

CORNELL COLLEGE

**Music Theory IV (MUS 343)**  
**Term 7 2017–18**

**INSTRUCTOR:** Dr. Aaron Perrine  
**CLASS MEETING TIME:** Monday, Tuesday and Thursday: 9:30–11:00 AM and 1–3 PM  
Wednesday and Friday: 9:30–11:30 AM  
144 Armstrong Hall  
**OFFICE:** 146 Armstrong Hall  
**OFFICE HOURS:** Wednesday 1–3 PM or by appointment  
**OFFICE PHONE:** (319) 895-4356  
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**COURSE DESCRIPTION:**

This course will serve as the culmination of the theory sequence, building upon skills and concepts from Theory I, II and III. Topics that will be covered include form (binary, rounded binary, ternary, sonata allegro, etc.), mode mixture, modulation and chromatic pre-dominant chords (Neapolitan Sixth, Augmented Sixth, etc.). We will then cover topics that led to the eventual breakdown of tonality, such as the increasingly common use of chromatic mediant relationships, the use of extended tertian harmonies (9<sup>th</sup>, 11<sup>th</sup>, 13<sup>th</sup>), the occurrence of simultaneities and a stronger preference for highly chromatic contrapuntal writing. Next, we will move into some early twentieth century techniques (modes, scales, secundal and quartal harmonies, polyharmony, etc.) before eventually moving into the world of atonality. Additionally, other twentieth century styles and techniques will be discussed. Skills will be acquired in a variety of ways, from studying examples in class to written and aural analysis. As in previous theory courses, sight singing and ear training will be included. There will also be a listening list comprised of major works from the 20<sup>th</sup> century.

**COURSE OBJECTIVES:**

- Hear, identify, understand and apply advanced musical concepts in regards to form and chromatic harmony.
- Continue to develop the analytical skills necessary to navigate, comprehend and articulate the different characteristics and qualities of complex musical examples.
- Continue to refine the skills necessary to sing advanced melodies and rhythms at sight, as well as memorize and notate various melodies and rhythms presented aurally.

*This course supports the Educational Priorities and Outcomes of Cornell College with emphases on knowledge, inquiry, reasoning and communication.*

**REQUIRED MATERIALS:**

- Stefan Kostka & Dorothy Payne, *Tonal Harmony* (7<sup>th</sup> edition, 2013)
- Kostka & Payne, workbook to accompany *Tonal Harmony*
- Robert Ottman & Nancy Rogers, *Music for Sight Singing* (9<sup>th</sup> edition, 2014)
- Ann K. Blombach, *MacGamut 6* (CD Rom)
- Staff paper, pencils and a pen for grading

## ASSIGNMENTS:

The reading assignments from the text are relatively short, but careful attention to detail will be needed to fully comprehend the concepts presented. It's also important hear each example, by either listening to the accompanying CDs or by playing them at the piano. Finally, make sure to look over the "Self-Test" sections found at the end of each chapter. I won't require these to be turned in for a grade, although they are a great way to measure your understanding of the material. However, each chapter will have a written homework assignment. On each due date (see course outline), we will discuss and grade the assignments in class. You will receive a grade of 100, 85 or 0 for your work. The description of each score can be found below.

100: To receive a score of 100, you must complete the *entire* assignment *before* the beginning of discussion. Further, at least 90% of the answers must have been correct. Additionally, you must actively participate and contribute to the class discussion.

85: To receive a score of 85, you must complete the *entire* assignment *before* the beginning of discussion. Further, at least 70% of the answers must have been correct. Additionally, you must actively participate and contribute to the class discussion.

0: Any incomplete or substantially incorrect (less than 70%) homework will receive a score of 0. **Failure to attend and/or participate in the discussion will also result in a 0.**

*You must be in attendance to receive your homework grade, and no late or makeup work will be accepted. I reserve the right to add additional homework/analysis assignments as needed.*

## QUIZZES AND FINAL EXAM:

There will be a short quiz given for each chapter we cover. As with the homework, you must be present at the time quiz to receive a score. There will be no makeup quizzes unless the absence is excused and arrangements are made *ahead of time*. The final exam will consist of material from the entire course. The listening list exam will a "drop the needle" exam, meaning students will hear a short excerpt of a work, and will be asked to name the title, composer and date of composition. An unexcused absence during a quiz or the final exam will result in a zero.

## ATTENDANCE AND PARTICIPATION:

By now, we have reached the point in our music theory development where there are often many possible ways to analyze a single passage of music. For me, the many different ways in which music can be heard, felt, interpreted and analyzed are exciting! I look forward to a classroom of discovery and discussion. Everyone is expected to come to class prepared. If I feel you are not contributing enough in class, I will be sure to bring it to your attention.

Your attendance in this course is expected. While you are not specifically graded on your attendance, most of the days consist of homework/grading or quizzes/exams, which require your presence. Additionally, absence from class will greatly affect your understanding of the material. If you need to miss class for any reason, please let me know *ahead of time* via email, phone or in person. The opportunity to make up anything missed during an absence should not be assumed (by default, anything missed is a zero), and all absences will be handled on a case-by-case basis.

**CORNELL COLLEGE DROP POLICY:**

In keeping with Cornell's 15-day drop policy, "W"s will be granted only to students who have made good-faith efforts to succeed in this course—i.e. students with good records of attendance, who have turned in all assigned work and taken all exams.

**GRADING:**

- Final Exam: 25%
- Listening List Exam: 10%
- Chapter Quizzes: 40%
- Homework: 25%

A	93–100%	A-	90–92.99%	B+	87–89.99%	B	83–86.99%
B-	80–82.99%	C+	77–79.99%	C	73–76.99%	C-	70–72.99%
D+	67–69.99%	D	60–66.99%	F	0–59.99%		

**COURSE OUTLINE (TENTATIVE):****Week 1:**

Date	Class Activity/Discussion	Assignment
Monday 3/18/19	Syllabus/Course Outline Review of materials from previous chapters  Begin working through Chapter 20 (Larger Forms) In class WB: A, B, C, F, G	Chapter 20 (Larger Forms) WB: D, E
Tuesday 3/19/19	<b>Due: Chapter 20 WB</b> <b>Quiz: Chapter 20</b>  Begin working through Chapter 21 (Mode Mixture and the Neapolitan) In class WB: A, B, C (1, 2)	Chapter 21 (Mode Mixture and the Neapolitan) WB: C (3, 4)
Wednesday 3/20/19	<b>Due: Chapter 21 WB</b>  Begin working through Chapter 22 (Augmented Sixth Chords) In class WB: A, B, C, D (1, 2)	Chapter 22 (Augmented Sixth Chords) WB: D (3, 4, 5)
Thursday 3/21/19	<b>Due: Chapter 22 WB</b> <b>Quiz: Chapter 21</b>	Listening List (keep up, as things will get busier!)
Friday 3/22/19	<i>No Class</i>	

**Week 2:**

<b>Date</b>	<b>Class Activity/Discussion</b>	<b>Assignment</b>
Monday 3/25/19	<b>Quiz: Chapter 22</b>  Begin working through Chapter 23 (Enharmonic Spellings and Enharmonic Modulations) In class WB: A, B, C	Chapter 23 (Enharmonic Spellings and Enharmonic Modulations) WB: E (1, 2, 3)
Tuesday 3/26/19	<b>Due: Chapter 23 WB</b>  Begin working through Chapter 24 (Further Elements of the Harmonic Vocabulary) In class WB: A, C (1, 2)	Chapter 24 (Further Elements of the Harmonic Vocabulary) WB: B, C (3, 8)
Wednesday 3/27/19	<b>Due: Chapter 24 WB</b> <b>Quiz: Chapter 23</b>	
Thursday 3/28/19	Begin working through Chapter 25 (Tonal Harmony in the Late Nineteenth Century) In class WB: A, B, C	Chapter 25 (Tonal Harmony in the Late Nineteenth Century) WB: D, E
Friday 3/29/19	<b>Due: Chapter 25 WB</b> <b>Quiz: Chapter 24</b>	

**Week 3:**

<b>Date</b>	<b>Class Activity/Discussion</b>	<b>Assignment</b>
Monday 4/1/19	<b>Quiz: Chapter 25</b>  Begin working through Chapter 26 (Materials and Techniques) In class WB: 26-1 A, B, C, D	Chapter 26 (Materials and Techniques) WB: 26-1 E, F, G, H, I
Tuesday 4/2/19	<b>Due: Chapter 26-1 WB</b>  WB: 26-1 E, F, G, H, I Chapter 26 (Materials and Techniques, cont.) In class WB: 26-2 A (odds), B (odds), C (odds), D (1), E (1) F (1), G	Chapter 26 (Materials and Techniques) WB: 26-2 A (evens), B (evens), C (evens), D (2), E (2), F (2) WB: 26-3 A, B, C
Wednesday 4/3/19	<b>Due: Chapter 26-2, 26-3 WB</b> <b>Quiz Chapter 26</b>	
Thursday 4/4/19	Begin working through Chapter 27 (Post-Tonal Theory) In class WB: 27-1 A, B, C, D, E, F, G (odds for all)	Chapter 27 (Post-Tonal Theory) WB: 27-1 A, B, C, D, E, F, G (evens for all)
Friday 4/5/19	<b>Due: Chapter 27-1 WB</b> Chapter 27 (Post-Tonal Theory, cont.)	Chapter 27 (Post-Tonal Theory) WB: 27-2 A, B Read Chapter 28

**Week 4:**

<b>Date</b>	<b>Class Activity/Discussion</b>	<b>Assignment</b>
Monday 4/8/19	<b>Due: Chapter 27-2 WB</b> <b>Quiz: Chapter 27</b>  <b>Listening Exam</b>	
Tuesday 4/9/19	<b>Final Exam</b>	
Wednesday 4/10/19	<b>Aural Skills Exam (Jama)</b>	

**ACADEMIC HONESTY:**

Please be sure that you understand the college's policy on honesty in academic work (see below). Violations of this policy will result in some form of academic sanction, such as an F for the assignment, exam, or possibly for the entire course. Please consult with me if you have ANY questions! Also, please note that working together on workbook assignments does NOT constitute academic dishonesty. I invite and encourage you to work on these assignments with others.

"Cornell College expects all members of the Cornell community to act with academic integrity. An important aspect of academic integrity is respecting the work of others. A student is expected to explicitly acknowledge ideas, claims, observations, or data of others, unless generally known. When a piece of work is submitted for credit, a student is asserting that the submission is her or his work unless there is a citation of a specific source. If there is no appropriate acknowledgement of sources, whether intended or not, this may constitute a violation of the College's requirement for honesty in academic work and may be treated as a case of academic dishonesty." The procedures regarding how the College deals with cases of academic dishonesty appear in The Compass, our student handbook, under the heading "Academic Policies – Honesty in Academic Work."

**ACCOMODATIONS FOR STUDENTS WITH LEARNING DISABILITIES:**

I would like to hear from anyone who has a documented disability that may require some modification of seating, testing, or other class requirements, so that appropriate arrangements may be made. To receive accommodation, you must notify me of your request within the first three days of class; you must also provide documentation from a professional qualified to diagnose learning disabilities.

For more information, consult [cornellcollege.edu/disabilities/documentation/index.shtml](http://cornellcollege.edu/disabilities/documentation/index.shtml).