Course Syllabus: Music Theory IV
Lamar D. Fain College of Fine Arts
MUSC 3613
Spring 2023: January 17 – May 11

Contact Information

Instructor: Jennifer Amox
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Office hours: See D2L for posted hours
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E-mail: jennifer.amox@msutexas.edu *Please message me from within D2L. If you must use my school email, please place "Theory IV" in the subject line.*
If you do not receive a response from me within 24 hours, please email or text me again.

Course Description

Credit Hours: 3

Catalog Description

Sight-singing and dictation of more difficult melodies. Introduction of two-part and four-part dictation. Voice leading figured basses and melodies using altered chords, modulations, 9th, 11th, and 13th chords and augmented sixth chords. Composing and improvising in various styles involving advanced chords are included.

This is the fourth of four classes designed to give the student the necessary knowledge, vocabulary, and skills germane to a collegiate music graduate. Music Theory IV will introduce chromaticism and challenge the student to analyze changing tonal centres and non-tonal examples. A lab is to be taken simultaneously with this class, which, will be dedicated to the instruction of aural skills such as sight-singing, ear-training, and melodic, rhythmic, and harmonic dictation.

In previous semesters, we have taught you a very specific way of writing and analyzing a very specific style of music (harmonic and formal analysis of Western European art music during the Common Practice Period). In this course, we will begin to describe, analyze, and compose music that does not adhere to those stylistic guidelines. Through this course, we will analyze, transcribe, perform, and compose using American and Western European popular, jazz, and post-tonal art musical styles. We will ponder the philosophical questions that have been asked by music theorists for centuries:

- *What is music?*
- *By what standards should music be judged?*
- *Is music art or entertainment, or can it be both?*

- *How is music outside of the Common Practice Period structured and organized?*
- *What are the tools we need to create and to analyze modern music?*
- *What music is worth preserving for future generations?*

Prerequisite:
MUSC 3603 with a minimum grade of C.

Course Materials

Desire-to-Learn (D2L)
Extensive use of the MSU **D2L** program is a part of this course. Each student is expected to be familiar with this program as it provides a primary source of communication regarding assignments, examination materials, and general course information. You can log into D2L through the MSU Homepage. If you experience difficulties, please contact the technicians listed for the program or contact your instructor.

Brightspace Pulse
Please download this D2L application to your mobile device. It is available on both the Apple and Google Play app stores. Brightspace Pulse sends you push notifications for announcements, assignments, and grades. It also allows you to review course content off-line when you have no cell service or wi-fi available.

Technology
Daily attendance will require the use of a smart phone, tablet, or laptop. Access to a device that can take legible photos and videos and upload them to D2L is required. **No physical copies of assignments will be accepted. All work for this course will be submitted digitally.** Please let the instructor know during the first week of classes if you do not have access to an appropriate device.

Manuscript Paper (Physical or Digital)
Please bring either manuscript paper and a pencil *or* **a tablet with a stylus and a note-taking application to every class.**

Books
- Rogers, Nancy and Ottoman, Robert W. *Music for Sight Singing.* 10th Ed. New York: Pearson, 2019.
- Additional readings posted on D2L

Academic Success

Accommodation Policies
In accordance with Section 504 of the Federal Rehabilitation Act of 1973 and the Americans with Disabilities Act of 1990, Midwestern State University endeavors to make reasonable accommodations to ensure equal opportunity for qualified persons with disabilities to participate in all educational, social, and recreational programs and activities. After notification of acceptance, students requiring accommodations should make application for such assistance through Disability Support Services, located in the Clark Student Center, Room 168, (940) 397-4140. Current documentation of a disability will be required in order to provide appropriate services, and each request will be individually reviewed. For more details, please go to Disability Support Services.

Tutoring
The music department provides free tutoring for all music theory courses. Please see the instructor for more information.

Student Learning Outcomes

The curriculum for all four music theory courses are developed from the same five themes. Student Learning Outcomes (SLO) for Music Theory I are listed under each theme. SLOs are also aligned with the Texas Examinations of Educator Standards (TExES) State Board of Educator Certification (SBEC) EC-12 music standards. Please see Appendix A for a complete listing of the SBEC music standards.

Theme 1
Technical terminology allows musicians to communicate efficiently and accurately in order to enhance the creation and performance of music.

SLO 1: (SBEC 001:A-C, SBEC 003:B, D; SBEC 004:A-E; SBEC 008: A,E; SBEC 009:D-E; SBEC 010:A-B; SBEC 011:C-G) Students who successfully complete Music Theory IV will demonstrate fluency with technical terminology through the **identification** and/or **construction** of the following music fundamentals:

- Pitch collections
    - Major and minor pentatonic scales
    - Diatonic modes
    - Symmetrical (whole tone and octatonic) scales
    - Blues and bebop scales
    - Extended tertian chords
    - Non-tertian chords
    - Pitch class sets
    - 12-tone rows
- Harmonic progressions in select post-1900 popular, jazz, and art music styles
- Rhythmic and metric devices in select post-1900 popular, jazz, and art music styles
- Forms and compositional techniques in select post-1900 popular, jazz, and art music styles

Theme 2
Music is an aural art form that can be visually captured through music notation in order to improve its longevity and performance accuracy.

SLO2: (SBEC 004:A; SBEC 005:A) Students who successfully complete Music Theory IV will strengthen their written communication skills by demonstrating proficiency in the following musical notation tools:

- Piano roll notation
- Lead sheet notation
- Nashville Number System notation
- Set-theory clock-faces
- 12-tone matrices

Theme 3
Musical genres and eras are defined by shared expectations of composers, performers, and listeners across a variety of musical elements (melody, harmony, rhythm, texture, orchestration, form, etc.). The interaction of these elements create a distinctive sound for a piece of music or music of a particular composer, era, region, or genre.

SLO3: (SBEC 001:A, SBEC 002:A,C; SBEC 003:A,C; SBEC 004:A-E; SBEC 005:B,D) Students who successfully complete Music Theory IV will strengthen their cultural awareness and analytical and critical thinking skills by **summarizing, analyzing, and evaluating** the basic stylistic characteristics of select post-1900 popular, jazz, and art music through the analysis of musical scores and performances.

Theme 4
The theory of music is based upon a set of expectations that composers and performers can meet, exceed, and thwart to elicit emotional response from their listeners.

SLO4: (SBEC 001:A-E, SBEC 003:A,C; SBEC 004:A-E; SBEC 005:B,D; 007:B-C, 009:D-E) Students who successfully complete Music Theory IV will strengthen their analytical and critical thinking skills by **analyzing** how the following musical elements elicit emotional response in select post-1900 popular, jazz, and art music by comparing these characteristics to oral communication and motion principles in the physical world:

- Timbre
- Pitch
- Rhythm
- Harmony
- Texture
- Form

Theme 5
Musicians must develop a "hearing eye" and a "seeing ear" through essential aural and performance skills in order to convey and understand meaning in musical contexts.

SLO5: (SBEC 005:A-D) Students who successfully complete Music Theory IV will strengthen their written, technological, and analytical and thinking skills by **transcribing, arranging, performing, and composing** the following musical structures using the stylistic guidelines of select post-1900 popular, jazz, and art music:

- Drum beat patterns
- Melodies
- Harmonic progressions
- Verses, choruses, and other song components

Scientifically-Based Research and References

We use scientific research to keep our students up to date on the latest trends in the field. This course specifically uses excerpts from the following references:

Harris, Eric Lynn. "Teaching Music Theory in the Traditional Wind Band Rehearsal: A Rationale, Survey of Materials, and Recommendations." PhD diss., University of Southern Mississippi, 2006.

Huron, David. *Sweet Anticipation: Music and the Psychology of Expectation.* Cambridge, MA: The MIT Press, 2006.

Huron, David. *Voice Leading: The Science Behind a Musical Art.* Cambridge, MA: The MIT Press, 2016.

Justin, Patrik N. "Five Facets of Musical Expression: A Psychologist's Perspective on Music Performance." *Psychology of Music* 31, no. 3 (Summer 2003): 273-302.

Karlsson, Jessika. "A Novel Approach to Teaching Emotional Expression in Music Performance." Doctoral Thesis, Uppsala University, 2008.

Levine, Mark. *The Jazz Theory Book.* Sher Music, 1995.

Miyakawa, Ryan, David Carlton, and Chris Anderson. *Hooktheory II.* Hooktheory LLC: 2016.

White, John D. *Guidelines for College Teaching of Music Theory.* London: The Scarecrow Press, 2002.

Grading and Assessment

All assignments will be assigned and submitted electronically on D2L.

Assignments	Percentage of Final Grade
Written Theory Assignments	40% of Final Grade
Aural Skills Assignments	40% of Final Grade
Fluency Quizzes	20% of Final Grade
Final Grade Percentage	**100%**

Grade	Percentage
A	89.5%
B	79.5% to 89.4%
C	69.5% to 79.4%
D	59.5% to 69.4%
F	Less than 59.4%

Fluency Quizzes (20% of Final Grade)

Fluency quizzes are designed to measure your comfort and speed with the identification (e.g. labeling a chord) and construction (e.g. building a chord on the treble clef staff) of music fundamentals, as described in Student Learning Outcome (SLO) 1. As you progress through your study of music theory, you should become more fluent with these fundamentals. To help you achieve this goal, fluency quizzes are offered in every music theory course.

These fluency quizzes will be taken on D2L and involve clicking on a notation or a label. You may request an oral fluency exam via Zoom or in person in lieu of any electronic timed quiz. The average of these quizzes will be used to calculate 20% of your final grade, but **you must pass all of these quizzes in order to pass the class.** You may take these quizzes as many times as you like throughout the semester in order to raise your grade. All quizzes are due **May 11th at 11:59 p.m. CST**, but I will provide you with recommended due dates throughout the semester to help you manage your workload.

Written Theory Assignments

Written theory assignments involve identification, construction, comprehension, and analysis exercises. These assignments can be submitted as legible photos/screenshots taken of handwritten work or as PDFs generated from music notation software. Many templates will be provided using NoteFlight, but you may choose to use any music notation software.

Aural Skills Assignments

Aural skills assignments will be a combination of transcription, composition, and performance projects. Many templates will be provided using SoundTrap, but you may choose to use any DAW. If using a DAW of your choosing, please export as an MP3. Performance projects may be performed live or submitted as video or audio recordings.

Written theory and aural skills assignments will be graded based on the following holistic grading scale:

- **A** work exceeds expectations and demonstrates content/skill mastery.
- **B** work meets expectations (content/skill mastery achieved, minor errors attributed to oversights).
- **C** work displays a need for more practice and resubmission of the assignment. (C is the minimum passing grade for the course.)
- **D** work displays a need for significant remediation of a concept and resubmission of the assignment. Please contact the department tutor or the instructor to set up a tutoring session.
- **F** is reserved for assignments that are not submitted.

Exams

There will be no required mid-term or final exam for this course; however, a student may request a mid-term or final exam in lieu of submission of written theory homework. (There will be no exam substitution for aural skills assignments.)

Resubmissions and Extra Credit Opportunities

All assignments receiving a grade of C or lower should be corrected and resubmitted in order to prevent major issues with content later in the course.

In an effort to encourage all students to improve their music theory skills, all students may correct and resubmit **any assignment for a higher grade throughout the semester.** After the initial submission, feedback will be provided in the comments of the assignment. Please view the comments before resubmitting. Subsequent resubmissions should be made only after scheduling a tutor session or office hour appointment.

Late Work

Initial submissions of homework and composition projects must be made by the due date for each assignment. If the initial submission is late, a 10% penalty will be incurred. There is no penalty for resubmissions.

Make Up Work

In case of severe illness, please contact the instructor. All course work and lecture videos can be found on D2L.

Important Dates

Please refer to the official university academic calendar:
https://msutexas.edu/registrar/_assets/files/pdfs/acadcal2223.pdf
Refer to: Drops, Withdrawals & Void

Change of Schedule
A student dropping a course (but not withdrawing from the University) within the first 12 class days of a regular semester or the first four class days of a summer semester is eligible for a100% refund of applicable tuition and fees. Dates are published in the Schedule of Classes each semester.

Refund and Repayment Policy
A student who withdraws or is administratively withdrawn from Midwestern State University (MSU) may be eligible to receive a refund for all or a portion of the tuition, fees and room/board charges that were paid to MSU for the semester. HOWEVER, if the student received financial aid (federal/state/institutional grants, loans and/or scholarships), all or a portion of the refund may be returned to the financial aid programs. As described below, two formulas (federal and state) exists in determining the amount of the refund. (Examples of each refund calculation will be made available upon request).

Classroom Policies
Please refer to: Student Handbook-2020-21

Academic Misconduct Policy and Procedures
Cheating, collusion, and plagiarism (the act of using source material of other persons, either published or unpublished, without following the accepted techniques of crediting, or the submission for credit of work not the individual's to whom credit is given).

Academic misconduct includes, but is not limited to:
- Using any part of another person's homework for academic credit *(You are encouraged to use your fellow students when you are confused and need clarification about an assignment or concept; however, you may not copy another person's homework, quiz, or exam. You should be prepared to explain your process if questioned why you submitted identical work as a classmate.)*
- Using a paper or homework assignment in more than one class without the instructor's permission *(This includes the resubmission of a homework assignment when retaking a course. If you failed to pass a course previously, do not rely upon your previous homework to help you succeed.)*
- Accessing or sharing restricted information through electronic means without the instructor's permission *(Sites like Chegg won't help you much in music theory class, but please be advised that their use is a violation of the academic dishonesty policy.)*

Additional guidelines on procedures in these matters may be found in the Office of Student Conduct. Office of Student Conduct

Airborne Illness Policies
In order to mitigate the potential spread of the COVID-19 virus and other airborne illnesses, please refer to the official MSU coronavirus page: https://msutexas.edu/coronavirus. Food should not be brought into the classroom unless you have spoken with the instructor ahead of time. Drinks are allowed but please be respectful of the space and other people.

Alcohol and Drug Policy
To comply with the Drug Free Schools and Communities Act of 1989 and subsequent amendments, students and employees of Midwestern State are informed that strictly enforced policies are in place which prohibits the unlawful possession, use or distribution of any illicit drugs, including alcohol, on university property or as part of any university-sponsored activity. Students and employees are also subject to all applicable legal sanctions under local, state and federal law for any offenses involving illicit drugs on University property or at University-sponsored activities.

Attendance Policies
All students are expected to attend synchronous face-to-face sessions in the classroom. A synchronous Zoom option or an asynchronous option will be available to students who are currently ill/quarantined or who have direct conflicts with the class time (e.g. medical appointment). Students who need one of these options for a particular date should send an email to the instructor **by 8 a.m.** of the day they will miss.

Attendance for both options will be taken through D2L. An attendance assignment will be posted in the course for every class session. If you attend a synchronous face-to-face session, you will submit a photo with a daily posted image during class **or** you will log into the day's Kahoot. If you attend a synchronous Zoom session, you will be required to submit a screenshot of the posted image **or** log into the day's Kahoot. If you view an asynchronous video of a class session, you will be required to submit a screenshot of the day's posted image.

Students who have failed to submit attendance assignments for **3 or more consecutive classes** will be reported to the Early Alert monitoring system. Students who have failed to submit attendance assignments for **6 or more *total* classes by March 1st** will be dropped from the course for non-attendance.

All course content is posted on the course site on D2L. There is no need to ask what was missed during a particular session, as a video from each class will be posted in the attendance assignment for that day.

If you encounter any emergencies during a particular week that make any of the attendance options impossible, please contact the instructor via email as soon as possible. Please designate a roommate or loved one who will email your professors in case you become incapacitated and cannot attend class. *The instructor is unable to reply to your designee unless you have signed a FERPA release form in the registrar's office allowing them access to your educational records.*

Campus Carry Rules/Policies
Refer to: Campus Carry Rules and Policies

Grade Appeal Process
Update as needed. Students who wish to appeal a grade should consult the Midwestern State University Undergraduate Catalog

Online Computer Requirements
Taking a class that uses D2L requires you to have access to a computer (with Internet access) to complete and upload your assignments. It is your responsibility to have (or have access to) a working computer in this class. ***Assignments and tests are due by the due date, and personal computer technical difficulties will not be considered reason for the instructor to allow students extra time to submit assignments.*** Computers are available on campus in various areas of the buildings as well as the Academic Success Center. **Your computer being down is not an excuse for missing a deadline!!** There are many places to access your class! Our online classes can be accessed from any computer in the world which is connected to the internet. Contact your instructor immediately upon having computer trouble If you have technical difficulties in the course, there is also a student help desk available to you. The college cannot work directly on student computers due to both liability and resource limitations however they are able to help you get connected to our online services. For help, log into D2L**.**

Smoking/Tobacco Policy
College policy strictly prohibits the use of tobacco products in any building owned or operated by WATC. Adult students may smoke only in the outside designated-smoking areas at each location.

Notice
Changes in the course syllabus, procedure, assignments, and schedule may be made at the discretion of the instructor. Students will be notified of any changes on D2L.

Course Schedule
The course schedule for this course is posted on D2L.

Appendix 1
TExES Domains and Competencies

Texas Examinations of Educator Standards (TExES)

The Student Learning Outcomes (SLOs) for Music Theory I link to the following TExES domains and competencies necessary to become a music educator in the state of Texas:

Competencies	Student Learning Objectives & Activities
SBEC EC-12 Music Domain I: Listening	
Competency 001: The teacher applies standard terminology to describe and analyze various elements in a musical recording.	
A. Interprets music symbols and terms aurally (e.g., dynamics, embellishments, articulation, tempo markings), identifies specific melodic and harmonic intervals and recognizes scales and pitch collections (e.g., modal, major, minor, pentatonic, whole-tone).	Students sing melodies that are composed with modes, pentatonic, whole-tone, and other pitch collections. Students incorporate expressive devices and music symbols into vocal performances.
B. Identifies different rhythms and meters and interprets rhythmic and melodic phrases aurally (e.g., syncopation, hemiola, augmentation, contour, sequence, repetition).	Students sing melodies that incorporate mixed meter, metric modulation, and increasingly difficult rhythmic patterns. Students take rhythmic and melodic dictation involving the same concepts.
C. Recognizes and describes the melody, harmony and texture of a musical work (e.g., modal, tonal, atonal, ostinato, doublings, melody and countermelody).	Students transcribe simple forms by ear.
D. Analyzes chordal structures (e.g., major, minor, dominant seventh, diminished seventh), harmonic progressions, cadences (e.g., authentic, half, deceptive, plagal) and harmonic textures (e.g., polyphonic, homophonic, monophonic).	Students take harmonic dictation involving diatonic and chromatic harmony.
Competency 002: The teacher recognizes and describes music of diverse genres, styles, and cultures in a music recording.	
C. Recognizes and describes music that reflects the heritage of the United States and Texas (e.g., folk songs, work songs, jazz, blues, gospel, Tejano, country, bluegrass).	Students identify stylistic characteristics of various genres by ear.
Competency 003: The teacher evaluates and critiques musical compositions and performances in a musical recording.	
C. Identifies and analyzes musical forms in performance and listening repertoire (e.g., twelve-bar blues, binary, ternary) and characteristics of style and expression in musical performance (e.g., dynamics, tempo, articulation, embellishments).	Students identify simple melodic forms by ear. Students identify stylistic characteristics of various genres by ear.

SBEC EC-12 Music Domain II: Music Theory and Composition

Competency 004: The teacher knows how to read, write, and interpret standard music notation.

A. Knows standard music terminology and identifies and interprets music symbols and terms from notation (e.g., dynamics, embellishments, articulation markings, tempo markings).	Students analyze expressive devices, symbols, and terminology in written musical passages.
B. Recognizes clefs, keys and meters; recognizes scales and pitch collections (e.g., modal, major, minor, pentatonic, whole-tone); identifies specific melodic and harmonic intervals; and identifies different rhythms and meters.	Students analyze written music using treble, bass, alto, and tenor clef, all major and minor keys, increasingly complex meters, and multiple pitch collections (including diatonic modes, pentatonic, whole-tone, and octatonic scales).
C. Reads melodies in various modes and tonalities; interprets rhythmic and melodic phrases from notation; and reads music that incorporates complex rhythmic patterns in simple, compound and asymmetric meters.	Students sight-sing melodies incorporating diatonic modes and other pitch collections and increasingly complex rhythmic and metric patterns.
D. Recognizes and describes melody, harmony and texture of a musical work (e.g., modal, tonal, atonal, ostinato, doublings, melody and countermelody).	Students analyze musical scores incorporating monophony, homophony, and polyphony and various compositional devices.
E. Analyzes chordal structures (e.g., major, minor, dominant seventh, diminished seventh), harmonic progressions, cadences (e.g., authentic, half, deceptive, plagal) and harmonic textures (e.g., polyphonic, homophonic, monophonic)	Students analyze musical scores incorporating monophony, homophony, and polyphony and various compositional devices. Students provide Roman numeral analyses for chromatic passages from the Common Practice Period.

Competency 005: The teacher understands methods and techniques of musical composition and improvisation and knows how to arrange music for specific purposes and settings.

A. Knows how to compose and arrange simple vocal and instrumental music for specific purposes and settings (e.g., scoring techniques, transpositions, ranges).	Students compose single-line melodies, duets, and solos with accompaniments. Students compose for transposing instruments.
B. Analyzes compositional devices (e.g., repetition/contrast, delayed resolution, augmentation/diminution, fugue, tone row, ostinato) and applies knowledge of music forms (e.g., binary, ternary, rondo, concerto, opera, twelve-bar blues).	Students compose melodies and progressions involving various compositional devices. Students compose small-scale forms.
D. Applies criteria for evaluating and critiquing musical compositions, evaluates specific musical works and styles using appropriate music terminology and knows how to offer constructive suggestions for the improvement of a musical composition.	Students provide constructive feedback to peers' compositions in classroom discussion.