



15800 Calvary Rd.
Kansas City, MO 64147

Syllabus

Course: MU222 T TN Music Theory II
Credit: 4 Semester Hours
Semester: Fall 2024
Time: T TH 8-10 AM/E. ED 107
Instructor: Dr. Ian Guthrie
ian.guthrie@calvary.edu

I. DESCRIPTION

The second of four courses in music theory. A continuation of Music Theory I, including advanced studies in chords, part-writing, harmonic progression, and harmonizing a melody. In addition, approximately one-fourth of the course is devoted to the development of ear training and sight-singing. (Prerequisite: MU221 or permission of the professor)

**This course is offered in two formats: in-person and online. Students registered for in-person attend the classes in person, online students attend the classes via the online classroom. For both in-person and online students, assignments and interaction outside of the class period are done in the learning management system.*

II. OBJECTIVES

- A. General competencies to be achieved. The student will:
1. Acquire an understanding of voice leading and harmonization.
 - a. Program Objective 1, 3
 - b. Assignments A1, B1, D1, F1
 2. Obtain music analysis skills.
 - a. Program Objective 1, 3
 - b. Assignments A1, B1, D1, F1
 3. Acquire knowledge of the characteristics of the structural elements in each of the style periods of music history.
 - a. Program Objective 3
 - b. Assignments A1, B1, D1, F1

Our Mission: "...to prepare Christians to live and serve in the church and in the world according to the Biblical worldview."

4. Obtain an understanding of Common Practice Period compositional techniques.
 - a. Program Objective 3
 - b. Assignments A1, B1, D1, F1
 5. Acquire increased development of ear-training and sight-singing skills.
 - a. Program Objectives 3
 - b. Assignments A1, B1, D1, F1
- B. Specific competencies to be achieved. The student will:
1. Demonstrate an understanding of two-part and four-part voice leading and harmonization by analyzing and composing representative examples.
 - a. Program Objectives 3
 - b. Assignments A1, B1, D1, F1
 2. Demonstrate the ability to analyze representative selections from the Common Practice Period.
 - a. Program Objectives 3
 - b. Assignments A1, B1, D1, F1
 3. Demonstrate the ability to describe, recognize and categorize the characteristics of the structural elements of melody, rhythm, harmony, form, and sound in each of the style periods of music history.
 - a. Program Objectives 3
 - b. Assignments A1, B1, D1, F1
 4. Demonstrate an understanding of Common Practice Period compositional techniques by composing (according to a specified format) and performing original music.
 - a. Program Objectives 3
 - b. Assignments A1, B1, D1, E1, F1
 5. Demonstrate the ability to recognize and translate music from aural to visual and visual to aural by: (1) ear-training skill development in taking dictation; identifying intervals, chords, non-harmonic tones, and scale degrees; and (2) sight-singing skill development in singing intervals, chords and scales; singing melodies in solo and ensemble settings; clapping rhythm patterns.
 - a. Program Objectives 3
 - b. Assignments A1, B1, C1, D1, F1

III. REQUIREMENTS

- A. Read all materials and participate in class discussions of textbook materials as assigned and **participate in class on online make-up options.** (20%)
- B. Complete all assignments assigned in textbook and online sources.
- C. Quizzes, mid-term and final written/dictation/sight singing exams.
 1. 3-6 quizzes (quizzes weighted depending on topic) (5%)
 2. Mid-term exam (10%)

3. Two individual SS/ET exams (10%)
 4. Analysis Projects (analyses, regular written homework, keyboard, 25%)
 5. Final exam (15%)
- D. Complete analysis projects and all assignments hand in on dates due. Criteria will be provided by the instructor
 - E. Complete a composition project following criteria provided by the instructor (Binary or Ternary piece). (5%)
 - F. Complete online dictation (freemusicdictations.net) and sight-singing (10%) (MuseClass) assignments. Practice sight singing a minimum of 5 minutes each day. (part of Analysis/Keyboard homework)
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IV. METHODS

- A. In-class methods include lecture, discussion, ear-training, sight-singing.
- B. Grading (Averaged from all quizzes, exams, projects, assignments)
 - i. composition 5 %
 - ii. ear training computer work 10%
 - iii. written theory assignments and keyboard assignments 25%
 - iv. class participation, in-class dictation, in-class sight-singing 20%
 - v. quizzes and exams 40 %

V. MATERIALS

- Holy Bible
- Roig-Francoli, Miguel. Harmony in Context, 3rd edition. Dubuque, IA: McGrawHill, 2020. ISBN13: 9781260055764 \$105.12 (looseleaf purchase), \$72 (e-book purchase), \$50 (textbook rental from McGraw-Hill), \$62 (360-day e-book rental)
- Loose-leaf notebook for class notes, assignments, and projects. Include in it plenty of staff papers.

VI. OTHER IMPORTANT INFORMATION

- Class attendance is expected of all students. No unexcused absences allowed (those who are unexcused will need to complete make-up assignments).
- The Bible is a required textbook in every course at Calvary University. To facilitate academic level study, students are required to use for assignments and research an English translation or version of the Bible based on formal equivalence (meaning that the translation is generally

word-for-word from the original languages), including any of the following: New American Standard (NASB, English Standard Version (ESV), New King James (NKJV), or King James (KJV). Other translations and versions based on dynamic equivalence (paraphrases, and thought-for-thought translations like NLT and NIV) may be used as supplemental sources. Please ask the professor if you have questions about a particular translation or version.

➤ Students with disabilities have the responsibility of informing the Accommodations Support Coordinator (aso@calvary.edu) of any disabling condition that may require support.

➤ Plagiarism is defined as copying any content without identifying the source. This also includes taking another person's or AI entity's ideas or constructs and presenting them as your own. The use of AI generated content in student work is prohibited (even if cited) as it does not represent original work created by the student and is an unreliable aggregate of ideas from other sources. Plagiarism of any kind will not be tolerated.

➤ The Clark Academic Center (learning@calvary.edu) is dedicated to providing free academic assistance for Calvary University students. Student tutors aid with all facets of the writing process, tutor in various subject areas, prepare students for exams and facilitate tests. Please take advantage of this service.

➤ All class papers must follow the Turabian style according to A Manual for Writers of Research Papers, Theses, and Dissertations, 8th edition and the Calvary Style Guide, 2019 update.

➤ Grading Scale: See grading scale in the university catalog.

Chicago Style is practically the same and is also allowed.

CLASS APPROXIMATE OUTLINE

Letter (or number)-number is Chapter-exercise-section in your theory textbook; then the Dictation chapter found on freedictations.net; then the Sight-singing chapter, also found on freedictations.net

Week 1: Syllabus; diagnostic exam; review chapters 1-4 (everything through first inversion triads); Dictating leaps in the tonic triad; SS introduce La-Ti-high Do and V7

Day 1: 4-1 and 4-2; SS 8 (choose 1)

Day 2: 4-5 and 4-6; Dictation 6 (do 1)

Week 2: other chords (overview) chord and non-chord tones (chapters 5, 14, 6); dictating subdivisions in simple meter; SS leapy basslines

Day 1: 5-1, 5-5, 14-1, 14-6 (do one); SS 21 (choose 1)

Day 2: 6-1, 6-4, 6-6; Dictation 15 (do 1)

Week 3: 6/4 chords (chapter 7); Dictating dotted rhythms; dictating subdivisions in compound meter; SS standard compound melodies and harmonies

Day 1: 7-1, 7-2; SS 22 (choose 1)

Day 2: 7-3 (choose 2), 7-5; Dictation 16 (do 1); SS 23 (choose 1)

Week 4: V7, vii0, and other 7ths (chapters 8-9, 15); dictating leaps in the dominant triad; SS minor

Day 1: 8-1, 8-4, 8-6, 9-3 or 9-4; Dictation 16 (do another one)

Day 2: 15-2, 15-3 (choose 1), 15-6; SS 24-25 (choose 1 each)

Week 5: Understanding and creating phrase models (chapters 11-12); dictating ties; SS compound meters
Day 1: 11-2, 11-3; Dictation 17 (do 1); SS 26 (choose 1)
Day 2: 12-1.3 or 12-1.4 or 12-1.5, 12-3; SS 27 (choose 1)

Week 6: The Axis Progression (not in text); dictating minor; SS other arpeggios
Day 1: Discuss melodic and harmonic elements of “How He Loves” or “Someone Like You” or “A Thousand Years”; Dictation 17 (do another one)
Day 2: Improvise a significant recording on one of these progressions; SS 28 (choose 1)

Week 7: Review (chapters A-Axis); dictation IV; SS chromatic music
Day 1: Dictation 18 (do 1); SS 14 (choose 1)
Day 2: SS 29 (choose 1)

Week 9: Sequences and All That Jazz (chapter 16); dictating V7; SS more chromaticism.
Day 1: 16-1 (choose 1 analysis), 16-2 (choose 2); Dictation 19 (choose 1)
Day 2: Improvise on a sequential progression you create; SS30 (do 1)

Week 10: Secondary dominants and adding spice (chapters 17-18); dictating two parts; SS chromatic basslines
Day 1: 17-1 (choose 1 analysis), 17-5, 17-7; Dictation 20 (choose 1)
Day 2: 18-1.3, 18-5 (choose 1); SS 31 (do 1)

Week 11: Tonicization, hymns, and hits (chapter 19); dictating bass lines for four-part; SS longer chromatic basslines
Day 1: 19-2 (choose 1), 19-3 (choose two), 19.5; Dictation 21 (choose 1)
Day 2: SS 32

Week 12: Modulation and “Is it actually used in Rock, or only Africa?” (chapter 20); dictating harmonic progressions; SS V/X
Day 1: 20-1.3, 20-3, 20-8; Dictation 22 (do 1)
Day 2: Provide an analysis of “Africa”; SS 34 (choose 1)

Week 13: Variations and other short forms (Chapter 21); dictating progressions in minor; SS V/X (cont.)
Day 1: Analyze one of Binary and Ternary; Dictation 23 (do one)
Day 2: Analyze one Variation set; SS 35 (choose 1)

Week 14: Contrapuntal Genres (Chapter 22); dictating inversions of V7; SS V/X (cont.)
Day 1: Analyze an Invention; Dictation 24 (do 1)
Day 2: Analyze a Fugue; SS 36 (do 1)

Week 15: Review; dictating inversions of V7 (cont.); SS V/X (cont.)
Day 1: Dictation 25 (do 1)
Day 2: SS 37 (do 1)

Carnegie Units

MU222 (Music Theory II)

Assignments	Hours	Assigned
Class time	62	62
Reading	22	162 pages
Listening Lab	15	1 hr. per week
Computer Interactive	29	
Homework	48	3 hrs. per week avg.
Exams	4	Including the final exam
Total	180	