A picture containing clipart, tableware

Description automatically generated**Reedley College, MUS 2A**

**Music Theory III**

**Syllabus, Fall 2021**

**Humanities Division**

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|  | **Dr. Kirstina Collins, Instructor**  [kirstina.collins@reedleycollege.edu](mailto:kirstina.collins@reedleycollege.edu)  (559) 638-0300 X3437  **Office hours:** Music Building Office  Mondays 2-3pm  Tuesdays 2-3pm  Wednesdays 10-11am  Fridays 12-1pm  (Or by appointment)  **Required Materials**  Music for Analysis, 8th Edition  Techniques and Materials of Music, 7th Edition  Notation Paper, Pencil |

**Welcome**

Welcome to Music Theory III at Reedley College!  This semester we will work towards a deeper understanding of music by studying chromatic harmony and musical forms.  You will be learning all the cool tricks of composers throughout the ages!  Through your dedicated study of music theory this semester you gain an appreciation for how incredible the language of music is, understanding how it is organized and moves through time with moments of tension and release.

**Classtimes will be as follows:**

* Mondays: 1-1:50 PM  in the keyboard lab, HUM 62
* Wednesdays: 1-1:50PM in MUS170
* Fridays: 1-1:50PM in MUS170 or TBA

**Course Content**

**Course Description:**

This course is the continuation of MUS 1A and MUS1B. This course focuses on figured bass and part writing, emphasizing secondary dominants, diminished sevenths, chromaticism, modulation, remote modulation, and classical forms. Study and analysis of representative musical literature. Detailed study of form in Western art music. Required of all music majors.

**Student Learning Outcomes:**

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

MUS-2A SLO1: 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, linear diminished seventh, 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**

* Attend all classes, whether in person or online. Any absences beyond three will cause a 2-point deduction from your final grade in the class. Contact the instructor in advance if you need to miss class for any reason.
* Be on time to class. Three tardies are equivalent to one absence.
* Complete all assignments. Completing daily homework is the vehicle for learning music theory. It is your path to success! Submit the assignments on time to avoid a buildup of incomplete work, or a deduction in your grade.
* Check Canvas page and school email regularly to see if there are announcements and to know what assignments are upcoming or due.
* 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**

**Grade Breakdown:**

* Module Tests—20% --There will be four tests, 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 is cumulative, covering all modules studied

**Modules:**   I. Chromatic Materials: Secondary Dominants and Modulation

II.  Chromatic Materials Units 4-5: Neapolitan Triad, Augmented 6th Chords

III. Classical Forms

IV. Linear Diminished Seventh Chords, Remote Modulation

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| **Week** | **Subject Matter** |
| 1 | **Book Part 3:** Chapter 1—Secondary Dominants |
| 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 |

**Other Schedule**

CLASS WILL NOT MEET: Monday, September 6th (Labor Day); Thursday, November 11th (Veterans Day); Thursday-Friday November 25-26th (Thanksgiving Holiday)

Full Refund Drop/Add Deadline: Friday, August 20th  
No “W” Drop Deadline: Friday, August 27th

Final Drop Deadline: Friday, October 8th  
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 and 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.

**Prerequisites:**  Music 1B.

**Advisories:**

Eligibility for English 126 and Mathematics 201.

**Continuation:** To continue in the music theory sequence, students need to get a 70 or higher in this class.