**MU 152: Music Theory II**

Fall 2017

Instructor: Jeremy Grall, Ph.D., D.M.A.

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Office Hours: TBA

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Required Texts and Materials:

1. *Harmony in Context 2nd Edition* (Miguel Roig-Francoli)
2. *Harmony in Context 2nd Edition Workbook* (Miguel Roig-Francoli)
3. Staff paper; pencils and erasers (Work done in ink will not be accepted.)

*You must have the appropriate text editions. Electronic textbooks are not allowed.*

Course Description:

Harmonic and contrapuntal structures in diatonic tonal music, analysis of these structures, and musical composition in four-voice chorale style. Topics include harmonic progression, triads and their inversions, cadences, and two-voice first-, second-, and fourth-species counterpoint. Three 50-minute lecture classes and two 80-minute lab sessions per week focusing on appropriate elementary aural, keyboard-harmony, and rhythmic skills.

Co-enrollment:

Students in Music Theory I should also be enrolled in MU 152L I to ensure maximum success in learning the fundamental concepts of Western music. Please notify your instructor immediately if you are not currently co-enrolled.

Class Participation:

When you come to class, be prepared to participate in discussions and other activities involving the assigned readings, exercises, etc. Bring your questions to class! Students who have not brought their materials, are sleeping in class, are not paying attention, or are disrupting the learning environment in any way may be asked to leave class and will be counted absent for that class period.

Attendance and Tardy Policy:

Your instructor will take classroom attendance at the beginning of every class.

Regular and punctual attendance is expected throughout the semester. My policy permits 3 classroom hours of unexcused absence without penalty per semester (MWF = 3 absences). For each additional unexcused absence, 3 points will be deducted from your final grade. Arriving late to class twice = 1 unexcused absence; once roll has been taken, you are officially late to class. Excused absences include: official college functions or illness. If you anticipate a legitimate absence on a test date, contact me at least one week in advance so that plans can be coordinated for any quizzes or exams. Make-up exams and quizzes for legitimately excused absences only are at my discretion. You are responsible for all assignments and material covered on the days of your absence.

Classroom Etiquette:

Students will not be allowed to have food in the classroom, except for drinks in a sealed container. Students may not use cell phones or other electronic devices such as laptops, iPods, etc., during class. Students may not use offensive language or be disrespectful to other members in the class. Repeat: disruptive students may be asked to leave the class for that day and will be counted absent

Neatness:

All work to be graded should be: neat, legible, and done in pencil. Any work the instructor considers to be illegible or done in ink will not be graded and you will not receive credit. If you have a question about the quality of your work, ask me before you turn it in to be graded.

Homework Policy:

Homework should be turned in before class starts. Late assignments will not be accepted unless you have received advanced permission.

Final Grade Calculation for Course:

Homework Assignments 20% (12-13 total, each worth a little over 1.5%)

Timed Quizzes 10%

Study Guide 10%

Exam #1 15%

Exam #2 15%

Final Exam 30%

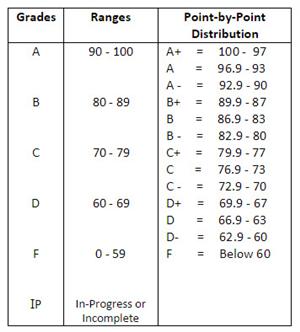
Exam Dates (subject to change):

Exam #1 March 16

Exam #2 April 13

Final Exam TBA (check final exam schedule)

Grading Scale:



Timed Quizzes:

Don’t let the idea of quizzes scare you. We will drill this information in class so that by the time you take these quizzes (which are really practice), it should be pretty easy. If this doesn’t make you feel better, remember this: each quiz is only worth 1% of your grade—even if you fail every test with a 50%, you can still get an A. Quizzes will be graded in class.

Assignments:

Currently you will have roughly twelve graded assignments. This may seem a lot, but most theory courses have between 25-40 per semester. I have found that by not giving a little time for concepts to incubate, you are basically working three times as hard for diminishing returns. You will notice, however, that there are 12 ungraded assignments. My advice for when you are doing ungraded assignments is do what you can at home and bring in questions. In practice you will find that we will do a lot of these assignments together in class. This allows me to see where you are missing something in your thought process and it allows us all to learn from each other.

Study Guide

The final study guide is just that: Your own personal guide to all of the chapters covered. While it is expected that your guide will be typed, the actual text may be nothing more than a list of words with definitions, bullet points of important procedures, and/or bullet points of common errors to watch out for. While this is an easy 10% of your grade, its importance should not be diminished. These notes will help you rehearse the most important points in the class, provide a review/cheat sheet for subsequent semesters, and provide a review if you are preparing for graduate school entrance. I recommend that you write them as you go along. While your notes should be of your making, you can consult other students while you are making your guide. **As a class or in small groups, you can opt to create a collaboratively created Master Google Doc—as long as the document shows that everyone who is turning it in can demonstrate that they have put in equal effort.**

Tutoring policy:

Each student has his/her own unique areas of strengths and weaknesses. If you are falling behind in a certain area and are not able to visit your instructor during scheduled office hours, feel free to contact them via email to arrange a time to meet that will fit your schedule. In addition, a department tutor will also be available for free tutoring for theory and musicianship throughout the semester.

Honor Code and Grades:

You are expected to abide by the honor code. You are allowed to ask each other questions about the homework and help each other, but you are expected to do you own work. This is a tricky line to walk: on one side helping each other is a type of peer-teaching and it is very beneficial; on the other side, simply copying another’s work is not only dishonest, but it will not help you. It is vital that you take the time to toil with the subject matter—even at the expense of a mediocre homework grade. Homework and quizzes are weighted so that temporary failure will not hurt your overall grade. Be consistent, ask questions, and don’t worry too much about the grades when you are learning the material.

More on Classroom Demeanor and Rules of Conduct:

Students will refrain from behavior in the classroom that intentionally or unintentionally disrupts the learning process and, thus, the mission of the University. Please turn off or mute your cell phone and/or pager before class. Students are prohibited from eating in class, using tobacco products, making offensive remarks, reading newspapers, sleeping, talking amongst each other at inappropriate times, wearing inappropriate clothing, or engaging in any other form of distraction. Inappropriate behavior in the classroom shall result in a, minimally, directive to leave class, or being reported for disciplinary action in accordance with the college policy.

Allotting Study Time

Contrary to what most students often think, music theory is not *really* that complicated. It is a course, however, that rewards consistency and persistence. Students in music theory, depending on their musical background, should be prepared to spend between a half an hour to even as much as 3/4 hours a day doing reading assignments, assignments, and practicing concepts.

One way to cut down on study time is to come to class alert and ready to work. Classes are at 8AM— this early for all of us. Don’t let this become an excuse. Remember: **The harder you work during class, the less time you will need to study on your own**.

Classroom Format

I strongly encourage students to help each other both inside and outside of class. You are encouraged to discuss course material and ask each other for help. While there will be lectures, a great deal of this class will be spent actually doing theory together. You will find that by doing exercises on the board, it will help you to learn how to use theory much more easily. If you are lost, you should volunteer to be the **first** to go to the board to do the exercise. Going to the board when you are lost helps me to see exactly where your thought process is going wrong and correct it. Confronting your confusion head on is vital to passing this class—embrace it. Students should come to class having read the chapters and worked on exercises at home as well—even if you are completely lost. This should not worry you—just force yourself to read it uncomprehendingly. Trust me!

American with Disabilities Act:

BSC adheres to all applicable federal, state, and local laws, regulations, and guidelines with respect to providing reasonable accommodations for students with disabilities. If you have a disability that may adversely affect your work in the class, you are encouraged to register with the BSC Counseling Center and to talk with your instructor how best we can serve you. All disclosures of disabilities will be kept strictly confidential. No accommodation can be made until you register with the Counseling Center.

**Schedule**

*Notes on Schedule:*

* *“Due for class” indicates assignments that you should work through on your own, but will not be turned in for a grade. It is important to still do these on your own, mark exercises that you are lost on, and to make note of issues that arise.*
* ***Worksheet refers to assignments in the hardcover textbook****, while* ***Workbook Assignments refer to those in the actual workbook and anthology****. No worksheet assignments will be collected for a grade, while those in the workbook will be turned in for a grade.*
* *Make a photocopy of the assignment and complete the copy. This way you will have exercises to come back to at a later point—or if you decide to sell your book.*
* *“For class” worksheets are meant for practice, so we may begin assignments in class and plan to do a lot of these together.*
* *Schedule may change depending on where everyone is at in the class. It is entirely possible that I may cut out anywhere one or two chapters. In my experience, taking the time to master the material before moving on will make subsequent chapters go much faster.*
* *“Review” days may include working on worksheet problems together, but they are just as likely to be review of any of the previously covered material—this will help your retention and fluency of the material. I also have unannounced review days as needed*

**Schedule**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Week 1** | **Lecture** | **Assignment due for class**  **(Not Graded)** | **Assignment due for grade** | **Quiz: Exam** |
| **2/5** | **Review Chapter 8,**  **Start 9, 10** |  |  |  |
| **2/7** |  | Worksheet 9 |  |  |
| **2/9** |  |  | **Workbook 9** |  |
| **2/12** | **Chapter 11** |  |  |  |
| **2/14** |  | Worksheet 10, 11 |  |  |
| **2/16** |  |  | **Workbook Chapter 10, 11** |  |
| **2/19** | **Chapter 12** |  |  |  |
| **2/21** |  | Worksheet 12 |  |  |
| **2/23** |  |  | **NO CLASS** |  |
| **2/26** | **Chapter 13** |  | **Workbook 12** |  |
| **2/28** |  | Worksheet 13 |  |  |
| **3/2** |  |  | **Workbook 13** |  |
| **3/5** | **Chapter 14** |  |  |  |
| **3/7** |  | Worksheet 14 |  |  |
| **3/9** |  |  | **Workbook 14** |  |
| **3/12** | **Review** |  |  |  |
| **3/14** | **Review** |  |  |  |
| **3/16** |  |  |  | **EXAM** |
| **3/19** | **Chapter 15** |  |  |  |
| **3/21** |  |  | **Workbook 15** |  |
| **3/23** | **NO CLASS** |  |  |  |
| **3/26-30** | **SPRING** | BREAK |  |  |
| **4/2** | **Chapter 16** |  |  |  |
| **4/4** |  | Workbook 16 |  |  |
| **4/6** |  |  | **Workbook 16** |  |
| **4/9** | **Chapter 17** |  |  |  |
| **4/11** |  | Worksheet 17 |  |  |
| **4/13** |  |  | **NOTHING DUE** |  |
| **4/16** | **Continued** |  |  |  |
| **4/18** |  |  | **Workbook 17** |  |
| **4/20** |  |  |  | **EXAM** |
| **4/23** | **Chapter 18** |  |  |  |
| **4/25** |  | Worksheet 18 |  |  |
| **4/27** |  |  |  |  |
| **4/30** |  | Worksheet 7 | **Worksheet 18** |  |
| **5/2** | **Chapter 19** |  |  |  |
| **5/4** |  |  |  |  |
| **5/7** |  | Worksheet 19 |  |  |
| **5/9** |  |  | **Workbook 19** |  |
| **5/11** | **Possibly no class** | **Use time to review** |  |  |
| **5/14** | **Possibly no class** | **Use time to Review** |  |  |
| **FINAL EXAM** | **TBD** |  |  |  |

**Parting Thoughts**:

In olden days my first theory professors treated it as a “weed out” course and seemed to take delight in their students’ pain. I find this practice despicable. Theory is one of the most wonderful tools to help you to become a better interpreter of music, a better listener, and give you the skills to more effectively communicate about music with other musicians, future students, and people just interested in music. I work hard so that this class never loses sight of this and I have rarely had students not succeed in this course. The following list should help you better understand why students struggle in theory. You will notice that most issues are easily preventable.

1. Not allocating enough time for assignments
2. Trying to cram the material at the end. This is like taking French, skipping most of the semester and then trying to study the night before. It will not work.
3. Overconfidence. Some students will start the course thinking, “I already know that…” or they will find the example easy to do in class not realizing that the process will be harder to replicate on their own. Often these students will think they have it and either skip or stop paying attention. Suddenly they find themselves lost and beyond the point of no return. If it initially seems easy: Good, this is by design, but it still needs to be practiced. None of you would say “now that I learned how to play an A major scale on my instrument, now I will never have to practice an A major scale again.” The same is true for theory.
4. Not seeking help from me
5. Not seeking the help of fellow students or tutor
6. Not connecting these ideas in your private lessons
7. Needlessly freaking yourself out
8. Not practicing this stuff every time you pick up a piece of music. When you get a piece from your applied teacher, ensemble director, or in musical theatre, you should ask yourself: what key is this in, what kinds of chords are here, what is the form, what are the rhythms, and what techniques makes this a certain style of music?
9. Not trusting that you will learn the stuff and then give up. Theory is a weird subject in which the more you do it, the more it makes sense but it doesn’t always follow logic why one day you will be completely lost and the next it makes sense with no extra effort. Trust that consistency will pay off.
10. Not noticing the obvious. This is actually very hard to do, because students will often think there is “more to it” than there actually is and not recognize the simplest clues. Again, don’t freak yourself out; just try to put the concepts into your own words, trust your musical intuition, and remember how this stuff actually sounds.