**Reedley College, MUS 1A**

**Music Theory III**

**Syllabus, Fall 2020**

**Humanities Division**

**Instructor**

Dr. Kirstina Rasmussen Collins

kirstina.collins@reedleycollege.edu

(559) 638-0300 X3437

**Office hours**

Online via email/ ZOOM

Thursdays 10am-2pm

**Course Schedule**

MF–1:00pm-1:50pm– HUM 62

W—online (asynchronous)
Final Exams – Dec 7th – 11th Time-TBA

**Other Schedule**

CLASS WILL NOT MEET: Monday, September 7th (Labor Day); Friday, November 27th (Thanksgiving)
Full Refund Drop/Add Deadline: Friday, August 21st
No “W” Drop Deadline: Friday, August 28th

Final Drop Deadline: Friday, October 9th
If a class is canceled other than these stated dates, there will either be advance notice given by the instructor or an official announcement placed on the classroom door.

**Students with Disabilities**

If you have a verified need for an academic accommodation or materials in alternate media (i.e., Braille, large print, electronic text, etc.) per the Americans with Disabilities Act (ADA) or Section 504 of the Rehabilitation Act, please contact the instructor as soon as possible.

**Academic Honesty and Disruption**

For detailed information regarding Academic Dishonesty, Plagiarism, and Disruption, please see pages 46-47 of the Reedley College Catalogue. From the catalogue: Because cheating, plagiarism, and collusion in dishonest activities erode the integrity of the college, each student is expected to exert an entirely honest effort in all academic endeavors. Academic dishonesty in any form is a very serious offense and will incur serious consequences.

Please turn off and stow all cell phones and other electronic devices during class. Students may be dismissed from class and counted as absent for creating excessive disruptions.

**Course Description**

This course explores chromatic harmony, modulation, and classical musical forms. Students will learn through listening, analysis, and notation.

**Prerequisites:**

Music 1B

**Advisories**

Eligibility for English 126 and Mathematics 201.

**Required Materials**

*Techniques and Materials of Music*, 7th Edition, by Benjamin, Horvit, Koozin, and Nelson
ISBN: 978-1-285-44617-2

Manuscript Paper for notes and homework

**Course Content
Student Learning Outcomes:**

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

1. Analyze music of the 17th, 18th and 19th centuries.

**Objectives:**

*In the process of completing this course, students will:*

1. Learn the structure and usage of the following types of chords: 9th, 11th, 13th, augmented 6th, chords built on the leading tone, Neapolitan sixth.
2. Learn the different types of 19th and early 20th century harmonic techniques including: secondary and altered dominants, chromaticism, remote modulation.
3. Learn to analyze music of the 19th and early 20th century in terms of melody, harmony, texture, tonality, and form.

**Course Expectations, Late Work, Visitors, and Extra Credit**

* It is expected that students will attend all class sessions and participate fully. Music Theory can be difficult at times, so hang in there, and please ask questions.
* Late work and missed quizzes or exams will not be accepted without prior written consent of the instructor.
* Per the SCCCD policy, visitors (including children) are not allowed in classes without prior written consent of the instructor.
* Extra credit, while unusual, will be offered to every student in the class equally.

**Course Grading and Evaluation**

* Module Tests—20% --There will be four test, following each module, and each will be worth 5% of the final grade.
* Homework – 50% – Students will submit homework at the start of class on the day assigned. Scores will be based largely on completion.
* Analysis Project & Presentation—10% --Students will analyze one movement of a piece of music, study its form, and share their findings with the class.
* Final Exam – 20% – The final for this course will be TBA.

Participation - Attendance at all class sessions is required. This is a skill-based course that develops and builds on itself over time. One cannot acquire classroom information and experience if he/she is not in attendance. Absences will be reflected in your final grade. You will be allowed 3 absences with no additional penalty than any zeros received on quizzes or exams. After 3 absences, you will lose 3% off of your final grade for each absence. In serious, documented cases, a quiz may be made up in advance of an absence.

**Grading Scale:**

A: 92.5-100

A-: 90.0-92.4

B+: 87.5-89.9

B: 82.5-87.4

B-: 80.0-82.4

C+: 77.5-79.9

C: 72.5-77.4

C-: 70.0-72.4

D+: 67.5-69.5

D: 62.5-67.4

D-: 60-62.4

F: below 60.0

**Course Trajectory – Subject to change at the instructor’s discretion.**

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| **Week**  | **Subject Matter**  |
| 1  |  **Book Part 3:** Chapter 1—Secondary Dominants, Review |
| 2  |  Chapter 1—Secondary Dominants |
| 3  |  Chapter 2--Modulation |
| 4  |  Review, Module 1 Test |
| 5  | Chapter 4—The Neapolitan Triad |
| 6  | Chapter 5—Augmented Sixth Chords  |
| 7  | Review, Module 2 Test |
| 8  | Form: Binary & Ternary |
| 9  | Form: Sonata Form |
| 10  | Form: Theme and Variation Form |
| 11  | Form: Rondo Form |
| 12  | Project Presentations |
| 13  | Review, Module 3 Test |
| 14  | Chapter 6—Remote Modulation  |
| 15  | Chapter 3—Linear Diminished Seventh Chords, Ninth Chords |
| 16  | Module 4 Test |
| 17 | Prep for Final |