



THEORY II

MUS 1312 – Spring 2021

Sections – 01B

MUS 1312 – 01B at 9:00 - 9:50 in Rm. 213

Instructor: Dr. Julia Bozone

Email: julia.bozone@tamuc.edu

Office Hours MWF 8:00-9:00 AM and by Appointment

Concurrent Enrollment: MUS 1117 (Ear Training II)

Required Materials: The Musician’s Guide to Theory and Analysis (3rd Edition) Clendinning/
Marvin – **BOTH** the textbook and workbook.

Digital Resources and access code (found in your book bundle)

D2L www.myleonline.tamuc.edu

- Login using your same login as your email

ZOOM <https://zoom.us/signup>

Student support links for your textbook in D2L

How to Register for InQuizitive	https://www.youtube.com/watch?v=HFNI_ZWfh04
InQuizitive Tech Support for students	https://www.wwnorton.com/tech-support

This semester, our class will meet in two groups during Class – Group A and Group B – these two groups alternate in class time. This is the current Schedule of Rotation for Groups A and B of students.

	Monday	Wednesday	Friday
Room 213 and ZOOM	Group A Face-to-Face / Group B Virtual on ZOOM	Group B Face-to-Face / Group A Virtual on ZOOM	<i>Asynchronous Video Presentation posted on D2L</i>

Students can bring their Computers, Textbook and Workbook to class.

Engagement Policy: **Engagement in the course is the student’s responsibility.** Students are expected to **fully participate** in the courses whether F2F or in a virtual modality. If, for any reason, you, the student, are not able to complete assignments or actively engage in the course, you **MUST** reach out to your instructor at Julia.Bozone@tamuc.edu and let them know.

Course Description: Theory II is the second in a four-semester sequence which examines the notational, harmonic and compositional practices of the Western art-music tradition. This course focuses on the development of analytical and compositional skills, with particular emphasis on the music of the Common Practice Era (CPE).

Student Learning Outcomes:

Upon successful completion of this course, students will be able to accomplish the following in each category:

Melody

- Identify motives, phrases and period structures found in the music from the Common – Practice Era.
- Identify and utilize all types of standard non-chord and embellishing tones.

Harmony

- Construct and identify all cadence types
- Construct and identify secondary dominant chords
- Demonstrate, through composition and analysis, an understanding of diatonic sequences
- Demonstrate, through composition and analysis, an understanding of tonal, functional harmony.

Rhythm

- Demonstrate, through composition and analysis, an understanding of rhythmic notation and of all common meters.

Composition

- Compose original works in a chorale style, and simple keyboard style.

Course Requirements: There will be frequent homework assignments utilizing both analytical and compositional skills. **All** work should be done with either pencil or computer notation software. Homework is to be turned in during class on the day on which it is due in the D2L course shell. Late assignments will not be accepted for full credit unless previously arranged with the Instructor.

In D2L, go to course shell -> Activities tab -> Assignments -> upload homework document.

Often it may be helpful for students to work on homework assignments with a partner, or in groups. When done correctly, this can serve as a proven method for success for students who may be struggling with a particular concept in class. *However, take care that the completed assignment reflects your own understanding of the material, and is not merely a copy of a classmate or colleague's work.* Doing so will help to

ensure that your work efforts in the class are both fruitful (reflecting the very purpose of homework) and intellectually honest.

You are encouraged to utilize the Counterpoint Café program for tutoring at any time throughout the semester, and may be prompted to do so.

At minimum, three examinations will be given during the semester. Specific information as to exam content will be provided at least a week before the exam is administered. In addition, there will be frequent quizzes of varying scope and length, both announced *and unannounced*.

If time permits, in addition to the Homework and Exams, there will be a Final Project for which the student will compose a short work in strict counterpoint. Specific details as to timing and content will be provided during the semester. If time permits, compositions may be performed in class.

Assessment:	Exams:	30%
	Homework:	30%
	Quizzes:	20%
	Final Project:	10%
	Class Participation:	10%

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

Attendance Policy: The University Catalog states, "Students are expected to be present for all class meetings of any course for which they are enrolled." Sporadic attendance is a waste of your intellectual and financial resources. Unless they are the result of a medical or family emergency, excused absences (as defined by the Catalog) need to be arranged beforehand with the instructor. Each student is allowed up to three unexcused absences over the course of the semester. Additional unexcused absences may result in the lowering of the final grade and, in rare and extreme cases, the student being dropped from the course.

Covid-19 Policy:

A&M-Commerce requires the use of face-coverings in all instructional and research classrooms/laboratories. Exceptions may be made by faculty where warranted. Faculty have management over their classrooms. Students not using face-coverings can be required to leave class. Repetitive refusal to comply can be reported to the Office of Students' Rights and Responsibilities as a violation of the student Code of Conduct.

Students should not attend class when ill or after exposure to anyone with a communicable illness. Communicate such instances

directly with your instructor. Faculty will work to support the student getting access to missed content or completing missed assignments.

Note Bene: The study of music theory is an essential and important component of the developing musician's education. Far from being just another "required course," music theory forms the foundation of nearly all higher-ed courses in music, which is a reason for its placement at the very start of undergraduate music studies. Theory is also a subject where the concepts are presented sequentially, each leading to the next. As such, **it is imperative that the student be proactive** if they are having issues with a particular topic. Do not wait in frustration; ask a question in class, seek me out before or after class, or e-mail me to set up a time to meet individually.

The following statements are required by either University policy, state, or federal law:

University Mission Statement:

Texas A&M University-Commerce nurtures and educates for success through access to academic research, and service programs of high quality.

Music Department Mission Statement:

The Music Department of Texas A&M University-Commerce promotes excellence in music through the rigorous study of music history, literature, theory, composition, pedagogy, and the preparation of music performance in applied study and ensembles to meet the highest standards of aesthetic expression.

Disability Resources Statement:

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you have a disability requiring an accommodation, please contact:

Office of Student Disability Resources and Services
Texas A&M University-Commerce
Gee Library, Room 132
908.886.5150, or 903.886.5835, phone
903.468.8148, fax
StudentDisabilityServices@tamuc.edu

Non-Discrimination Statement:

A&M-Commerce will comply in the classroom, and in online courses, with all federal and state laws prohibiting discrimination and related retaliation on the basis of race, color, religion, sex, national origin, disability, age, genetic information or veteran status. Further, an environment free from discrimination on the basis of sexual orientation, gender identity, or gender expression will be maintained.

Behavioral Statement: All students enrolled at the University shall follow the tenets of common decency and acceptable behavior conducive to a positive learning environment.

Concealed Carry Statement:

Texas Senate Bill - 11 (Government Code 411.2031, et al.) authorizes the carrying of a concealed handgun in Texas A&M University-Commerce buildings only by persons who have been issued and are in possession of a Texas License to Carry a Handgun. Qualified law enforcement officers or those who are otherwise authorized to carry a concealed handgun in the State of Texas are also permitted to do so. Pursuant to Penal Code (PC) 46.035 and A&M-Commerce Rule 34.06.02.R1, license holders may not carry a concealed handgun in restricted locations. For a list of locations, please refer to <http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/34SafetyOfEmployeesAndStudents/34.06.02.R1.pdf> and/or consult your event organizer). Pursuant to PC 46.035, the open carrying of handguns is prohibited on all A&M-Commerce campuses. Report violations to the University Police Department at 903-886-5868 or 9-1-1.

TENTATIVE COURSE SCHEDULE

Week I 1/11-1/15	Course Introduction, Counterpoint Review [chorale style counterpoint, melodic embellishment]	Chapter 10-11
Week II 1/18-1/22	Basic Phrase in SATB style [phrase, cadence, harmonic function & contextual analysis]	Chapter 12
Week III 1/25-1/29	Dom. 7 th , Predominant Area and Chorale harmonization [writing and resolving V7 and inversions, Predominant area]	Chapter 13
Week IV 2/1-2/5	Second Inversion chord types	Chapter 14
Week V 2/8-2/12	Review and EXAM I on Wednesday Feb 10 Over Chapters 10-14	
Week VI 2/15-2/19	Additional Cadence Types and Progressions [Phrygian, Deceptive]	Chapter 15
Week VII 2/22-2/26	Additional Non-Chord/Embellishing Tones [melodic and rhythmic embellishments]	Chapter 16
Week VIII 3/1-3/5	Voice – Leading with Diminished Chords MIDTERM (EXAM II) on Wednesday March 3	Chapter 17
Week IX 3/8-3/12	Introduction to Phrases and Motives	Chapter 18
Week X 3/15-3/19	Diatonic Sequences	Chapter 19
Week XI 3/22-3/26	Secondary Dominants [secondary dominants on the V chord]	Chapter 20
Week XII 3/29-4/2	Secondary Dominants [secondary dominants on chords other than V]	Chapter 21
Week XIII 4/5-4/9	Modulation	Chapter 22
Week XIV 4/12-4/16	Modulation, Binary Form	Chapter 22-23
Week XV 4/19-4/23	Final Project COMPOSITION Due Review for Final exam (Exam III)	
FINAL EXAM	During the designated time in Finals Week WEDNESDAY APRIL 28TH at 8 AM – 10 AM	

Syllabus is subject to change at the discretion of the instructor