-11/20: Sonata, continued
14. 11/23-11/27: Introduction to the Rondo: Ch. 27  
(no class Wednesday 11/25 or Friday 11/27)
15. 11/30-12/4: Rondo, continued
16. 12/7-11: Summary/Review
17. 12/14-18: Individual Oral Final Exams; End of Term