Music 214 Section #1: Theory I
MWF – 9:00-9:50 am
3 credit hours
Spring Semester 2018
Brian Post Instructor
Email: jbp5@humboldt.edu
Office - Music 102
Office Phone 826-5438
Office Hours: M&W 2:00 – 2:50pm
If you are unable to meet with me during my regularly scheduled office
hours I will be happy to set a meeting time that will work for you. Please
do not hesitate to come and talk to me when you feel the need or call me
at 826-5438.

Course Materials
1) Clendinning and Marvin, The Musicians Guide to Theory and
2) Complier, Brian Post, MUS 214 Workbook
3) One pad or notebook of manuscript paper
4) musictheory.net: Tenuto for iPod touch and iPad - Optional

Course Description
Theory I, will focus on concepts of music theory that include the
construction of major and minor scales, triads, the inversion of triads,
figured bass, triads within tonality, major-minor seventh chords, major
and minor triads in four-part harmony, connecting root position triads in
major and minor keys, cadences, the basics of species counterpoint and
non-harmonic tones.

Course Objectives
By the end of the semester students will develop a solid foundation in
music theory by learning to work with the following concepts in a
concrete sequential manner:
Construction of the major scale using major and minor seconds.
Fifths circle of fifths and key signatures (Review)
Construction of the natural, harmonic and melodic minor scales
(Review)
Construction of major, minor augmented and diminished triads
(Review)
Diatonic Seventh Chords
The inversions of triads and the use of figured bass (Review)
Ranges of the soprano, alto, tenor and bass voices in choral
writing.

Learning Outcomes

Music Department Assessment Goals and Outcomes

Goal 1: Students will demonstrate the ability to hear, identify, and work conceptually with the elements of music – rhythm, melody, harmony, and structure.

Outcome 1A: Students can write harmonic progressions demonstrating correct voice-leading using standard elements of chromatic harmony including mixture, Neapolitans, Augmented Sixth chords, and enharmonic pivot chords.

Outcome 2A: Students can identify and trace essential developments in Western Art Music history.

Outcome 2B: When listening to an unfamiliar musical composition, students can identify its historical era, cultural sources, genre, texture, instrumentation, and possible composer when appropriate.

Outcome 2C: Over the course of four years, music majors will perform a wide variety of music – in solos, large and small ensembles, from different eras, in different styles.

Outcomes of an HSU can be accessed with the link provided below:

http://www2.humboldt.edu/academicprograms/node/183

Campus Policies and Resources can be accessed with the link provided below:

http://www2.humboldt.edu/academicprograms/syllabus-addendum-campus-resources-policies

Assignments

All assignments must be done neatly in pencil. Illegible assignments will not receive a grade. Incomplete assignments will not be accepted. All assignments need to have the student's name, assignment number and due date of the assignment written clearly on the page.

Incomplete Assignments

An incomplete assignment will be returned without any credit given for the assignment. The assignment will then need to be completed and handed in by the next class period. All incomplete assignments when completed will be graded as late assignments.

Late Assignments

Assignments that are handed in one class period late will have 5 points automatically deducted from the score. Assignments that are handed in 2 class periods late will have 10 points deducted from the score. Any assignment handed in more than two class periods late will not receive a grade. An assignment is late if it is not handed in at the start of class on the day that it is assigned. Incomplete assignments will not be accepted.
and will be treated as late assignments when they are completed and handed in.

**Assignment Re-dos**
An assignment may be redone if it is turned in by the second-class period after the assignment was due. This policy will be maintained whether or not a student is in class the day the assignment is returned. **Please write the words re-do on the top of the page before handing it in.** If this is not done, the assignment may not be graded. A maximum high score for re-do assignments will be 90 points instead of 100. Any missed points will be deducted from a 90-point total. Also, I may request that you meet with a theory tutor to work with you on a re-do assignment. If I write please see the theory tutor about this assignment, you will need to have the tutor initial the assignment to show that you have worked with them. **A late assignment may not be submitted as re-do.**

**Academic Dishonesty**
Any student found using another person's work as though that work were his/her own, or any student who knowingly permits another student to use his/her work shall be given a grade of F for the course.

**Class Attendance**
You are required to attend all classes. Attendance will be counted as 5% of the final grade. Each unexcused absence will result in the subtraction of 3 points from a possible 100 points for the semester. A written doctor's excuse will be required for all excused absences. All other excuses are unacceptable. Tardy arrivals to class will be considered as absences. Tours will be excused if I know about them in advance.

**Bringing Books and Handouts to Class**
You are responsible for bringing the text, workbook and pertinent handouts to every class. Many times we will use both books within the span of one class period so please come prepared.

### Projected Course Schedule

<table>
<thead>
<tr>
<th>Week</th>
<th>Text</th>
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<tbody>
<tr>
<td>1/17</td>
<td>The Musicians Guide to Theory and Analysis (MGTA): Chapter 6, Intervals - pp. 112-133</td>
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Topics covered will include:

**Combining Pitches**
- Generic Pitch Intervals
- Melodic and harmonic intervals
- Compound intervals

Music 214 Course Description, p. 3
Pitch-interval qualities
- Major, minor and perfect intervals
- Using scales to spell pitch intervals
- Spelling intervals beneath a given note
- Another way to spell pitch intervals
- Tritones
- Spelling diminished and augmented intervals
- Enharmonically equivalent intervals

The relative consonance to dissonance of intervals

The inversion of intervals
- Interval classes as families of instruments

Helpful tips can be found at this AP Music Theory post on YouTube:
AP Music Theory: Intervals and Inversions
http://www.youtube.com/watch?v=YgxPUyGZKug
Or online tutorials on intervals can be found at;
Ricci Adams' Musictheory.net

MUS 214 Assignment #1: Due 1/19
Be sure to read pp. 109-128 before doing this assignment

MUS 214 Assignment #2, only page 2 of 2 - Due 1/22
Be sure to read pp. 109-128 before doing this assignment

1/22 
MGTA: Chapter 7-Triads and Chapter 8 - Seventh Chords
Topics covered will include:
Chords and Triads pp. 129-144
- Spelling triads above a scale
- Triad qualities in major and minor keys
- Spelling isolated triads
Scale degree triads in a tonal context pp. 132-134
- Roman Numerals for scale degree triads
- The inversion of triads
- Analyzing triads
- Figured bass
- Triads in a musical context

Seventh Chords pp. 146-163
- Diatonic seventh chords in major and minor keys
- Roman numerals and figures for seventh chords
- Spelling isolated seventh chords
Online tutorials on triads and seventh chords can be found at; Ricci Adams' Musictheory.net  
Or for help with building triads you may find one of the following YouTube videos helpful;  
AP Music Theory: How to build Triads at;  
http://www.youtube.com/watch?v=PDTbuInfPG8  
AP Music Theory: How to build Seventh Chords 7th ay;  
http://www.youtube.com/watch?v=cBnzFciCDs8

**MUS 214 Assignment #3:** Due 1/26  
Read pp. 132-134 before doing this assignment

**MUS 214 Assignment #4:** Due 1/29  
Read pp. 148-152 before doing this assignment

1/29

**MGTA:** Chapter 7 & 8 continued, Triads and Seventh Chords  
**MGTA:** Chapter 9 – Connecting Intervals in Note-to-Note Counterpoint: pp. 165-180  
• Labeling intervals  
• Contrapuntal texture

**Writing note against note counterpoint**  
• Writing a good melody  
• Beginning a note against note counterpoint  
• Ending a note against note counterpoint  
• Chordal Dissonance  
• Completing the counterpoint

**MGTA:** Chapter 10 – Melodic and Rhythmic Embellishment in Two-Voice Composition: pp.181-207  
• Passing tones  
• Neighbor tones and chordal skips  
• Writing 2:1 counterpoint

For help with chord inversions and figured bass;  
Online tutorials on triads and seventh chord inversions can be found at; Ricci Adams' Musictheory.net  
Or  
Music Theory: Chord Inversions at;  
http://www.youtube.com/watch?v=_0cuQCWtaBk

**MUS 214 Assignment #5:** Due 2/2  
Review pp. 137-138 & 150-151 before doing this assignment

**MUS 214 Assignment #6:** Due 2/5  

Music 214 Course Description, p. 5
Read pp. 167-175 before doing this assignment

2/5 **MGTA: Chapter 10** – Melodic and Rhythmic Embellishment in Two-Voice Composition
Continued:
For help with 1:1 species counterpoint go to;
First Species Counterpoint-
http://www.youtube.com/watch?v=h3mtrKx5NI8
For help with 2:1 Species Counterpoint – Lecture 4 part 2;
http://www.youtube.com/watch?v=RlAI0bX-7rg

Interval ID Simple intervals 20 questions minimum

**MUS 214 Assignment #7: Due 2/9**
Review Summary on p. 177 before doing this assignment

**MUS 214 Assignment #8: Due 2/12**
Review Summaries on pp. 177 and 190

2/12 **MGTA: Chapter 10** - Melodic and Rhythmic Embellishment in Two-Voice Counterpoint
Topics covered will include:
**Melodic Embellishment**
- Neighbor Tones
- Consonant skips
- More on passing tones
- Chromatic embellishment
**Rhythmic Embellishment: Suspension** pp. 182-185
- Types of dissonant suspensions
- Consonant suspensions
- Chains of suspensions

**MUS 214 Assignment #9: Due 2/16**
# II and III
Read pp. 197-202

**MUS 214 Assignment #10: Due 2/19**

2/19 **MTGA: Chapter 11** Soprano and Bass line in Eighteenth Style: pp. 208-227
**MTGA: Chapter 12** The Basic Phrase in SATB Style, pp. 228-253
Topics covered will include:
The notation of melodies
- Stems
- Beams and flags in vocal music

The notation of two or more parts on a staff
The notation of four-part SATB harmony
  - Staffs, clefs, stems
  - SATB in open score
  - Range, spacing and voice crossing
  - Doubling

**MUS 214 Assignment #11** Read pp. 223-225: Due 2/23

**MUS 214 Assignment #12:** 2/26
Read pp. 209-221 & 237-238 prior to completing this assignment

**2/26 MTGA:** Chapter 12 Cadences, Connecting Tonic and Dominant Areas, Parts of the Phrase Model pp. 229-234
Defining the phrase model
  - The tonic area
  - Establishing the sense of tonic

The dominant area, pp. 242-244
  - The resolutions of V and V7
  - Resolution of the V7 and its inversions
  - Doubling guidelines

Ending the phrase
  - Authentic cadences
  - Other cadence types

**Connecting the Dominant and Tonic Areas, pp. 232-234**

**MTGA:** Chapter 13 Dominant Sevenths, the Predominant Area and Melody Harmonization pp. 254-273
Topics will include:

From two-part counterpoint to four or more parts
  - How to make four parts from three chord members

Parts of the basic phrase, pp. 261-267
Defining the phrase model
  - The tonic area
  - Establishing the sense of tonic

The dominant seventh, pp. 255-260
  - The resolutions of V and V7
  - Resolution of the V7 and its inversions
  - Doubling guidelines

**MUS 214 Assignment #13:** Due 3/2
MUS 214 Assignment #14: Due 3/5
Read p. 233 for cadences, p. 239 for doubling guidelines, pp. 255-256 for resolution of the V7 chord.

3/5 Midterm week
3/5 & 7 - Review for midterm
3/9 - Midterm

3/12 Spring Break

3/19 MTGA: Chapter 13 Dominant Sevenths, the Predominant Area and Melody Harmonization – pp. 261-264
Outline of Topics covered
The Predominant Area
Chorale harmonization
- Writing the bass-soprano counterpoint
- Special treatment of perfect intervals
- Completing the inner voices
- Voice-leading summary
Realizing figured bass
- About figured bass
- Guidelines for realization
- A figured bass example
- Checking your work

Voice Leading Tutorial
http://www.youtube.com/watch?v=Sl7DW7IW_1g&feature=fvwp

MUS 214 Assignment #15: Due 3/23
Review Key Concept – Doubling Guidelines on p. 239. Also read about Cadential Area and Cadential Types pp. 232-233

MUS 214 Assignment #16: Due 3/26
Read Resolving the Leading Tone and Chordal Seventh on pp. 255-258.

3/26 MTGA: Chapter 13 Dominant Sevenths, the Predominant Dominant expansions of cadential 6/4 chords
Melodic Harmonization continued

MUS 214 Assignment #17: Due 3/30
Read Predominant Function: Subdominant and Supertonic Chords pp. 267/271 and Review the summary on p. 275

MUS 214 Assignment #18: Due 4/4
Read Predominant Function: Subdominant and Supertonic Chords pp. 262-264 and Review the summary on p. 267

4/2 MTGA: Chapter 14, Expanding the Tonic and Dominant Areas
Outline of Topics Covered
Dominant expansions of cadential 6/4 chords
- Writing cadential 6/4 chords
Other expansions involving 64
- The neighboring 64
- The passing 64
- The arpeggiating 64
- The four 64 types

MUS 214 Assignment #19: Due 4/6
For all 6/4 chords, read the KEY CONCEPT p. 276-285.

MUS 214 Assignment #20: Due 4/9
For all 6/4 chords, read the KEY CONCEPT p. 276-285.

4/9 MTGA: Chapter 14, Expanding the Tonic and Dominant Areas
Outline of Topics Covered
Review of connecting SATB Chords
The Submediant Chord with 5-6 Motion
MTGA: Chapter 15, Diatonic Harmonies and Root Progressions
New Cadence Types: Deceptive, Plagal, Phrygian
AP Cadence Tutorial - http://www.youtube.com/watch?v=I4TIUG7jL-g

MUS 214 Assignment #21: Due 4/13
Read pp. 306-315 for this assignment

MUS 214 Assignment #22: Due 4/16
Read pp. 298-304 for this assignment.

4/16 MTGA: Chapter 15, Diatonic Harmonies and Root Progressions
Outline of Topics Covered
The Mediant and Minor Dominant in Minor Keys

**MTGA: Chapter 16 Embellishing Tones**

Outline of Topics covered
- Embellishing tones in 4 voices
  - Common embellishing tones
  - Suspension types
    - Voice-leading in suspensions
    - Suspensions with a change of bass
  - Combining suspensions
    - Embellishing suspensions
    - Retardations
    - Anticipations
    - Pedal points

**MUS 214 Assignment #23:** Due 4/20
Read pp. 306-314 ` for this assignment

**MUS 214 Assignment #24:** Due 4/23
Review the summary on pp. 321-343

4/23 **MTGA: Chapter 13 Embellishing Tones** continued

**MUS 214 Assignment #25:** Due 4/27

**MUS 214 Assignment #26:** Due 4/30

4/30 **MTGA: Chapter 16 Embellishing Tones** continued

Review for final exam

5/9 Final Exam Wednesday, May 9 from 8:00-9:50

**Assignment Schedule**
**MUS 214 Assignment #1:** Due 1/19
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**Questions**

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MUS 214 Assignment #17: Due 3/30
Read pp. 267/271 and Review the summary on p. 275

MUS 214 Assignment #18: Due 4/4
Read pp. 262-264 and Review the summary on p. 267

MUS 214 Assignment #19: Due 4/6
For all 6/4 chords, read the KEY CONCEPT p. 276-285.

**MUS 214 Assignment #20:** Due 4/9
For all 6/4 chords, read the KEY CONCEPT p. 276-285.

**MUS 214 Assignment #21:** Due 4/13
Read pp. 306-315 for this assignment

**MUS 214 Assignment #22:** Due 4/16
Read pp. 298-304 for this assignment.

**MUS 214 Assignment #23:** Due 4/20
Read pp. 306-314 \* for this assignment

**MUS 214 Assignment #24:** Due 4/23
Review the summary on pp. 321-343

**MUS 214 Assignment #25:** Due 4/27

**MUS 214 Assignment #26:** Due 4/30

**Course Evaluation**
Your grade will be based on the following percentages
Homework & Quizzes 75%
Written Final 10%
Written Midterm 10%
Attendance 5%

**Grading Scale**

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<tr>
<th>Percentage</th>
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<tr>
<td>93-100%</td>
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<tr>
<td>90-92%</td>
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