

Music 232.01: Music Theory 2:

Instructor:

James Bohn
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Office Hours:

Fridays 11AM-1PM

Meets:

Monday, Wednesday, Friday: 10 AM, NC 189

Textbook:

Benward, Bruce and Saker, Marilyn. *Music in Theory and Practice*. 7th Edition, Volume 1. Boston: McGraw Hil, 2003.

Grading:

8 Assignments	45%
4 Tests	40%
1 Project	5%
2 Quizzes	10%

Grading Scale:

97%-100%	A+
93%-96%	A
90%-92%	A-
87%-89%	B+
83%-86%	B
80%-82%	B-
77%-79%	C+
73%-76%	C
70%-72%	C-
67%-69%	D+
63%-66%	D
60%-62%	D-
0%-59%	F

Music 232.01: Grading Details

Assignments & Projects:

Late assignments receive half credit. Late assignments will not be accepted after the last day of class. Assignments must be completed in pencil. Any assignment completed in pen will have 5 points taken off the score.

Working together on assignments constitutes plagiarism, as the student is not submitting their own original work, rather they are submitting their work mixed with the work of another. Assignments are intended to be an assessment of the individual student's abilities, not the student's ability when they work collectively.

Minimum Grade:

Music students must pass the course with a C or better.

Academic Integrity:

This course conforms to Rhode Island College's policy on academic integrity (<http://www.ric.edu/adamslibrary/resources/facultyresources/acadinteg.html>).

Proficiency Test:

Test #2 will function as a proficiency test for the course. By the end of the course, every student must receive a grade of 80% or better on a test at the difficulty of Test #2.

Project:

Every student will compose or arrange a choral melody in four parts for an ensemble comprised of students from the class. Projects will be performed in class.

Office Hour Policy:

Anytime you hand in an assignment or test on time, and your grade on said assignment or test is less than 70% your score will be raised by 1% if you visit the instructor's office hour within one week.

Cellular Phone Policy:

If your cell phone rings during class, your semester grade will be lowered by one percent. If a cell phone rings during class, and no individual owns up to the phone being theirs, the entire class's semester grade will be lowered by two percentage points. If the instructor's cell phone rings during class, the entire class's semester grade will be raised by three percentage points.

Music 232.01: Course Outline:

- 1/25 Session 1: Leading-Tone Seventh Chord
- 1/27 Session 2: Progressions from $vii^{\circ}7$ and $vii\emptyset 7$
Read Chapter 11.
- 1/29 Session 3: Resolution of Tritone and Seventh Factors
- 2/1 Session 4: **Assignment #1 due**
- 2/3 Session 5: Macro Analysis Symbols
Read Chapter 12.
- 2/5 Session 6: Voice leading and the $vii^{\circ}7$ and $vii\emptyset 7$
- 2/8 Session 7: **Assignment #2 due**
- 2/10 Session 8: Analysis Symbols
Read Chapter 13.
- 2/12 Session 9: Nondominant Seventh Chords in Major and Minor Keys
- 2/15 Session 10: **Assignment #3 due**
- 2/17 Session 11: Review for Test
- 2/19 Session 12: **Test #1**
- 2/22 Session 13: **Assignment #4 due**
- 2/24 Session 14: Modulation
Read Chapter 14.
- 2/26 Session 15: Closely Related Keys
- 3/1 Session 16: **Assignment #5 due**
- 3/3 Session 17: Common Chord Modulation
- 3/5 Session 18: Phrase Modulation
- 3/8 Session 19: **Assignment #6 due**
- 3/10 Session 20: **Quiz #1**
- 3/12 Session 21: **Test #2**
- 3/15 **Spring Break: no class**
- 3/17 **Spring Break: no class**
- 3/19 **Spring Break: no class**
- 3/22 Session 22: **Project due**
- 3/24 Session 23: Chromatic Modulation
Read Chapter 15.
- 3/26 Session 24: Other Modulation Types
- 3/29 Session 25: **Assignment #7 due**
- 3/31 Session 26: Secondary Dominants
- 4/2 Session 27: Secondary Leading-Tone Chords
- 4/5 Session 28: **Assignment #8 due**
- 4/7 Session 29: Review for Test
Read Chapter 16.
- 4/9 Session 30: **Test #3**
- 4/12 Session 31: Formal Divisions
- 4/14 Session 32: Open versus Closed Formal Divisions
Quiz #2
- 4/16 Session 33: Simple versus Compound Forms
- 4/19 Session 34: **Assignment #9 due**

- 4/21 Session 35: Two-Part Form
Read Chapter 17.
- 4/23 Session 36: Three-Part Form
- 4/26 Session 37: **Assignment #10 due**
- 4/28 Session 38: Expanded Ternary Form
- 4/30 Session 39: Rounded Binary Form
- 5/3 Session 40: **Assignment #11 due**
- 5/5 Session 41: Perform Assignment #11
- 5/7 Session 42: Review for Test
Session 43: **Test #4**

First-Species Two-Voice Counterpoint Rules:

- 1) Only use consonant harmonic intervals (PU, M/m 3, P5, M/m 6, P8).
- 2) No parallel unisons, fifths, or octaves.
- 3) Avoid more than 3 consecutive parallel thirds or sixths.
- 4) Start the counterpoint with a unison, fifth or octave above a cantus firmus, or a Unison or Octave below a cantus firmus.
- 5) End the counterpoint with a M6th expanding to an octave or a m3 collapsing to a unison (should move melodically stepwise 7-1 or 2-1).
- 6) No melodic dissonance (no melodic sevenths or A or d melodic intervals).
- 7) Fit the counterpoint melody within one of the four vocal ranges: Soprano (C4-G5), Alto (G3-D5), Tenor (C3-G4), or Bass (F2-C4).
- 8) No melodic leaps of more than an octave.
- 9) No consecutive leaps in the same direction, except when it forms a triad.
- 10) No voice crossings or voice overlaps.

First-Species Two-Voice Counterpoint Guidelines:

- 1) Avoid slow trills.
- 2) Seek to maximize independence of voices (contrary motion).

Four Types of Melodic Motion:

- 1) Contrary
- 2) Oblique
- 3) Similar
- 4) Parallel

Rules for four-part voice-leading:

- 1) Doubling: double the root or bass, except when it is a tendency tone.
- 2) Spacing: no more than an octave between two adjacent voices, except tenor and bass, which can have up to two octaves between them.
- 3) Voice Ranges: adhere to voice ranges: Soprano (C4-G5), Alto (G3-D5), Tenor (C3-G4), or Bass (F2-C4).
- 4) No voice crossings or voice overlaps.
- 5) No parallel PU, P5, or P8.
- 6) Resolve all tendency tones.
- 7) No melodic dissonance (no melodic 7ths, no A or d intervals).

Four-part voice-leading guidelines:

The fifth of a chord is expendable and can be omitted if need be.

More often than not smooth voice-leading in inner voices works best. Utilize common tones between different chords and stepwise motion.

Strive for melodically interesting soprano and bass lines. Consider writing soprano and bass lines first using two-part first species counterpoint rules. Maximize contrary motion between soprano and bass.

Maximize chord progressions of down a fifth or up a fourth. Also, maximize progressions that move from tonic to mediant to subdominant to dominant and back to tonic.

It is often best to put diminished chords in first inversion.

Tendency Tones:

Leading tone: scale degree seven (raised scale degree seven in minor) – resolves upwards.

Seventh of a chord: resolves downwards.

Music 232.01: Grading Key

2CLISDMFT	Two Consecutive Leaps in Same Direction Must Form Triad
3 rd :	Missing Third
5 th	Missing Fifth
7 th	Missing Seventh
DDLTL	Don't Double Leading Tone
DDTT	Don't Double Tendency Tone
DR	Double the Root
DROB	Double the Root or Bass
P	Prepare
P5	Parallel Fifths
P8	Parallel Octaves
PU	Parallel Unison
R	Resolve
Root	Missing Root
SP	Spacing
VC	Voice Crossing
VLDBS	Voice Lead Down By Step
VO	Voice Overlap