

Course Syllabus
MUS-1B: Music Theory II
Spring 2024

Instructor: Christine Keenan
Office Location: MUS 175/Zoom ID: 952 9011 5343
Office Hours: MW 1:00-2:00pm
TTh 11:00am-12:00pm
Fridays on Zoom/by appointment
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Email: christine.keenan@reedleycollege.edu



Schedule:
MW, 9:00 - 10:15 a.m.
3 units

Location:
MUS 170
HUM 64 (TBA)

Important Dates

January 19: Last day to drop for full a refund
January 26: Last day to add/Last day to drop without a “W”
March 9: Final drop deadline (letter grades assigned after this date)

Class will not meet: January 15 (Martin Luther King holiday), February 19 (Washington Day holiday),
March 25-27 (Spring recess)

If 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.

Final exam: Wednesday, May 15, 9:00-10:50 a.m.

Course Description

This course is a continuation of Music 1A and will build on those skills. This course adds the following: principles of voice leading; four-part writing in choral and keyboard styles; harmonization of melodies; realization of figured bass; detailed investigation of the functional harmonic system used in western tonal music including triads, seventh chords and secondary function chords; basic principles of form in Western Art Music; analysis of representative musical literature. There is an emphasis on music of the 17th, 18th and 19th centuries. Required of all music majors and minors.

PREREQUISITES: Music 1A. **ADVISORIES:** English 1A or 1AH and Mathematics 3A or 45.

Music majors must be concurrently enrolled in MUS-7B (Ear Training II), a major performing ensemble, and private lessons.

Course Objectives

In the process of completing this course, students will:

1. Learn to harmonize a given melody using appropriate chord progressions, accurate chord voicing and voice leading.
2. Learn to understand the figured bass system and be able to harmonize a given bass line in standard four-voice harmony.
3. Learn to create and notate his/her own composition given a pre-determined chord progression, using correct chord voicing and voice leading.
4. Learn to create and correctly notate his/her own composition using standard tonal chord progressions, accurate chord voicing and voice leading.
5. Learn to analyze standard tonal musical literature of the 17th, 18th, and 19th centuries with respect to harmony, melody, and rhythm.

Student Learning Outcomes

Upon successful completion of the course, students will:

1. Demonstrate comprehension of correct four-part writing in tonal harmony.
2. Analyze standard tonal literature from the 17th, 18th and 19th centuries.

Required Materials

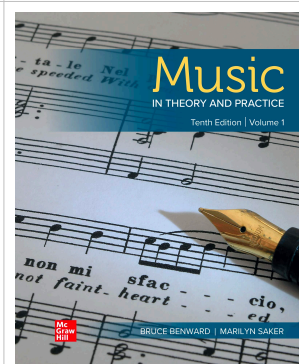
Text: *Music in Theory and Practice Volume 1*, 10th edition
Bruce Benward & Marilyn Saker, McGraw Hill
ISBN-13: 978-1260493450/ISBN-10: 1260493458

Access to websites: www.musictheory.net; www.teoria.com

3-ring binder

8.5 x 11 manuscript paper

pencil and eraser



Course Expectations

- Attend all classes. 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 that require work outside of class time. Submit the assignments on time to avoid a buildup of incomplete work and 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.
- No food, drinks, or gum are allowed in class. Only bottled water is permitted.

Course Grading

In-class Assignments - 10%
Homework - 40%
Projects - 20%
Unit Exams - 20%
Final Exam - 10%

Detailed information about assignments and grading will be presented in class and/or available on the course Canvas shell.

Grading Scale

A = 90-100%
B = 80-89%
C = 70-79%
D = 60-69%
F = 0-59%

Makeup Work/Late Assignments

Homework will be assigned daily. Late assignments will receive only 70% credit. No credit will be given for assignments that are more than one week late. There will be no make-ups for missed exams without prior arrangements with the instructor. The final exam is required.

Attendance and Participation

Attendance and participation at all class sessions is required. Absences will be reflected in your In-class Assignments grade. Three tardies constitute an absence. A tardy in excess of 20 minutes is considered an absence. Students must notify the instructor in advance and provide documentation of a valid reason to excuse an absence.

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. Consequences for plagiarism include receiving a zero on the assignment for the first offense or an F in the class for repeated offenses, at the instructor's discretion.

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.

Changes to the Syllabus

This syllabus is subject to change, at the discretion of the instructor. Changes will be made in writing and distributed to all members of the class, either in person or electronically.

COURSE CONTENT OUTLINE

Week 1	Course introduction and review
Week 2-3	Ch. 5: Cadences and nonharmonic tones
Week 4-5	Ch. 6: Melodic organization
Week 6	Ch. 7: Texture and textural reduction
Week 7-8	Ch. 8: Species counterpoint
Week 9-10	Ch. 9: Voice leading in four-part chorale writing
Week 11	Ch. 10: Harmonic progression and harmonic rhythm
Week 12-13	Chapter 11: Dominant seventh chords
Week 14-15	Chapter 12: Leading-tone seventh chords
Week 16-17	Chapter 13: Nondominant seventh chords Final projects
<i>Final Exam</i>	<i>Wednesday, May 15, 9:00-10:50 a.m.</i>