

MUS 201: Theory III, Musical Structure

Fall 2013, 11:00–12:15 / 12:30–1:15

Music Building 223

Instructor:

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Office hours by appointment, coincidence, and MW 9:30–11:00

Prerequisites/Corequisites:

To take this course students must either have successfully completed Theory I–II or placed into the course via examination. Taking Aural Skills III concomitantly is required.

Course Goals:

- You will be able to aurally recognize, analyze, and dictate techniques within extended diatonic compositional practice, including sequences, secondary dominants, modulations to related keys, modal mixture, and other chromatic chords.
- You will be able to aurally recognize and analyze simple Classical-era forms including binary, ternary, and variation forms.
- You will deepen your analytical knowledge of the above forms and techniques by using them in four-part harmonizations and short model compositions.
- You will consider how the above forms and techniques create musical meanings within common-practice tonal (diatonic) music.

Required Texts: (buy them online):

- Roig-Francoli, Miguel. *Harmony in Context*, 2nd. Ed. McGraw-Hill, 2010.
- -----, *Workbook and Anthology for use with Harmony in Context*. McGraw-Hill, 2003.

Note: I shall be using **the second edition**, but unless you feel as though you need the most updated version of 19th century theories, feel free to use a cheaper edition. Also, I wouldn't know anything about searching for free pdfs online.

Supplementary materials:

Additional readings and musical examples (scores and recordings) will be available on reserve in the Music Library and/or on canvas.uncg.edu.

Laptops, etc:

While I will generally allow – and even encourage – that your notes to be taken on your laptop, I reserve the right to suspend usage during some or all of a class period. Please always be prepared to take notes by hand. Similarly, please always bring manuscript paper to class. Also in the same vein, don't talk out of turn, be disruptive, or eat during class.

Grading:

30% homework and written analyses
31% tests and quizzes
30% attendance & class participation
9% community participation

Coursework:*Homework:*

For the majority of meetings, there will be some short written exercise that reinforces the day's class topic (generally four-part writing) from the textbook's workbook. Since many musical skills require frequent exposure and drilling to master, I may require one or two revisions on some of these assignments.

Tests and Quizzes:

Periodically, I will give short in-class quizzes and dictations to make sure everyone is as comfortable with the material as need be. At the end of each unit, I will give a larger test.

Final Exam:

This course will have a final exam. The exam will be comprehensive, including all the materials studied this semester. It includes four-part writing, analysis of a short composition's harmony and form, and a short interpretive essay of the composition.

Late work, Low Grades, Freebees:

Late work is not accepted without prior authorization or a doctor/administrator's note. All non-excused late work results in a zero. But, I will drop the three lowest homework grades.

Attendance:

Being a skills-based interactive class, attendance is mandatory. You may skip two classes with no consequence, but after that your "attendance & class participation" grade will be docked 5 points per class. In terms of participation: everyone must speak at least once per class. I equate not talking with skipping!

Respect for Diversity:

Within this classroom, we will respect all manifestations of student diversity. This includes – but is not limited to – expressions of cultural, gender, personal background, and ability level. Language or actions that explicitly or implicitly marginalize another student in any way will not be tolerated.

Community participation:

Before the last day of class, you need attend three musical events this semester in which you are not playing/acting/performing. This includes concerts, lectures, or music psychology experiments. Being 9% of your final grade, each event is worth 3%. You must prove to me that you were there, either by taking a time-stamped selfie where your surroundings are obvious, finding me at the event, or getting an autograph from the performer/lecturer.

Outside of Class Discussion and Help:

Several times this semester, we're going to try Twitter discussions, in which you analyze a piece and then post a comment or observation about that piece using the hashtag **#UNCGTheoryIII**. Also, while I try to make myself as accessible as possible outside of class, there will always be limits to my response time and availability. Posting a question with the hashtag will crowd source answers and advice quicker than I can sometimes answer an email.

Tentative Schedule: (Subject to Revisions!)

| <i>Topic</i> | <i>Chapter</i> |
|---|-----------------------|
| vi (and sevenths) | 14/15 |
| iii (and sevenths) | 14/15 |
| bIII and bVII | 14 |
| Form – Strophe/Variation | 21 |
| Form – Strophe/Variation | 21 |
| Secondary dominants | 17 |
| Secondary Dominants | 18 |
| Secondary LT chords | 19 |
| Modulation | 20 |
| Modulation | 20 |
| Review | |
| TEST | |
| Form – Binary | 21 |
| Quizlet on Binary, Descending 5ths | 16 |
| Romansca | 16 |
| Other sequences, Sequences with Dominants | 16, 18 |
| <i>FALL BREAK</i> | |
| Review | |
| TEST | |
| Mixture | 23 |
| Mixture | 23 |
| <i>No class, SMT</i> | |
| Form – Ternary | 21 |
| Form – Ternary | 21 |
| Neapolitan | 24 |
| Neapolitan 24 | 24 |
| Long Analysis | |
| Long Analysis | |
| <i>Review</i> | |
| Thanksgiving Break | |

Academic Workload Guidelines:

According to the Undergraduate Bulletin, students should plan to devote between 2 and 3 hours outside of class for each hour in class. For this class, that works out to 4 to 6 hours per week reviewing your notes, practicing skills, and completing assignments. This amount of time will vary according to your skill level.

Evaluations:

In order to comply with the University-Wide Evaluation Guidelines for Promotion and Tenure, section IIA.3.(b), all students are required to complete a faculty evaluation for this course. I will also periodically provide informal evaluations throughout the semester.

Integrity:

Don't cheat (like, EVER), we're here to learn. (Who are you trying to impress?) However, all work must include the following signed and dated statement:

"I have abided by the UNCG Academic Integrity Policy."