

**Course:** MUSC 3603: Music Theory III  
**Schedule:** MWF 1-1:50pm and Friday 9-9:50am  
**Rotation:** Aural Skills M and F (9am) Theory on W and F (1pm)  
**Location:** Instrumental Rehearsal Hall – FM105 and F 9am in C177C  
**Instructor:** Dr. Geraci  
**Email:** [paul.geraci@msutexas.edu](mailto:paul.geraci@msutexas.edu) **Office Phone:** 940.397.6839  
**Office:** Fain Fine Arts Building C117O  
**Hours:** As posted and by appointment. Meeting may be virtual.

**Materials:** Burstein. L. Poundie and Straus, Joseph. *A Concise Introduction to Tonal Harmony*. 2<sup>nd</sup> edition. New York, New York: W.W. Norton and Co., 2016. ISBN: 978-0-393-42833-9.  
Burstein. L. Poundie and Straus, Joseph. *A Concise Introduction to Tonal Harmony Workbook* 2<sup>nd</sup> edition. New York, New York: W.W. Norton and Co., 2016. ISBN: 978-0-393-41703-6  
Rogers, Nancy and Ottman, Robert. *Music for Sight-singing* 10<sup>th</sup> ed., New York, New York: Pearson, 2019. ISBN 0-13-447545-3  
Earmasters Software.  
Internet access with camera and microphone  
Score paper and pencils

**Course Description:** This is the third of four classes designed to give the student the necessary knowledge, vocabulary, and skills germane to a collegiate music graduate. Music Theory III will introduce modulation and challenge the student to analyze changing tonal centres. 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. Both the written and the aural lab portion of the course must be passed to receive a passing grade. The aural portion of the course is designed to guide the development of basic musicianship skills. This will be accomplished by honing listening and singing skills to further musical growth in the areas of rhythm, singing, pitch and intonation, and tonal memory. The development of which will be further evidenced by sightsinging examples, counting rhythms, melodic, harmonic, and rhythmic dictation exercises. This course must be completed prior to attempting higher level courses in the same sequence.

**Objectives:**

1. The student will develop music writing skills and voice leading in traditional tonal harmony through part writing.
2. The student will be able to harmonize diatonic melodies and realize figured bass.
3. The student will develop analytic and critical listening skills to further music study, learning, and thinking about music.
4. The student will be able to identify and analyze modulations.
5. The student will be able to identify secondary dominants and secondary seventh chords
6. The student will understand larger formal structures.

**Aural Skills Objectives:**

1. To increase the level of basic musicianship by training the ear.
2. Develop the ability to sightsing, take dictation, and use of solfeggio.
3. To be able to count and conduct in multiple time signatures both simple, compound, mixed, and irregular meters.
4. Develop error detection skills

**Evaluation:**Theory

25% Homework

10% Tests

15% Examinations – a mid-term and a final

Aural Skills

20% Software assignments

15% Sightsinging Tests

15% Dictation Tests

**Grading scale** for the class will be:

100-90 = A

89-80 = B

79-70 = C

69-60 = D

59 and below = F

**Note:** A minimum grade of 35% must be scored in both Theory and Aural Skills. For example, if a student scores 50% in Theory and 20% in Aural Skills for a total grade of 70%, they still cannot pass. The student must pass both components of the course.

**Attendance:** Required. Three Unexcused absences will result in a grade reduction. Five absences will result in an “F” for the course. The student will be on time for class.

**Classroom etiquette:** Students are expected to behave in a respectful manner. Disruptions will not be tolerated and are grounds for disciplinary action. Students will refrain from consuming food and beverages (except water) during class. Students may not record, photograph, or video lectures without written permission of the instructor, unless they have been granted an accommodation, which must be presented to the instructor beforehand. In all cases, posting or publishing of such material is prohibited and is grounds for immediate dismissal from the class.

Students should be dressed appropriately for class. This applies to the online portion of the course.

**Cell Phones:** Cellular phone usage will not be permitted during class time. Cellular phones should be kept silent and out of view. Failure to comply with this will result in a grade reduction or an “F” for the course. Laptop computers, tablets, ipads, or any other electronic devices are also not permitted except when the instructor asks that they are to be used with the class software or when class is conducted virtually.

**ADA Statement:** The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil protections for persons with disabilities. Among other things, this legislation requires all students with disabilities be guaranteed a learning environment which provides for reasonable accommodation of their disabilities. In accordance with state and federal law, MSU provides academic accommodations to students with documented disabilities. If you believe you have a disability requiring an accommodation, please contact Disability Support Services (DSS) in Room 168 of the Clark Student Center (phone 940-397-4140). The instructor is under no obligation to offer accommodations for students with disabilities who are not registered with DSS.

**COVID-19 Concerns:** Because this term takes place in the midst of a global pandemic, all university procedures must be strictly followed. In addition, some special classroom procedures must be observed as well; this includes the wearing of face masks and maintaining a distance of 6 feet from others. If you believe that you are ill or have had close contact with a positive COVID-19 person, stay home and contact the instructor.

Because of these concerns, the course may revert to a fully online experience at any time.

**Special Needs:** If a student has any particular special needs, they should inform the instructor as soon as possible.

**Academic Dishonesty:** Academic dishonesty including plagiarism and giving or receiving unauthorized assistance is prohibited. Plagiarism is (1) the use of source material of other persons (either published or unpublished, including the Internet) without following the accepted techniques of giving credit or (2) the submission for credit of work not the individual's to whom credit is given. If a student in the class plagiarizes material, appropriate disciplinary action will be taken. The Student Honor Creed developed and adopted by the MSU Student Government reinforces the discouragement of plagiarism and other unethical behaviors. The first statement of the creed reads, “As an MSU student, I pledge not to lie, cheat, steal, or help anyone else do so.” Plagiarism is lying, cheating, and stealing.

- The instructor reserves the right to make adjustments in the syllabus if needed.

## **Course Calendar**

8/23 Review syllabus. Introduction Review of Tonal Harmony - Cadences

8/25 Assessment of abilities. Rhythmic exercises and conducting patterns.

8/27 Introduction to Earmaster. Intervals, scales, chords  
8/27 – Review of Tonal Harmony continued

8/30 – Chapter 25: Secondary Dominants

9/1 Ottman Chapter 6 Section 1 Major keys

9/3 – Ottman Chapter 6 - Review  
9/3 – Secondary dominants Continued.

9/6 – Labour Day – No Classes

9/8 – Ottman Chapter 6: Section 2 minor keys

9/10 – Ottman Chapter 6: Review  
9/10 – Chapter 26: Other applied chords

9/13 Secondary Seventh Chords

9/15 Ottman Chapter 6: Sections 3 & 4

9/17 **Sightsinging Test #1 - Earmaster #1 assignment due**  
9/17 Review of Secondary Applied chords

9/20 **TEST #1 – Secondary Applied Chords**

9/22 **Dictation Test #1**

9/24 Chapter 27: Modulation to Dominant keys. - Pivot chords  
9/24 Ottman Chapter 6: Sections 5 & 6

9/27 Modulation to Dominant Keys –continued

9/29 Ottman Chapter 6: Sections 5 & 6

10/1 Ottman Chapter 7: C Clefs  
10/1 Chapter 28: Modulation to Closely related keys

10/4 Modulation to Closely related keys

10/6 Ottman Chapter 7: C Clefs

10/8 Ottman Chapter 8: Section 1 & 2

10/8 Chapter 34: Chromatic Modulation: Common tone, enharmonic, sequence

10/11 Chromatic Modulation: Common tone, enharmonic, sequence

10/13 Ottman Chapter 8: Section 1 & 2

10/15 **Earmaster #2 Due** - Chapter 8: Section 3 &4

10/15 Review for Mid Term Exam

10/18 Review for Mid Term Exam

10/20 **Sightsinging Test #2**

10/22 **Dictation Test #2**

10/22 **MID TERM EXAM**

10/25 Instrumental Transposition

10/27 Ottman Chapter 8: - Review

10/29 Ottman Chapter 9: Section 1

10/29 Instrumental Transposition - Continued

11/1 Instrumental Transposition - Continued

11/3 **Earmaster #3 Due**  
Ottman Chapter 9: Section 2. Start Chapter 10. Sections 1 & 2.

11/5 Ottman Chapter 9 Section 3. Continue Chapter 10. Section 3.

11/5 Chapter 35: Small Scale formal structures

11/8 Chapter 36: Small Scale formal structures

11/10 **Sightsinging Test #3**

11/12 **Dictation Test # 3**

11/12 Chapter 37: Binary Forms

11/15 Review of Binary – Introduction to Ternary

11/17 Ottman Chapter 10: Compound time.  
11/19 Chapter 38: Ternary and Rondo Forms  
11/19 **Earmaster #4 Due** - Ottman Chapter 10: Section 5.  
  
11/22 **TEST #2** – Formal Structures and Instrumental Transposition  
11/23 – 11/28 THANKSGIVING BREAK – No Classes  
11/29 Chapter 39: Sonata Form  
12/1 **Sightsinging Test #4**  
12/3 **Dictation Test #4 – Earmaster #5 Due**  
12/3 Final Exam Review  
12/4 FINALS WEEK

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