

Northern Wyoming Community College District  
– Sheridan College –

**MUSC 1040 Written Theory II (3 credits)**

Spring 2022 • MWF • 9:00-9:50 PM

Whitney 130 • Music Department • Fine Arts Division

course site: [proferickson.com](http://proferickson.com)

**Instructor and Contact Information**

Dr. Christian Erickson

Office: Whitney 140-J

Office hours: M 10AM - 11AM; TWThF 1PM - 2PM (additional hours by appointment)

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**Course Description**

This course is a continuation of the concepts and skills learned in MUSC 1030 Written Theory I. Topics include four-voice part-writing, prolongation of the tonic and dominant areas, diatonic harmonies and root progressions, embellishing tones, seven-diminished-seven chords, motives and phrase structures, diatonic sequences, and secondary function.

**Prerequisites**

MUSC 1030 or instructor's permission

**Co-requisites**

MUSC 1045 Aural Theory II and MUSC 1295 Keyboard Theory II

**Purpose**

This is a required course for students seeking the Associates of Fine Arts degree in music.

**Course Format**

Lecture

**Grading**

Letter

## Texts/Materials

- Clendinning, Jane Piper, and Elizabeth West Marvin. *The Musician's Guide to Theory and Analysis* (4th ed.). New York: W. W. Norton & Company, 2021.
- Clendinning, Jane Piper, and Elizabeth West Marvin. *The Musician's Guide to Theory and Analysis Workbook* (4th ed.). New York: W. W. Norton & Company, 2021.
- Pens, pencils, erasers, notebook, etc.
- Manuscript paper (available in the bookstore or online)
- Access to a computing device with an internet connection and a browser
- USB flash drive, 2 GB or larger

## Minimum Student Outcomes

Upon completion of MUSC 1040 Written Theory II, the student will be able to:

- analyze and compose four part harmony in eighteenth-century style.
- analyze and explain harmonic function and prolongation (embellishment) in tonal music.
- identify and notate embellishing (non-harmonic) tones.
- analyze and motivic and phrase structure in music.
- identify and notate diatonic sequences.
- identify and notate chords with secondary function.

## Approximate Final Grade Evaluation

40% — Homework Worksheets

30% — Exams

20% — Quick Quizzes

10% — Semester Composition

## Descriptions of Graded Course Components

**Homework Worksheets:** [Assigned on a daily basis] Homework that reinforces concepts studied in class with be assigned on a regular basis. Note that the bulk of your grade, unlike many other college courses, is *not* based on written exams, but rather on regular practice necessary to complete these homework worksheets. It is important that you complete all worksheets in a timely manner to develop understanding and fluency in music theory. In order to maximize opportunities for practice and mastery, allowing for students to “learn from their

mistakes" without fear of penalty, worksheets assigned at the beginning of a chapter will generally be given a completion grade. Those assigned at or towards the end of a chapter will be letter-graded.

**Exams:** [Two total, each worth 15% of your grade] Exams may cover any material from the text, handouts, class activities, videos, assignments, and lectures. Please make immediate note of exam days on our attached course schedule.

**Quick Quizzes:** [Given daily] Timed quick quizzes based on the prior meeting's reading assignment will be administered regularly throughout the semester. Quizzes are given at the top of the hour at the beginning of class. These quizzes cannot be made up or completed in advance, and they will be collected at five minutes after the hour. Missing a quiz here and there will not significantly affect your final grade, but consistent performance on them is important. Therefore, please be punctual for our meetings.

**Semester Composition:** [Worth 10% of your final grade] A semester composition will be completed during the final four weeks of this course. Students will be able to choose from a list of suggested types of pieces. The list will be distributed shortly after mid-term.

**Attendance & Participation:** While not directly factored into your grade, attendance and participation are vital to learning. Students are expected to attend class regularly, arrive on time, and stay for the entire session. When called upon, students are expected to answer questions or participate in discussions. Students are responsible for learning all material covered in class whether present or not. If you do miss a meeting or a portion of one, please ask a classmate if you may review his or her notes.

### **Course Websites**

Our class companion website for this course is available at [proferickson.com](http://proferickson.com). Here you'll find printable documents (such as the syllabus and other handouts), assignments, resources, links to useful sites, and audio files. Any copyright-protected material will be posted in a password-protected directory (login: musc, password: 1040).

### **Late and Incomplete Assignments**

Just as regular practice for lessons and ensembles is vital for the growth of musicianship, so too is consistent reinforcement of concepts and skills explored and developed in academic music classes. Therefore it is the policy of the Sheridan College Department of Music to expect our students to complete assignments by prescribed due dates. Assignments submitted after the due date will NOT be accepted. In the event of a documented emergency, late work may be accepted at the discretion of the instructor. Note: As the course officially ends after the administration of the final exam, no late work will be accepted after our scheduled final exam time concludes.

## **Absences and Make-up Policy**

In cases of school-sponsored activities or illness resulting in an absence by the student, it is the student's responsibility to notify the instructor in advance of the missed class. Absences with advance notice are considered "excused." Students are responsible for all reading, listening and other homework assigned during the absence. Absences without prior notification to the instructor ("unexcused") will automatically result in forfeiture of any possible points associated with the missed class. Quick Quizzes are exempt from this policy as they must be completed in class and cannot be made up or taken in advance.

## **Course Withdrawal/Petition for Incomplete Grade**

On occasion, unforeseen circumstances may interfere with a student's ability to complete a course or to accomplish a satisfactory level of personal academic achievement. If you find yourself in this situation, I encourage you to visit with me to evaluate your options. Rarely is a grade unsalvageable if a student is willing to take the steps necessary to rectify it. If, however, a student is ever unable to fully devote his or her energies to the coursework, withdrawal may be the best option. Consult the college's academic calendar for the withdrawal deadline. Paperwork for withdrawals can be obtained from the Office of Records and Admissions.

A temporary grade of "I" or "incomplete" is available to students who cannot finish the course due to an emergency situation that arises late in the semester. The administration of an incomplete is at the instructor's discretion. Although I can be flexible depending on the circumstances of the student, my general policy is that the student should have at least 75% of the course completed and have a current grade of C or better at the time of the request for the incomplete grade. The incomplete portion of the course must be completed by the end of the semester following the request (summer sessions excluded) or the "I" will revert to an "F."

## **Northern Wyoming Community College District Policies**

**Academic Honesty Statement:** Students are expected to maintain the highest standards of academic honesty and integrity. Academic honesty means performing all academic work without lying, cheating, deceit, plagiarism, misrepresentation, or unfairly gaining advantage over any other student. Violations of academic honesty are in violation of District standards for student conduct and shall result in disciplinary action.

**Institutional Attendance Policy:** Regular attendance is expected of all students attending NWCCD so they may fully benefit from the educational experience. Students receiving financial aid must regularly attend class and actively participate in their coursework in order to earn their aid. Students failing to do so may be held liable for returning financial aid funds. Visit the Office of Financial Aid Services for more information.

**Disability Statement:** Students with disabilities who believe they may need accommodations in this class must contact the disabilities services coordinator on their campus as soon as possible to request such accommodations.

A complete list of official college policies can be found on the NWCCD website by pointing your browser to this shortcut: [mcaf.ee/7018c](http://mcaf.ee/7018c)

## Course Calendar

Subject to revision. Workbook homework will be assigned in class. Quizzes are over the previous day's assigned reading.

Meeting 1, January 24

- **Topics:** Syllabus Formalities; Intro to 1:1 Counterpoint in 18th-Century Style
  - **Reading Assignment:** Chapter 11, pp. 219-226 (up to "Characteristics of Bass and Melody Lines")
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Meeting 2, January 26

- **Topics: Quick Quiz 1 (over previous meeting's reading/homework assignment);** Openings and Closings in 18th-Century Counterpoint
  - **Reading Assignment:** Chapter 11, pp. 226-232 (up to "Writing Counterpoint with a Given Line")
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Meeting 3, January 28

- **Topics: Quick Quiz 2;** Writing Counterpoint with a Given Line
  - **Reading Assignment:** Chapter 11, pp. 232-235 (up to "Melodic Embellishment in Chorale Textures")
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Meeting 4, January 31

- **Topics: Quick Quiz 3;** Melodic Embellishment in Chorale Textures
  - **Reading Assignment:** Chapter 11, pp. 235-239
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Meeting 5, February 2

- **Topics:** Intro to the Basic Phrase
  - **Reading Assignment:** Chapter 12, pp. 240-247 (up to "Notation of Four-Part Harmony")
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Meeting 6, February 4

- **Topics: Quick Quiz 4;** Intro to SATB format and Part-Writing
  - **Reading Assignment:** Chapter 12, pp. 247-254 (up to "Connecting the Dominant and Tonic Areas")
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Meeting 7, February 7

- **Topics: Quick Quiz 5;** Connecting the Dominant and Tonic Areas
  - **Reading Assignment:** Chapter 12, pp. 254-258 (up to "Harmonizing a Melody")
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Meeting 8, February 9

- **Topics: Quick Quiz 6;** Harmonizing Melodies
  - **Reading Assignment:** Chapter 12, pp. 258-265
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Meeting 9, February 11

- **Topics:** The  $V^7$  Chord
  - **Reading Assignment:** Chapter 13, pp. 266-271
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Meeting 10, February 14

- **Topics: Quick Quiz 7;** Dominant Sevenths in Inversion
  - **Reading Assignment:** Chapter 13, pp. 272-274 (up to "Expanding the Basic Phrase: T-PD-D-T")
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Meeting 11, February 16

- **Topics: Quick Quiz 8;** Expanding the Basic Phrase: T-PD-D-T
  - **Reading Assignment:** Chapter 13, pp. 274-279 (up to "Realizing Figured Bass")
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Meeting 12, February 18

- **Topics: Quick Quiz 9;** Realizing Figured Bass
  - **Reading Assignment:** Chapter 13, pp. 279-285
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Meeting 13, February 21

- **Topics:** Embellishing  $\frac{6}{4}$  Chords: The Cadential  $\frac{6}{4}$
  - **Reading Assignment:** Chapter 14, pp. 287-291 (up to "The Pedal or Neighboring  $\frac{6}{4}$ ")
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Meeting 14, February 23

- **Topics: Quick Quiz 10;** Pedal (or Neighboring) and Arpeggiating  $\frac{6}{4}$  Chords
  - **Reading Assignment:** Chapter 14, pp. 291-296 (up to “The Passing  $\frac{6}{4}$ ”)
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Meeting 15, February 25

- **Topics: Quick Quiz 11;** The Passing  $\frac{6}{4}$
  - **Reading Assignment:** Chapter 14, pp. 296-300 (up to “Other Expansions of the Tonic Area”)
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Meeting 16, February 28

- **Topics: Quick Quiz 12;** Other Expansions of the Tonic Area
  - **Reading Assignment:** Chapter 14, pp. 300-308
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Meeting 17, March 2

- **Topics:** New Cadence Types
  - **Reading Assignment:** Chapter 15, pp. 309-318 (up to “Basic Root Progressions”)
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Meeting 18, March 4

- **Topics: Quick Quiz 13;** Cadence Review
  - **Reading Assignment:** Chapter 15, review pp. 309-317
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Meeting 19, March 7

- **Topics: Quick Quiz 14;** Intro to Basic Root Progressions
  - **Reading Assignment:** Chapter 15, pp. 318-326 (up to “Other Diatonic Harmonies”)
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Meeting 20, March 9

- **Topics: Quick Quiz 15;** Mediant Triads; The Minor Dominant
  - **Reading Assignment:** Chapter 15, pp. 326-332
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Meeting 21, March 11

- Make-up/Review Day
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Meeting 22, March 14

- **Mid-Term Exam** over Chapters 11-15
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Meeting 23, March 16

- **Topics:** Intro to Embellishing Tones in Four Voices
  - **Reading Assignment:** Chapter 16, pp. 333-342
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Meeting 24, March 18

- **Topics: Quick Quiz 16;** Retardations; More on Neighbor and Passing Tones
  - **Reading Assignment:** Chapter 16, pp. 343-347
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Meeting 25, March 28

- **Topics: Quick Quiz 17;** Other Types of Embellishments
  - **Reading Assignment:** Chapter 16, pp. 348-353
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Meeting 26, March 30

- **Topics: Quick Quiz 18;** Embellishing Tones in Popular Music
  - **Reading Assignment:** Chapter 16, pp. 354-358
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Meeting 27, April 1

- **Topics:** Intro to Leading-Tone Chords
  - **Reading Assignment:** Chapter 17, pp. 359-364 (up to "Writing and Resolving  $\text{vii}^{\circ 6}$ ")
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Meeting 28, April 4

- **Topics: Quick Quiz 19;** Writing and Resolving Leading-Tone Triads
  - **Reading Assignment:** Chapter 17, pp. 364-366 (up to "Writing and Resolving  $\text{vii}^{\circ 7}$ , etc.")
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Meeting 29, April 6

- **Topics: Quick Quiz 20;** Writing and Resolving Leading-Tone Sevenths
  - **Reading Assignment:** Chapter 17, pp. 366-369
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Meeting 30, April 8

- **Topics: Quick Quiz 21;** Other Voice-Leading Chords
  - **Reading Assignment:** Chapter 17, pp. 370-373
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Meeting 31, April 11

- **Topics:** Phrase and Motive; Sentence Structure
  - **Reading Assignment:** Chapter 18, pp. 375-381 (up to "Phrases in Pairs: The Period")
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Meeting 32, April 13

- **Topics: Quick Quiz 22;** Period Structures
  - **Reading Assignment:** Chapter 18, pp. 381-389 (up to "Phrase Rhythm")
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**Holiday Break, April 15 — No Class Meeting**

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Meeting 33, April 18

- **Topics: Quick Quiz 23;** Review of Phrase Structure
  - **Reading Assignment:** Review Chapter 18, pp. 375-389
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Meeting 34, April 20

- **Topics: Quick Quiz 24;** Phrase Rhythm
  - **Reading Assignment:** Chapter 18, pp. 389-398
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Meeting 35, April 22

- **Topics:** Intro to Secondary Function
  - **Reading Assignment:** Chapter 19, pp. 399-407
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Meeting 36, April 25

- **Topics: Quick Quiz 25;** Writing and Resolving Secondary Dominants to V
  - **Reading Assignment:** Chapter 19, pp. 408-410 (up to "Secondary Leading-Tone Chords to V")
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Meeting 37, April 27

- **Topics: Quick Quiz 26;** Secondary Leading-Tone Chords to V
  - **Reading Assignment:** Chapter 19, pp. 410-417
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Meeting 38, April 29

- **Topics: Quick Quiz 27;** Secondary Dominants Review
  - **Reading Assignment:** Review Chapter 19
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Meeting 39, May 2

- **Topics:** Tonicizing Scale Degrees other than V
  - **Reading Assignment:** Chapter 21, pp. 418-423 (up to “Secondary-Function Chords in Musical Contexts”)
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Meeting 40, May 4

- **Topics: Quick Quiz 28;** Secondary-Function Chords in Musical Contexts
  - **Reading Assignment:** Chapter 21, pp. 423-430 (up to “Spelling Secondary Dominant and Leading-Tone Chords”)
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Meeting 41, May 6

- **Topics: Quick Quiz 29;** Spelling and Resolving Secondary Dominant and Leading-Tone Chords
  - **Reading Assignment:** Chapter 21, pp. 430-433 (up to “Irregular and Deceptive Resolutions”)
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Meeting 42, May 9

- **Topics: Quick Quiz 30;** Irregular and Deceptive Resolutions
  - **Reading Assignment:** Chapter 21, pp. 433-435
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Meeting 43, May 11

- Lab Time for Semester Composition
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**FINAL EXAM TIME—FRIDAY, MAY 13, 8:00 AM - 10:00 AM**

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