



**Texas A&M University-Commerce
Department of Music**

**Music Theory II
MUS 1312 Section 02B – Spring Semester 2021
MWF 09:00 - 09:50 AM, Room: MUS 213**

Instructor: Dr. Navid Bargrizan

Office: Music Bldg. 220 – Email: Navid.Bargrizan@tamuc.edu

Office Hours: Virtual office hours on Zoom (no office hours in the Music Bldg.), TRF 11:00 –11:50 AM,
and by appointment; Zoom meeting link will be provided on D2L

Class Format

Blended (hybrid) – combination of online asynchronous video lectures plus face-to-face (F2F) and virtual workshops
Class will be divided into two groups (A and B).

	Monday	Wednesday	Friday
	A F2F B Virtual	B F2F A Virtual	<i>Asynchronous Video Lecture, No F2F or Virtual Class</i>

Co-Requisite and Pre-Requisite

Ear Training II co-requisite, Music Theory I pre-requisite

Required Materials

- Clendinning/ Marvin, *The Musician's Guide to Theory and Analysis* (3rd Edition), published by Norton:
<https://www.norton.com/books/9780393263053>
 - Both textbook and workbook – Available to purchase at TAMUC Bookstore:
<http://www.amcbookstore.com/Home>
 - Norton Digital Resources (please purchase Norton Digital Access Code, if you do not already have it):
 - How to register for InQuizitive: https://www.youtube.com/watch?v=HFNI_ZWfh04
 - Ebook and InQuizitive Tech Support for students: <https://www.wwnorton.com/tech-support>
- Access to TAMUC's e-learning platform D2L (MyLeo and Brightspace Pulse app from app store) and your TAMUC email address; Check your D2L and TAMUC email regularly.
- Personal computer, staff paper (or computer notation software, e.g. Sibelius and Finale)
- Pencils and eraser

Course Description

Music Theory II is the second in a four-semester sequence that examines the notational, harmonic, and compositional practices of the Western art-music tradition. This course emphasizes the development of analytical and compositional skills, with particular focus on the music of the Common Practice Era (CPE).

Student Learning Outcomes

Upon successful completion of this course, students will be able to accomplish the following in each category:

- Identify motives, phrases and period structures in examples from the common- practice era
- Identify and utilize all types of standard non-chord tones

- Construct and identify all cadence types
- Construct and identify secondary dominant chords
- Demonstrate, through composition and analysis, an understanding of diatonic sequences
- Demonstrate, through composition and analysis, an understanding of common-practice functional harmony
- Demonstrate, through composition and analysis, an understanding of rhythmic notation and of all common meters
- Compose original works in a chorale style, and simple keyboard style

Course Requirements

There will be frequent homework assignments utilizing both analytical and compositional skills. All work should be scanned and submitted online, whether done with staff paper, or computer notation software (Sibelius or Finale). Handwritten assignments must be completed in pencil. The student may not receive credit for homework assignments completed in pen. Homework is to be turned in on the day (and time) it is due. Late assignments will not be accepted for credit, unless by previous arrangement with the instructor.

Often it may be helpful for students to work on homework assignments with a partner, or in groups. When done correctly, this can serve as a proven method for success for students who may be struggling with a particular concept in class. However, take care that the completed assignment reflects your own understanding of the material, and is not merely a copy of a classmate or colleague’s work. Doing so will help to ensure that your efforts are both fruitful (reflecting the very purpose of homework) and academically honest.

Three examinations will be given during the semester. Specific information on exams’ contents will be provided at least a week before the exam is administered. There will also be frequent quizzes of varying scope and length.

In addition to the Homework and Exams, there will be a Final Project. Specific details as to timing and content will be provided during the semester.

Evaluation

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|------------------------|-----|
| ○ Homework: | 20% |
| ○ Exams: | 30% |
| ○ Quizzes: | 20% |
| ○ Final Project: | 10% |
| ○ Class Participation: | 20% |

A=90-100

B=80-89

C=70-79

D =60-69

F =0-59

Attendance Policy and Course Engagement

The University Catalog states, “Students are expected to be present for all class meetings of any course for which they are enrolled.” Sporadic attendance is a waste of your intellectual and financial resources. Unless they are the result of a medical or family emergency, excused absences need to be arranged beforehand with the instructor.

Engagement in the course is the student’s responsibility. Students are expected to fully participate in the courses whether face-to-face or in virtual modality. It is also imperative students and faculty communicate consistently. If, for any reason, you, the student, are not able to complete assignments or actively engage in the course, you **MUST** contact your instructor immediately. Engagement and participation in the course will be assessed per individual instructor.

CellPhone/Laptop Policy

During class, all cell phones should be turned off or silenced. Reading and/or responding to text messages or tweets is both rude and distracting to both your instructor and your classmates. Repeated use of cell phones in class will result in a reduction in the student’s Class Participation grade and the student might be asked to leave the class. Unless there’s an obvious reason to be using one, laptops are not needed during class time and should not be used.

Tutoring Schedule

Tutoring is available at no charge for all theory courses at Texas A&M University-Commerce through the Academic Success Center. Information as to specific times and locations will be provided early in the semester. All tutoring sessions are held in the Music Building.

Nota Bene

The study of music theory is an essential and important component of the developing musician's education. Far from being just another "required course," music theory forms the foundation of nearly all higher-ed courses in music, which is the primary reason for its placement at the very start of collegiate music studies. This is also a subject where the concepts are presented sequentially, each one leading to the next. As such, it is imperative that the student speak up if they are having issues with a particular topic. Do not wait in frustration, seek me out before or after class, or e-mail me to set up a time to meet individually.

The following statements are required by either University policy, state, or federal law:

University Mission Statement

Texas A&M University-Commerce nurtures and educates for success through access to academic research, and service programs of high quality.

Music Department Mission Statement

The Music Department of Texas A&M University-Commerce promotes excellence in music through the rigorous study of music history, literature, theory, composition, pedagogy, and the preparation of music performance in applied study and ensembles to meet the highest standards of aesthetic expression.

Disability Resources Statement

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you have a disability requiring an accommodation, please contact:

- Office of Student Disability Resources and Services Texas A&M University-Commerce, Gee Library, Room 132, 908.886.5150, or 903.886.5835, phone; 903.468.8148, fax, StudentDisabilityServices@tamuc.edu
- Non-Discrimination Statement:
A&M-Commerce will comply in the classroom, and in online courses, with all federal and state laws prohibiting discrimination and related retaliation on the basis of race, color, religion, sex, national origin, disability, age, genetic information or veteran status. Further, an environment free from discrimination on the basis of sexual orientation, gender identity, or gender expression will be maintained.

Behavioral Statement

All students enrolled at the University shall follow the tenets of common decency and acceptable behavior conducive to a positive learning environment.

Concealed Carry Statement

Texas Senate Bill - 11 (Government Code 411.2031, et al.) authorizes the carrying of a concealed handgun in Texas A&M University-Commerce buildings only by persons who have been issued and are in possession of a Texas License to Carry a Handgun. Qualified law enforcement officers or those who are otherwise authorized to carry a concealed handgun in the State of Texas are also permitted to do so. Pursuant to Penal Code (PC) 46.035 and A&M-Commerce Rule 34.06.02.R1, license holders may not carry a concealed handgun in restricted locations. For a list of locations, please refer to:

<http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/34SafetyOfEmployeesAndStudent>

[s/34.06.02.R1.pdf](#) and/or consult your event organizer). Pursuant to PC 46.035, the open carrying of handguns is prohibited on all A&M-Commerce campuses. Report violations to the University Police Department at 903-886-5868 or 9-1-1.

Policy Regarding University’s Pandemic response

A&M-Commerce requires the use of face-coverings in all instructional and research classrooms/laboratories. Exceptions may be made by faculty where warranted. Faculty have management over their classrooms. Students not using face-coverings can be required to leave class. Repetitive refusal to comply can be reported to the Office of Students’ Rights and Responsibilities as a violation of the student Code of Conduct.

Students should not attend class when ill or after exposure to anyone with a communicable illness. Communicate such instances directly and immediately with your instructor. Faculty will work to support the student getting access to missed content or completing missed assignments.

Note: Syllabus and the following Tentative Course Schedule are subject to change at the discretion of the instructor.

TENTATIVE COURSE SCHEDULE

Week I (Jan. 11–15)	Class Intro Review of Theory I	Chapter 11
Week II (Jan. 18–22)	From Species to Choral Style: Soprano and Bass Lines No class on Monday, January 18 (MLK Day)	Chapter 11
Week III (Jan. 25–29)	The Basic Phrases in SATB Style	Chapter 12
Week IV (Feb. 1–5)	Dominant Sevenths, the Predominant Area, and Choral Harmonization	Chapter 13
Week V (Feb. 8–12)	Expanding Basic Phrases	Chapter 14
Week VI (Feb. 15–19)	Review and Exam 1	
Week VII (Feb. 22–26)	New Cadences Types and Diatonic Root Progression	Chapter 15
Week VIII (Mar. 1–5)	No class	
Week IX (Mar. 8–12)	Embellishment Tones	Chapter 16
Week X (Mar. 15–20)	Voice-Leading Chords: Seventh Chords and Others	Chapter 17
Week XI (Mar. 22–26)	Review and Exam 2	
Week XII (Mar. 29–Apr. 2)	Phrase Structure and Motivic Analysis	Chapter 18
Week XIII (Apr. 5–Apr. 9)	Diatonic Sequences	Chapter 19
Week XIV (Apr. 12–Apr. 16)	Secondary Dominants and Leading-Tone Chords to V	Chapter 20
Week XV (Apr. 19–Apr. 23)	Final Project Due Tonicizing Scale Degrees Other Than V	Chapter 21
	Final Exam during the designated time in Finals Week	