Basic Music Theory II
MUS 111-S02, 4 cr. hrs.
South Dakota State University
Spring 2017

Office phone: 688-4229
Office hours: M-F 10:00-11:00 a.m.
Class meeting days: M-F 10-10:50 a.m.
Teacher: Dr. John Walker
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Classroom: LMH 101
Office Location: LMH 111

Course Description
Catalog description: An integrated study and application of tonality, melody, harmony, texture and form, from music notation through modulation. Includes sight singing, ear training and dictation. Introduction to composition and arranging, i.e. instrument ranges, transposition, tessitura and preliminary score analysis. Students will be taught sight singing and dictation skills that will prepare them to “see with their ears and hear with their eyes.” Students will learn simple to advanced applications of writing down music from aural performance, and learn to quickly analyze melodies by singing them at sight.

Additional description: Basic music theory and musicianship is required for all music majors and minors. This course, which was begun in fall semester, prepares students to continue with advanced theory and musicianship study, and contributes to their overall development as active musicians. This course incorporates the MUS 111L lab.

Prerequisites
None. Students will find that prior ability to read music and computer skills are enormously helpful in understanding the course material and completing the work.

Course Requirements:
Textbooks and Materials:

Bring these materials to every class session:

MUS 111 Packet, by John Walker (only available in SDSU Bookstore)
Music for Sightsinging, 9th edition, by Robert Ottman (CD not required)
Notebook and music staff paper
Folder or 3-ring binder for keeping returned assignments and tests
Learning Outcomes
Students will become able to write simple music in four parts in concordance with the traditional rules of harmony, voice-leading and counterpoint. They will also become conversant with the following musical elements: 7th chords, modes, non-harmonic tones and an introduction to modulation. Students will continue to develop musicianship skills of ear training and sight singing, and will be ready to continue on to Advanced Theory I.

Instructional Methods: This course will involve lecture and class discussion, in-class problem-solving exercises, ear-training and sight singing exercises in and outside of class, group discussions and problem-solving, individual computer music writing assignments, and textbook reading assignments with homework.

Grading
Each quiz and exam will be worth a number of points. The final exam will be worth twice as much as a regular exam. The total points earned throughout the semester will be computed to determine the final grade. Written theory grades will be worth 60% of the semester grade, ear-training 15%, and sight singing 15%.

Grading scale:
90-100% A
80-89%   B
70-79%   C
60-69%   D
Below 60% F

Homework Assignments
Students will be given regular assignments out of the text, a variety of listening and sight singing assignments, and computer lab work with the computer ear-training program. Assignments are due at the beginning of class on the due date and will be worth a number of points. Late work will not be accepted.

Quizzes and Tests
Most quizzes, and all unit and midterm exams, will be announced ahead of time; small quizzes may be unannounced. Attendance at every class session is the only way to avoid missing unannounced quizzes. Students scoring a D or F on a quiz or test (other than the final) may retake it within one week to improve their grade, but can only increase that grade up to a C.
Final Exam Date: Thursday, May 4, 9:15-11:15 am
The written and ear training final exam is on the above date and cannot be changed. No exceptions. The sight singing final will be given on the last day of classes, Friday, April 28.

D2L (Desire To Learn – found at MyStateOnline)
Course records, syllabus, and announcements will be kept on D2L, accessible to all SDSU students, which may be viewed at any time. Student-teacher correspondence will also be done through D2L e-mail or SDSU e-mail.

Policies
A. Attendance and make-up work: Regular daily attendance at class is essential in order to be a part of instruction, and participate in class exercises and activities. Only those with certified and serious reasons for missing class will be accommodated with make-up exams or late homework.

B. Disability Policy: Accommodation for Students with Disabilities: If you are a person with a disability and anticipate needing any type of accommodation to participate in this class, please inform the professor and make the appropriate arrangements with the Office of Disability Services (ODS). The Office of Disability Services is located in SBN 145 (Binnewies Hall). To schedule an appointment, call (605) 688-4504 and request to speak with Nancy Hartenhoff-Crooks, the Coordinator of Disability Services.

C. Student Academic Integrity and Appeals: The University has a clear expectation for academic integrity and does not tolerate academic dishonesty. University Policy 2.4 sets forth the definitions of academic dishonesty, which includes but is not limited to, cheating, plagiarism, fabrication, facilitating academic dishonesty, misrepresentation, and other forms of dishonesty relating to academics. The Policy and its Procedures also set forth how charges of academic dishonesty are handled at the University. Academic Dishonesty is strictly proscribed and if found may result in student discipline up to and including dismissal from the University.

D. Freedom in Learning: Students are responsible for learning the content of any course of study in which they are enrolled. Under Board of Regents and University policy, student academic performance shall be evaluated solely on an academic basis and students should be free to take reasoned exception to the data or views offered in any course of study. Students who believe that an academic evaluation is unrelated to academic standards but is related instead to judgment of their personal opinion or conduct should contact the dean of the college which offers the class to initiate a review of the evaluation.
Tentative Course Outline/Schedule

Weeks 1-2  Review of music fundamentals, counterpoint, and Roman numeral analysis.
Modes
Text: Chapter 8: Part Writing with Root Position Chords
Test

Weeks 3-4  Text: Chapter 9-10: Part Writing: Root Mvmt by 5th and 2nd
Test

Weeks 5-6  Text: Chapter 20: 7th Chords
Midterm Exam
Ear-Training/Sight singing exam

Weeks 7-8  Text: Chapter 17, 18, 19: Non-Harmonic Tones
Test

Week 9  Spring Break

Weeks 10-11  Text: Chapter 11-12: Root Mvmt by 3rd; 4-Part Harmony Review
Test

Weeks 12-13  Text: Chapter 13: Cadential 6/4 Chord; Lead Sheets and popular notation
Test

Week 14  Review
Final Exam
Final ear-training and sight singing exam

Goals and Objectives:
This course meets SD Board of Regents General Education Goal 4.
Students will understand the diversity and complexity of the human experience through study of the arts and humanities.

This course meets several system goals. Student Learning Outcomes:
SLO 1: Students will demonstrate knowledge of the diversity of values, beliefs, and ideas embodied in the human experience.
To meet Student Learning Outcomes #1, students will:
a. demonstrate knowledge of the history and underpinnings of musical composition from the 18th and 19th centuries in Europe, with reference to underlying intellectual and social motivations for the development of that theoretical and practical system of composing. 
\textit{Assessed through tests and engagement in class discussions}

b. demonstrate the use of musical language, vocabulary and syntax to express their own values and beliefs through composition exercises.
\textit{Assessed through composing exercise assignments}

**SLO 2:** Identify and explain basic concepts of the selected disciplines within the arts and humanities.

To meet Student Learning Outcomes #2, students will:

a. Demonstrate basic musical concepts such as music terminology, staff notation, rhythm, scales and chords, key signatures, score analysis; and acquire basic skills such as ear-training, and sight-singing.
\textit{Assessed through written and aural skills tests, and class participation in sight-singing exercises.}

b. Develop the necessary skills in ear-training and sight singing to complement their theoretical studies and prepare them for advanced musical study and performance.
\textit{Assess through aural skills and sight-singing tests, and class participation in drills.}

**SLO 4:** Demonstrate creative and aesthetic understanding.

To meet Student Learning Outcomes #4, students will:

Create melodies and four-part chorale examples that will heighten their sensitivity to the creative process and give them a fuller understanding of the aesthetic beliefs and values of the Common Practice period (1700-1900).
\textit{Assessed through workbook writing assignments, computer composing assignments and tests.}

**SLO 5:** Explain and interpret formal and stylistic elements of the literary or fine arts.

To meet Student Learning Outcomes #5, students will:

Analyze musical examples from the Baroque, Classical, and Romantic musical periods in terms of harmonic, melodic, and rhythmic content, historical style, performance practices, and nuance of expression.
\textit{Assessed through written workbook assignments, tests, and participation in class discussion.}

This course meets SDSU Institutional Graduation Requirement Goal #3:

\textit{Students will demonstrate both social and cultural stewardship to foster individual creativity and to promote preservation and growth of culture and community.}

Student Learning Outcomes:

1. Recognize relationships that exist among ideas.
To meet Student Learning Outcome #1, students will:
Demonstrate knowledge of the history and underpinnings of musical composition from the 18th and 19th centuries in Europe, with reference to underlying intellectual and social motivations for the development of that theoretical and practical system of composing.
*Assessed through tests and engagement in class discussions*

2. Demonstrate an appreciation of the different ways in which people express their understanding of the human condition.

   To meet Student Learning Outcome #2, students will:
   Demonstrate the use of musical language, vocabulary and syntax as an expression of their own artistic understanding through written and computer composition exercises.
   *Assessed through written assignments and tests.*

5. Understand preservation of culture and foster individual creativity by use of service learning, leadership, or experiential learning activities.

   To meet Student Learning Outcome #5, students will:
   Demonstrate an understanding of the historic compositional sources from which music theory rules and practices are derived.
   *Assessed through tests, composition assignments and engagement in class discussions*

**NCATE/DECA Program Standards met in this course**

Students will study (1) the language and grammar of music, rhythm, melody, harmony, timbre, texture, dynamics, form, and their interaction, identify and understand the system of keys, triads, intervals, and scales, and (2) be able to convey an understanding of music elements in both aural and visual analysis. Students will learn to use computer software to (3B) compose, arrange, and transpose music. Sight singing and ear training in class (5) develops vocal ability through the daily use of solfege warm-ups and singing melodies at sight. After a basic knowledge of musical grammar and vocabulary is developed, students put that knowledge to use (9) in the analysis of music scores, writing music, and analyzing musical elements by ear. (9) Ear training and sight singing are synthesized into an inner ability to hear musical interpretations in their head as they prepare for performance. (9) Evaluation of skills and knowledge is an ongoing class activity, through self-critiquing of sight singing and ear training exercises, and music theory problem solving in class.¹

¹ Numbers in bold refer to K-12 Music Education Program Standards.