

**Central Washington University**  
**Department of Music**

**MUS 146 | Theory 3**

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MUS 146.01  
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Classroom: McIntyre 120 Meeting  
Times: MWF 8:00-8:50am

MUS 146.02  
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Classroom: McIntyre 117  
Meeting Times: MWF 8:00-8:50am

MUS 146.04  
Instructor: Mia Spencer  
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Office Hours: MF 12:00-1:00  
Phone: 963-1249  
e-mail: spencemi@cwu.edu  
Classroom: McIntyre 120  
Meeting Times: MWF 9:00-9:50am

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**Prerequisites:** Satisfactory completion of MUS 145 and MUS 145A with a C or better or permission of instructor. This course must be taken concurrently with 146A (Aural Skills 3) and 152A (Piano Class I), 153A (Piano Class II), or 154 (Piano Class III), unless these classes have been waived by the appropriate faculty: coordinator of music theory and piano class supervisor, respectively.

**Required Texts and Materials:**

Coursebooks

*Tonal Harmony, 6<sup>th</sup> ed.* by Stefan Kostka and Dorothy Payne - 2009, McGraw Hill

*Music for Sight Singing, 9<sup>th</sup> ed.* by Robert W. Ottman and Nancy Rogers – 2012, New Jersey

Online Resources:

Blackboard: <http://courses.cwu.edu/>

Other Readings:

Gries P. *The Solfege System*. <http://www.cwu.edu/music/music-theory-solfege-system>

Gries P. *Sightsinging*. <http://www.cwu.edu/music/music-theory-pitch-perception-sightsinging>

Gries P. *Counterpoint*. <http://www.cwu.edu/music/counterpoint>

Students should print the following from course contents on blackboard and have them available at all times:

Calendar

Daily Assignment List

All homework assignments and handouts for each week

1 inch three ring binder

Manuscript paper and pencils

**Course Content:** This course expands upon the basic theoretical concepts dealing with common-practice melody, harmony, and voice leading, and demonstrates their analytical and composition uses. Topics will include a continuation of part-writing, Roman numeral analysis, non-harmonic (embellishing tones), harmonization of melodies, figured bass realization, resolution of dominant sevenths, all diatonic seventh chords, textural reductions and 2nd species counterpoint.

**Course Purpose:** The purpose of this course is to enable you to read, write, and further develop the comprehension of the fundamental elements of common-practice harmony. These skills are essential to the aspiring performer, composer, and teacher. MUS 146 is the third of six courses in the harmony sequences. This course is required for all undergraduate music majors.

**Expected Learning Outcomes:**

Upon completion of MUS 146, students should be able to:

Identify and write scales, key signatures, intervals, triads, and seventh chords

Enhance ensemble performance proficiency and skills in musical direction by learning the fundamentals of chorale style part-writing

Become more literate musicians by analyzing and realizing basic figured bass symbols

Enhance ensemble performance proficiency, skills in musical direction, and will become more literate musicians by learning to compose and/or realize simple four-part exercises using root-position and first and second inversion triads

Learn the fundamentals of harmonic function and progression

Learn to analyze and identify cadence types

Learn to analyze and identify non-chord (embellishing) tones

Learn to analyze dominant seventh resolutions

Learn to analyze and identify other diatonic seventh chords

Learn to analyze and identify texture types

Gain understanding of the structure of melodies, phrases, and periods

Learn to compose short pieces in 2nd species counterpoint

Demonstrate all of the above on the piano as directed

**Assessment of Learning Outcomes:**

The following methods will be used to assess your progress towards the learning outcomes given above:

Homework assignments

Written/Dictation/Aural skills quizzes

Singing/Rhythm assessments

Basic Keyboard applications

A variety of in-class activities

Midterm and final examination (both written and aural components)

Grading scale: The final grade is determined based on the following percentage allocation:

	87 – 89 = B+	77 – 79 = C+	67 – 69 = D+
94–100 = A	83 – 86 = B	73 – 76 = C	64 – 66 = D
90 – 93 = A-	80 – 82 = B-	70 – 72 = C-	60 – 63 = F

NOTE: You must receive a C or better in both 146 & 146A to move forward in the theory sequence to MUS 246.

**Criteria for Grading:** The final grade will be determined as follows:

Standard Evaluation of all course components:

Daily Written Assignments	30%
Written Quizzes	20%
Midterm Exam (12%/8%= written/aural)	25%
Final Exam (12%/8% = written/aural)	25%

**Attendance:** Attendance is required and expected. If you are unable to attend class, please leave an email or phone message for the instructor indicating the reason for your absence. If you anticipate missing class, you should inform the instructor in advance, otherwise the absence will be unexcused. Acceptable excuses are a personal illness, a death in the family, or a university-sponsored trip. More than one unexcused absences will result in a grade by 1/3: for example, 3 unexcused absences will reduce an A to A- and 3 unexcused absences will reduce an A to B+. More than 4 total absences of any kind will result in an automatic F in the course. Two tardies will equal an absence. (Be on time!!!!).

**Assignment due dates:** Assignments are due at the beginning of the class session. All written assignments must be submitted on time, in pencil, use correct notation, and be completely finished to receive credit. Late assignments will not be accepted without an acceptable excuse supported by documentation. Failure to attend class does not excuse late assignments (leave them in your instructor's mailbox BEFORE class if unable to attend). Assignments must be on time. Please plan ahead and pace yourself accordingly.

**Written Assignments:** Written assignments should be preceded by the reading assignments. Required reading is indicated in the daily class assignment list. All written assignments must be submitted on time, in pencil, use correct notation, and be completely finished to receive credit.

**Midterms/Final Exam:** The midterm and final exams will consist of two parts: aural and written skills. As music is an aural art, this portion of the exam will equal 40% of the exam grade. The written portion will equal 60%. The midterm exam will be given over two class days and the final during the two-hour final exam time. Homework assignments and quizzes are useful study guides.

\*\*\*Students should strive to achieve a high level in all six areas incorporated in the midterm exam, final exam, and skills tests: Written Skills, Ear Training Exercises, Melodic/Harmonic/Rhythmic Dictation, Singing Assessments, Practical Keyboard Applications, 1 & 2-part Rhythmic Skills\*\*\*

**Make-up Exams and Quizzes:**

Exams will not be given outside of the scheduled exam hour unless arrangements are made with the instructor prior to the exam. A student with an acceptable excuse supported by documentation (see above) will be allowed a makeup quiz. A student with an unexcused absence should not ask for a make-up quiz/test.

**Incompletes:** The grade of incomplete is granted only in cases of documented emergencies or illness, and then only when permission has been obtained from the instructor, no later than one week before the final class meeting.

**Daily drill work:** Students need to make the strongest possible effort to master new concepts and skills and to maintain the knowledge/skills already acquired. To achieve maximum success, allocate at least two hours of preparation for each theory class.

**Academic Integrity:** A student responsible for scholastic dishonesty may be assigned an automatic grade of an “F” for the course. Students may certainly work together on homework assignments. However, copying assignments is unacceptable and may require action according to the CWU guidelines. Central Washington University maintains a strong stance on academic dishonesty: “If you engage in academic dishonesty related to this class, you will receive a failing grade on the test or assignment, and a failing grade in the course. In addition, the case will be referred to the Dean of Students for appropriate disciplinary action.”

**Disabilities:** Students with disabilities who wish to set up academic adjustments in this class should give me a copy of their “Confirmation of Eligibility for Academic Adjustments” form from the Center for Disability Services Office as soon as possible so we can meet to discuss how the approved adjustments will be implemented in this class. Students with disabilities without this form should contact the Center for Disability Services Office, Bouillon 205 or cdsrecept@cwu.edu or 963-2171 immediately.

## SINGING/RHYTHM REQUIREMENTS:

Refer to the Ottman, pp. 13 & 66 for solfege syllables  
Use Movable do and do-based minor

Sing Scales: (Ascending and Descending — Tonic is always do)  
Major Scale  
Natural, Harmonic, and Melodic minor

Sing Intervals: (See solfege exercises, p. 1 & 2)  
All diatonic intervals from the tonic in both major and minor keys  
Association of solfege, scale degree numbers, and scale degree names

Sing Triads:  
Sing all qualities of triads  
Use letters and solfege

Sing Seventh Chords:  
Sing  $Mm^7$  using letters and solfege ( $V^7$ ) – In group settings, resolve tritone correctly.  
Sing  $mm^7$ ,  $MM^7$ , and  $\emptyset^7$  in context of Major Keys.  
 $mm^7$  – ( $ii^7$  = re, fa, la, do) or ( $iii^7$  = mi, sol, ti, re)  
 $MM^7$  – ( $I^7$  = do, mi, sol, ti) or ( $IV^7$  = fa, la, do, mi)  
 $\emptyset^7$  – ( $vii^{\emptyset 7}$  = ti, re, fa, la)

Counterpoint:  
1st Species Counterpoint Assignments  
Sing one line while playing the other at the keyboard  
Other counterpoint on Skills Test

Solfege:  
Handouts on Blackboard: Solfege Exercises/Famous Melodies  
Ottman: As assigned from Chapters 3-6

Rhythm:  
Simple and compound meters  
Two part rhythms  
Ottman: as assigned from Chapter 10  
Rhythmic Dictation: Simple & compound meters, syncopation, 16<sup>th</sup>-note subdivisions

## SUPPLEMENTAL KEYBOARD EXERCISES

Scales: (Ascending and Descending)

Up to three accidentals: Must use correct fingerings — both hands together, if possible

Intervals

Play any interval from any given note on the keyboard

Triads

Play major, minor, augmented, and diminished triads from any given note  
 Play major and minor triads in 1st and 2nd inversions (ex. E Major 1st inversion)

Seventh Chords

Play  $Mm^7$  (dominant) from any given note — Resolve the tritone correctly  
 Play the other four common seventh chords ( $MM^7$ ,  $mm^7$ ,  $\phi^7$ ,  $o^7$ ) from any given note

Figured Baas #1 (Keyboard Voicing)

Play bass in left hand and three-note chords in right hand  
 Play in all major keys — put to three sharps or flats

Right Hand:	^ 8	^ 8	^ 7	^ 6
(scale degrees)	^ 5	^ 6	^ 5	^ 5
	3	4	2	3
Left Hand	^ 1	^ 4	^ 5	^ 1
(scale degrees)				
progression:	I	IV	V	I

(numbers are fingering)

this interval should be a tenth

Figured Baas #2 (Keyboard Voicing)

Play bass in left hand and three-note chords in right hand  
 Play in all major keys — put to three sharps or flats

Right Hand:	^ ^ ^ ^
(scale degrees)	8 8 7 8
	^ ^ ^ ^
	5 6 5 5
	^ ^ ^ ^
	3 4 2 3
Left Hand:	^ ^ ^ ^
(scale degrees)	1 4 5 1
progression:	i iv V i

Numbers are fingerings

This interval should be a tenth