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MUSI 106.02: Music Theory II

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The University of Montana School of Music

*All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the instructor and/or disciplinary sanction by the university. All students need to be familiar with the Student Conduct Code, available for review online at www.umt.edu/SVA/VPSA/Index.cfm/page/1321

U 30143 MUSI 106 THEORY II SECTION 2 MWF 10:10-11:00 RM 105 2 Cr.

Prof. Patrick C. Williams, Ext. 4471, MU106, advising hours posted on office door.

Prerequisite: MUSI 105 and MUSI 140

Corequisite: MUSI 141

MUSI 106, Theory II, is a continuation of MUSI 105, Theory I. The course is designed as an introductory study of 18th-century contrapuntal and harmonic materials, along with an overview of structures of music as defined by and expressed in the Western European historical traditions of the *common practice period*.

The course is designed to guide students toward an understanding and application of the common elements and organizational patterns of music and their interaction, an ability to employ this understanding in verbal and visual analyses, and to aid in the development of aural skills.

Central to theoretical understanding is application of writing principles in two-, three-, and four-part composition, supplemented with introductory experiences in piano.

TEXT: MUSIC IN THEORY AND PRACTICE, Vol. 1, Ed. 8, by Benward and Saker

GRADING SYSTEM: All tests are graded with numbers, not letter grades. If a test is worth 50 points and one scores 45 points, the grade is 45/50 (90%). Final grade is figured on a straight 10% system; if the total possible point count for the semester is 500: 500- 450=A, 449-399=B...

Keep a record of your scores AND use each returned test as a study guide. Participation in class is expected and noted for final grade consideration. Attendance will be taken regularly and will have an impact on the final grade.

NOTE: Chapter readings and Text Assignments are due at the beginning of each week, or the first date assigned for class discussion. Stay ahead in your reading and TA assignments.

TENTATIVE SCHEDULE FOR SPRING 2014

- January** 27, 31: Introduction and discussion of course content and goals;
Chapters 5, 6 and 7 **Review: Cadences and Nonharmonic Tones;
Melodic Organization; Texture and Textural Reduction**
- February** 3-7: Continuation of Chapters 5, 6 and 7
Chapter 9 **Voice Leading in Four Parts** – TAs: 9.1 – 9.4
- 10-14: Chapter 9 continued; Chapter 10 preface
Original chorale assignment discussed
- 17: *President's Day* – No classes
- 19-28: Chapter 9 continued; Chapter 10 preface
- 24: *UM Concert Band Festival* – MUSI 106, sec. 2, Dell Brown Rm.
- N.B. Band members are not excused from class without a written/signed**

document from Dr. Smart.

- March**
- 3-7: Chapter 10 Harmonic Progression and Harmonic Rhythm
TAs: 10.1, 10.2, 10.4, 10.5, 10.6, 10.7 (choose 2), 10.9, 10.10 (in text);
 - 10-14: Chapters 11 & 12 The Dominant Seventh Chord; The Leading-Tone Seventh Chord: TAs: 11.1, 11.2, 11.3, 11.4, 11.7 (written assignment; play); TAs: 12.1, 12.2, 12.3 (to play in class), 12.7
 - 17-21: Chapter 13 Nondominant Seventh Chords; Chapters 11 and 12 reviewed.
TAs: 13.1, 13.2 (write and play), 13.3, (write and play)
 - 24-28: Chapters 14 and 15 Introduction to Secondary Dominants and Modulation
First complete draft of original chorales due.

March 31-April 4: *SPRING BREAK*

April

- 7-18: Chapters 14 and 15 Secondary Dominants and Leading-Tone Chords:
TAs: 15.1, 15.2, 15.3, 15.4, 15.5, 15.9; **Modulation** – TAs: 14.1, 14.2, 14.3, 14.4, 14.5, 14.6, 14.1
- 14, 15: *Composers' Showcase* 2014 – Class Attendance Required
CONCERT ATTENDANCE CREDIT FOR ALL EVENTS!**
- 21-30: Chapters 14 and 15 continued
Final copies of original chorales due

- May**
- 2-9: Chapters 16 and 17 Two-Part Binary Form; Three-Part Ternary Form:
TAs: 16.1 – do in text, 17.1 – do in text

16: FINAL EXAM (comprehensive) 10:10-12:10 a.m., Rm. 105

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