

MUSIC THEORY II  
SPRING, 2015  
MWF 8:15 – 9:05  
VBMC 117

Linfield College  
MUSC 123/01  
Credit Hours: 2

Instructor: Dr. Albert Kim  
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Office Hours: **Wednesday 4:30 – 5:30 P.M.**

**Disability statement for the McMinnville campus:**

Students with disabilities are protected by the Americans with Disabilities Act and Section 504 of the Rehabilitation Act. If you are a student with a disability and feel you may require academic accommodations please contact Learning Support Services (LSS), as early as possible to request accommodation for your disability. The timeliness of your request will allow LSS to promptly arrange the details of your support. LSS is located in Melrose Hall 020 (503-883-2562. We will email notification to all students and faculty when this occurs. We also encourage students to communicate with faculty about their accommodations.

**Academic integrity:**

This course adheres to the college policy on academic honesty, as published in the Linfield College Course Catalog (p. 17). It is your responsibility to review it and to communicate promptly with me when in doubt of a potential violation.

**Attendance policy:**

Please review the policies below, concerning excused/unexcused absences and their effect on your course grade. If you have any concerns about attendance or your ability to attend class, please do not wait until the last minute to see me.

**E-mail policy for excused absences:**

Reasons for excused absences (including illness) **must** be communicated by e-mail. If I do not have an e-mail record of it, the absence will be marked as unexcused.

**Excused vs. unexcused absences, and their effect on course grade:**

Any absence not recorded in an e-mail to me, or any absence for reasons other than illness, emergency, or approved field trips (Linfield Course Catalog p. 15), will be marked an unexcused absence.

Six or more unexcused absences = an automatic failing grade (F) for the semester.  
Eight or more excused absences = an incomplete (I) grade (Course Catalog p. 14).

**Grading policy:**

I will evaluate your submitted work using percentages, letter grades, or pass/fail as appropriate to the assignment. When calculating semester grades, I will use the following rubric to translate percentages to letter grades:

A	= 95-100 %
A-	= 90-94.9
B+	= 88-89.9
B	= 85-87.9
B-	= 80-84.9
C+	= 78-79.9
C	= 75-77.9
C-	= 70-74.9
D+	= 68-69.9
D	= 65-67.9
D-	= 60-64.9
F	= 59.9 or less

**Late assignments:**

Late assignments will be accepted on a case-by-case basis. For major projects or assignments, a deduction of one letter grade (= ten percentage points) per day past the deadline will be applied.

A zero (0%) will be recorded for unsubmitted assignments, or assignments submitted well past the due date without a reasonable cause. An unexcused absence from an exam = automatic zero (0%) grade for that exam.

**Your course grade will consist of the following components:**

Mid-term	30%
Final exam	30%
Assignments, Quizzes	40%

**Exams (VBMC 117 unless posted otherwise):**

1. Mid-term 8:15 A.M. Friday, March 20
2. Final exam 8:00 A.M. Friday, May 22

**Required materials:**

Text: scores and handouts as assigned

Materials: a neatly kept binder or notebook; music manuscript paper; ruler; pencil.

## Course overview:

Students will drill fundamentals, engage in the written analysis of music, and study the processes that govern harmony, melody, and form in tonal music of the common practice era (ca. 1600 – present). Weeks 1 and 2 will consist of review and introduction of new concepts to explore how melodic lines, scale degrees, and triads behave in the tonal system.

## Objectives:

1. Explore the genre, craft and presentation of the art of music.
2. Master theory fundamentals and vocabulary to a satisfactory standard for the Linfield music major/minor.
3. Increase each student's historical understanding of what she/he sees on a musical score and hears in musical compositions.
4. Provide the foundations to analyze written music and understand the basic forms used in music.

## Assignments:

Assignments will be made in relation to student progress and the issues raised by the topics listed below. The student's foundational knowledge of harmony, form, and composition is to be built upon the material studied in both Theory I and II:

### *Theory I*

- \* *Pitch notation in history and practice*
- \* *Names of the four most common clefs*
- \* *The order of sharps and flats*
- \* *Diatonicism, modes, and scales*
- \* *Step-patterns and notation of major and minor scales*
- \* *Keyboard skills: scales and transposition*
- \* *Key signatures*
- \* *Relative/parallel key relationships*
- \* *General and specific intervals*
- \* *Inversion*
- \* *Diatonic triads and sevenths*
- \* *The triadic scale in the major and minor keys*
- \* *Roman numerals*
- \* *Figured bass*
- \* *Lead sheet notation*
- \* *Consonance vs. dissonance*
- \* *Harmonization by descant and by chord tones*
- \* *The application of harmonic rhythm to musical composition*
- \* *Characteristics of melodies and good melodic composition*
- \* *Repetition: an introduction to form*
- \* *Setting words to music: original composition project*

### *Theory II*

- \* *Tonic-Dominant Relationships*
- \* *Sequences and Expansion*
- \* *Cadences*
- \* *Phrase model*
- \* *Voice leading in two and four parts*
- \* *Figured bass realization*
- \* *Chorale harmonization*
- \* *Non-chord tones*
- \* *Figuration and variation*
- \* *Tonicization and modulation*

