

# Central Washington University

## Department of Music

### MUS 246 | Theory 6

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MUS 246.01  
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Classroom: McIntyre 220  
Meeting Times: 8:00am-8:50am  
Blackboard: <http://courses.cwu.edu/>

MUS 246.02  
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MUS 246.03  
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Classroom: McIntyre 220  
Meeting Times: 9:00am-9:50am  
Blackboard: <http://courses.cwu.edu/>

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**Prerequisites:** Satisfactory completion of MUS 245 with a C or better or permission of instructor.

#### 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*, 8<sup>th</sup> ed. by Robert W. Ottman and Nancy Rogers – 2005, New Jersey

##### 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 theoretical concepts dealing with common-practice melody, harmony, and voice leading, and then moves into late Romantic, post-Romantic, and post-tonal concepts and compositional techniques. This course is a continuation of MUS 245 and includes an in-depth study of chromatic harmony with the addition of corresponding aural exercises. Topics will include: continued analysis of late Romantic music, diatonic modes, synthetic scales, Impressionist techniques, vertical sonorities, non-traditional analysis, rhythmic devices, post-tonal theory, twelve-tone methods, 20th/21st century styles and techniques. This course continues to develop sight-singing and dictation skills necessary for the performance and teaching of tonal music. This course also focuses on rhythmic dictation, exercises that drill intervals, scales, triads, seventh chords, one and two part melodic dictation, harmonic progressions, and practical keyboard applications.

**Course Purpose:** The purpose of this course is to expand upon the elements of common-practice harmony and introduce late and post-Romantic techniques, introduce concepts of post-tonal theory, and become familiar with 20th/21st century composers, styles, and techniques. This course is also intended to continue to enhance aural skills. Over the course of the quarter, students will continue to develop the ability to translate sound into notation and vice versa. Sight-singing and dictation skills are of paramount importance to the aspiring professional musician. Sight-singing improves the ability to sight-read; dictation facilitates error-checking, transcription, and a host of other skills. These skills are essential to the aspiring performer, composer, and teacher. MUS 246 is the last of six terms in the harmony sequence. This course is required for all undergraduate music majors.

### Expected Learning Outcomes:

Upon completion of MUS 246, students should be able to:

- Identify secondary function chords and incorporate them into written exercises
- Identify various diatonic modulatory techniques
- Identify and analyze elements of chromatic and non-traditional harmony
- Identify and utilize extended chords, altered chords, and chromatic mediators
- Learn to identify various enharmonic modulatory techniques
- Acquire a set of theoretical and conceptual abstractions useful for the understanding of historical music by learning to identify Impressionistic, neoclassical, and serial composer styles and techniques
- Learn to identify complex rhythmic devices
- Learn to identify and analyze pitch-class sets, interval vectors, and 12-tone compositions
- Learn to identify 20th and 21st century composers, styles, and techniques
- Acquire ensemble acumen by composing 4-part exercises and harmonizations incorporating all chords and concepts
- Enhance their artistic imagination and acumen by singing tonal, modal and post-Romantic melodies and exercises
- Identify qualities of triads, seventh chords, altered chords, modes, synthetic scales, vertical sonorities, and compositional techniques
- Demonstrate keyboard proficiency in practical exercises involving scales, progressions, chord resolutions, transposition, counterpoint, and harmonization
- Learn to notate short melodic and harmonic dictation exercises that include modulation
- Learn to notate short two-part melodic and four-part harmonic dictation exercises
- Learn to improvise in a variety of tonal and rhythmic contexts

### 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:

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

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

Standard Evaluation of all course components:

Daily Written Assignments	25%
Quizzes (Written/Ear Training)	10%
Ear Training Evaluations (4)	15%
Skills Tests (2) (Rhythm, Singing, Keyboard)	10%
Midterm Exam (12%/8%= written/aural)	20%
Final Exam (12%/8% = written/aural)	20%

**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 two unexcused absences will result in a grade reduction per absence: ex. 3 unexcused will reduce an A to A-; 4 unexcused will reduce an A to B+, etc. More than 4 total absences (excused or unexcused) 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. 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 instructors 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.

**Quizzes:** Scheduled quizzes are included in the class schedule. Quizzes may include a combination of written/ear training/dictation skills. The individual instructor may alter the day of the week the quiz is given and may on occasion give an unscheduled “pop” quiz.

**Keyboard Assignments:** Keyboard skills reinforce: aural skills, concepts of voice-leading, structural understanding, and enhance any musician’s practicality and marketability. It is recommended that students use the piano as often as possible to further develop their musicianship skills. In addition, to recommended supplemental exercises, there is a keyboard component on all skills tests.

**Solfège:** This course will use solfège – movable do and do-based minor. While many systems exist, and there are positives and negatives with each system, it is important to choose and focus upon one system so the primary purposes of “training the ear” and structural understanding can be achieved. Singing is essential to “training the ear.” It allows us to internalize, audiate, and recognize aurally on a more cognitive level. Singing enhances one’s ability to transfer concepts to their own instrument and become higher level listeners. If you cannot sing it, you cannot hear it, therefore you cannot play it at the highest possible level.

**Skills Tests:** Two skills tests will be given during the term and will evaluate the practical application of keyboard, singing, and rhythm skills. The skills tests will be a culmination and selection of all elements previously covered. Skills tests will occur during a class hour individually with your instructor. It is expected that these tests are thoroughly prepared as they will equal 10% of your total grade.

**Aural Skills Evaluations:** Four aural skills evaluations will be given during the term. They will cover the same material (singing, rhythm, keyboard) as skills tests and must be prepared with the same level of care and preparation as one would for a skills test. Ear training evaluations will occur four times per term and will be scheduled at a mutually agreeable time with a teaching assistant. It is expected that these tests are thoroughly prepared as they will equal 15% of your total grade.

**Outside Dictation Practice:** The ear is a muscle and must be constantly exercised — not just in the classroom, but outside as well. Aural identification and dictation will only get better with practice, and that means time spent outside the confines of the classroom. Practicing with a friend, study partner, pre-recorded set of exercises, and/or online drilling program will improve your ear, your musicianship, and your grade. In addition to MacGAMUT and Musica Practica software, there are a wealth of online resources that can be used to supplement in-class exercises. These include:

*<http://www.good-ear.com>*

This site features basic sight-singing exercises, drilling the student in intervals, chords, scales, cadences, extended and jazz chords, among others. Tempo and instrument choice are adjustable.

*<http://www.musictheory.net>*

This site is more focused on theory instruction, but it also has an ear training section that is very straightforward and excellent for chord, interval, and scale identification. The site also offers an app for your phone — *Tenuto*.

*<http://www.musicalmind.org>*

This is a very good ear-training program that puts special emphasis on aural identification speed. Especially helpful is the ‘note ID’ function, where notes in the scale are played and the student must identify them based on the tonic note.

*<https://www.teoria.com>*

This site focuses equally on theory instruction and aural identification. It will be an effective tool for any student looking to reinforce their understanding of a concept while learning to hear it at the same time.

*<http://trainer.thetamusic.com>*

This site features many games that you can play to aid in dictation. Particularly nice is ‘Parrot Phrases,’ a game similar in style to Simple Simon.

Additionally, every Monday a series of dictation exercises will be posted on Blackboard. These will include interval, chord, scalar, melodic, and harmonic dictations. An answer sheet will be posted on Friday morning. These exercises may be completed alone, one-on-one, or in study groups. These exercises are completely voluntary and will be not collected for grading, although you are encouraged to share your progress or concerns with your instructor. Although these exercises will not be graded in the traditional sense, practicing and completing these exercises will enhance both your musicianship and your ear, not to mention your quiz and exam grades.

**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](mailto:cdsrecept@cwu.edu) or 963-2171 immediately.

## SINGING/RHYTHM REQUIREMENTS:

Use Movable do and do-based minor

Sing Scales: (Ascending and Descending — Tonic is always do)

Major scale

Natural, harmonic, and melodic minor

Chromatic scale

Modes and synthetic scales

Sing Intervals: (See solfege exercises, p. 1 & 2)

All diatonic intervals from the tonic in both major and minor keys (ascending & descending)

Association of solfege, scale degree numbers, and scale degree names

Sing Triads:

Sing all qualities of triads

Sing Major and minor 1<sup>st</sup> and 2<sup>nd</sup> inversions in context using solfege

Sing Seventh Chords:

Sing Mm<sup>7</sup> using letters and solfege (V<sup>7</sup>) – In group settings, resolve tritone correctly.

Sing mm<sup>7</sup>, MM<sup>7</sup>, and ø<sup>7</sup> in context of Major Keys.

mm<sup>7</sup> – (ii<sup>7</sup> = re, fa, la, do) or (iii<sup>7</sup> = mi, sol, ti, re)

MM<sup>7</sup> – (I<sup>7</sup> = do, mi, sol, ti) or (IV<sup>7</sup> = fa, la, do, mi)

ø<sup>7</sup> – (vii<sup>ø7</sup> = ti, re, fa, la)

Sing inversions of dominant seventh chord

Solfege:

Tonal melodies with increased chromaticism including secondary dominants and altered chords

Handouts on Blackboard: Solfege Exercises/Famous Melodies V

Ottman: As assigned from Chapters 19-21

Rhythm:

Simple and compound meters

Two part rhythms

Changing and asymmetrical meters

Ottman: as assigned from Chapters 15 - 18

Rhythmic dictation: Simple & compound meters, syncopation, 16<sup>th</sup>-note subdivisions, asymmetrical and changing meters

## SUPPLEMENTAL KEYBOARD EXERCISES

### Scales: (Ascending and Descending)

Review all scales

Diatonic modes

Synthetic modes

### Diatonic Triads: (up to 3 accidentals)

### Seventh Chords:

Play  $Mm^7$  (dominant) from any given note – Resolve the tritone correctly

Play the other four common seventh chords ( $MM^7$ ,  $mm^7$ ,  $\acute{o}^7$ ,  $o^7$ ) from any given note

### Dominant Sevenths in context: ( $V^7$ and inversions with common resolutions (up to 3 accidentals)

I - $V^7$ - I	i - $V^7$ - i
I - $V^{6/5}$ - I	i - $V^{6/5}$ - i
I - $V^{4/3}$ - $I^6$	i - $V^{4/3}$ - $i^6$
I - IV - $V^{4/2}$ - $I^6$	i - iv - $V^{4/2}$ - $i^6$

### Other Diatonic Sevenths in context: $ii^7(ii^{\acute{o}7})$ and $vii^{\acute{o}7}(vii^{\acute{o}7})$ (up to 3 accidentals)

I - vi - $ii^{6/5}$ - $I^{6/4}$ - $V^7$ - I	i - VI - $ii^{\acute{o}6/5}$ - $i^{6/4}$ - $V^7$ - i
I - $vii^{\acute{o}7}$ - $V^{6/5}$ - I	i - $vii^{\acute{o}7}$ - $V^{6/5}$ - i

### Secondary Dominants:

Play all secondary dominants in C Major —  $V^7/ii$ ,  $V^7/iii$ ,  $V^7/IV$ ,  $V^7/V$ ,  $V^7/vi$  — then play in all Major keys (3 sharps or flats)

Ex.:  $V^7/V$  in C Major with tritone resolution

Play all secondary dominants in a minor —  $V^7/III$ ,  $V^7/iv$ ,  $V^7/V$ ,  $V^7/VI$ ,  $V^7/VII$  — then play in all minor keys (3 sharps or flats)

### Common Chord Modulations

### Resolution of Neapolitan and Augmented Sixth Chords

### Substitute borrowed chords in diatonic progressions

### Play circle of 5th progressions with triads and seventh chords