

**Mississippi State University**  
**Department of Music Education**

**Course:** MU 1413-01 - Music Theory II, (3-credit hr.)  
**Schedule:** Mondays, Wednesdays, and Fridays from 8:00 to 8:50 A.M.  
**Classroom #:** Building B, #112 (Theory Room)  
**Instructor:** Dr. Sebba  
**Office #:** Building A, # F  
**Office Phone:** 325-2854  
**Office Hours:** Tuesdays and Thursdays from 09:00 to 10:00 A.M. (or by appointment)  
**Email:** [rys3@colled.msstate.edu](mailto:rys3@colled.msstate.edu)

**Books:** Kostka, Stefan and Dorothy Payne. Tonal Harmony, with an introduction to Twentieth-Century Music, fifth edition, McGraw-Hill, 2004.  
ISBN: 0-07-285260-7. Textbook  
Kostka, Stefan and Dorothy Payne. Tonal Harmony, with an introduction to Twentieth-Century Music, fifth edition, McGraw-Hill, 2004.  
ISBN: 0-07-285261-5. Workbook  
Melcher, Robert, Willard F. Warch, and Paul B. Mast. Music for Study. A Source Book of Excerpts, third edition, New Jersey: Prentice Hall, 1991.  
ISBN: 0-13-607474-X  
Music manuscript paper or notebook, pencil, and eraser.

**Course Description:**

This is the second theory class given as part of a requisite for music majors. The class meets three times a week - an introduction to diatonic and chromatic harmony. By the end of the semester the students not only will be able to read music but will be able to analyze and to understand its structure independently of their instrument of emphasis.

**CFPO # 1, 3, 4, 6; INTASC # 1, 6, 7; MENC # 5, 6, 7, 8, 9; NASM # 2b, 2c, 2d, 3b, 4d**

**Relationship to Other Courses:**

Music Theory I, II, III and IV are pre-requisite for all the Upper Level theory courses such as: Form and Analysis and Orchestration/Arranging. Other courses in the music curriculum, such as music history, piano classes, and studio lessons, are closely related to the subject. Students should not enroll in two sections at the same semester, and if the student does not pass one semester he/she should not proceed to the next level.

**CFPO # 3, 5; INTASC # 4, 6, 7; MENC # 7**

**Objectives:**

The objectives of a Music Theory class for freshman is to give the students a thorough understanding of the basic materials of music, such as: pitch and rhythmic notation, harmonic analysis using functional harmony and popular symbols, idea of phrase structure, sections and cadence, non-harmonic tones and three and four-voice part writing. The class emphasis is learning by doing, with each topic presented at least within a week prior to the exam, with a series of exercises from the book and/or handouts. The purpose is on the exposition of theoretical procedures rather than on individual composers' interpretations of these procedures.

**CFPO # 3; INTASC # 4; MENC #5, 6; NASM # 2a, 2b, 3c, 4d**

**Diversity:**

This course is designed with an opportunity for the instructor to acquire and apply the knowledge, skills, and dispositions necessary to help all students learn. To achieve the final goal the instructor will offer a variety of extra materials as well as different approaches to the subject. **CFPO # 7; INTASC # 1, 3, 6, 8; MENC # 5, 8, 9; NASM # 2c**

**Technology:**

According to **ISTE National Educational Technology Standards (NETS):**

**“Standard I.** *Teachers demonstrate a sound understanding of technology operations and concepts*

**Standard II.** *Teachers plan and design effective learning environments and experiences supported by technology.*

**Standard III.** *Teachers implement curriculum plans that include methods and strategies for applying technology to maximize student learning.*

**Standard IV.** *Teachers apply technology to facilitate a variety of effective assessment and evaluation strategies.*

**Standard V.** *Teachers use technology to enhance their productivity and professional practice.*

**Standard VI.** *Teachers understand the social, ethical, legal, and human issues surrounding the use of technology in PK-12 schools and apply those principles in Practice.”*

With the six standards in mind this course will use Finale 2003 applied on assignments such as: harmonization, three and four-voice part writing, and general music writing.

**CFPO # 3, 5, 6, 10; INTASC # 1, 4, 6; MENC # 4; NASM # 1, 3a, 5a, 5c**

**Class participation/attendance:**

Presence is imperative and absences are not allowed with exceptions of administrative excuses or serious medical reasons. Please, do not arrive late or leave early. Any student who arrives 10 minutes late will be counted absent. ***More than four unexcused absences will result in the lowering of your final grade by one letter (10.00 points). After that, each absence will lower your final grade by 5.00 points.***

Each student should be part of the activities in class without disturbing the classroom pace, and should purchase his/her own book, pencil, and eraser as well as any other material asked. If the student forgets his/her books, he/she will be excused once, and by the second time he/she will be considered as absent.

All students will be treated equally, even the non-major students who are aware of the class difficulty and pace. The students are responsible for their books, participation and attendance without any exception.

**Topical Outline:**

**Weeks: 1-4**

**Review:** Review – Chapters from Semester I

*Exam #1: February 4, 2005*

**Weeks: 5-8**

Chapters: 13 – The V7 Chord  
14 – The II7 and VII7 Chords  
15 – Other Diatonic Seventh Chords

Exam #2: March 4, 2005

**Week 9:**

All Chapters: Review of all materials given from Theory I and II  
Exam: An exam will be given to substitute a bad grade

**Week 10: SPRING BREAK!!!**

**Weeks: 11-13**

Chapter: 21: Mode Mixture (Borrowed Chords)

Exam #3: Friday, April 8, 2004

**Weeks: 14-17**

Chapter: 16: Secondary Functions I

Exam #4: Final Exam: May 5, 2005 from 8:00-11:00 am  
(According to the university schedule)

**The schedule and dates are subject to change according to the pace of the class and the students' need. All dates and material will be given at least a week prior to any exam. A sample of an exam will be given two classes prior to the exam day and all students should base their studies on that. The class prior to the exam day will be a review with questions and answers.**

**Written and Creative Assignments:**

One written project (micro-theme/essay/short paper) and a creative project will be given as part of the 10% of your final grade.

**Written project:** a brief paper (about two to four pages typed) analyzing a piece that I will provide to you before the mid-term date. The final paper is due on the last day of class, **April 29**.

**Creative project:** a brief composition (ca. 16 measures) for choir or piano and your instrument. Time signature and key will be provided and should be written as a parallel double period. The final project is due on the last day of class, **April 29**. The Final project has to be with Finale and/or an equivalent music program.

**CFPO # 1, 3, 6, 7, 10; INTASC # 1, 4, 7; MENC # 1, 2, 3, 4, 5, 6, 7; NASM # 1, 2a, 2b, 2c, 2d, 3a, 3b, 3c, 3f, 3g, 4a, 4b, 4d, 5a, 5d, 5e**

**Grading:**

There will be four exams during the semester, each one representing 20% of the final grade (including Midterm and Final exams), a total of 80%. It is imperative that each student is present for each exam, and ***no make-up exams are allowed***, even with a doctor's excuse. In case of absence the grade of the final exam will replace the missing grade at the end of the semester.

Homework, assignments, and pop quizzes will be averaged and will count as another 10% of the final grade. The two important projects, written and creative, will be the other 10% of the final grade. Adding all the percentages the student will have a total of 100%.

It is very important to turn in homework and assignments on time; late ones **will not** be accepted being considered as **zero**. The student will have until 5:00 p.m. to return their homework or assignments to be graded and they can be placed in the instructor's mailbox, or under her office's door.

**Final Percentage:** Exam 1, 2, 3, 4 = 80%  
Assig, homeworks, pop quizzes, etc. = 10%  
Written and creative projects = 10%

**Grades:**

A= 100.00 - 90.00  
B= 89.00 - 80.00  
C= 79.00 - 70.00  
D= 69.00 - 60.00  
F= 59.00 - 0.00

According to the *Bulletin of the Mississippi State University*, page 195:

*“To be eligible for student teaching, the student must have completed a minimum of 18 semester credit hours in the major subject with a minimum of 2.50 Q.P.A. or higher at the time of application. Final eligibility (2.5 GPA) is determined through screening at the end of the semester prior to student teaching. The student must also have completed all professional education and methods courses with a minimum grade of “C” prior to student teaching.”*

**Exams' Material:**

Exams will cover the material from classes, books, handouts, homework, and assignments. There will be **no make-up exams** (see under **Grading**). All exams are comprehensive and will cover any material given in class including the ones in the handouts.

The class prior to the exam will be a review section with extra material and discussion groups, if necessary. The students will receive their exam corrected and graded the class after the exam when the instructor will go through the exam, answering any question concerning the student's grade and the method of evaluation.

**Bibliography:**

- Aldwell, Edward and Carl Schachter. Harmony & Voice Leading, third edition, Schirmer, 2003.  
ISBN: 0-15-506242-5
- Benjamin, Thomas/Michael Horvit/Robert Nelson. Techniques & Materials of Music From the Common Practice Period Through the Twentieth Century, sixth edition, Schirmer, 2003.  
ISBN: 0-534-51759-5
- \_\_\_\_\_. Music for Analysis – Examples from the Common Practice and the Twentieth Century, fourth edition, Wadsworth Publishing Company, 1996.  
ISBN: 0-534-25506-X
- Benward, Bruce and Marilyn Saker. Music – in Theory and Practice, volumes I and II, seventh edition, McGraw-Hill, 2003.  
ISBN: 0-07-241430-8

Kostka, Stefan and Dorothy Payne. Tonal Harmony with an Introduction to Twentieth-Century Music, fourth edition, McGraw-Hill, New York, 1999.

ISBN: 0-0289782-1

Laitz, Steven G. The Complete Musician – An Integrated Approach to Tonal Theory, Analysis, and Listening, McGraw Hill, New York, 2003.

ISBN: 0-19-509567-7

Ottman, Robert W. Advanced Harmony Theory and Practice, fourth edition, Prentice Hall, Englewood Cliffs, New Jersey, 1992.

ISBN: 0-13-006016-X

Ottman, Robert W. Elementary Harmony, fourth edition, Prentice Hall, Englewood Cliffs, New Jersey, 1992.

ISBN: 0-13-257288-5

Roig-Francolí, Miguel A. Harmony in Context, McGraw-Hill, New York, 2003.

ISBN: 0-697-35487-3

Searl, James A. and Joseph K. Distefano. Music and Materials for Analysis – An Anthology, Ardsley House Publishers, Incorporated, 1995.

ISBN: 1-880157-19-5

Spencer, Peter. The Practice of Harmony, fifth edition, Prentice Hall, New Jersey, 2000.

ISBN: 0-13-182660-3

**Statement of Student Rights and Academic Miscount:**

“Any student with a documented disability who may require special accommodations should self-identify to the instructor as early in the semester as possible to receive effective and timely accommodations.”

"All occurrences of academic miscount will be dealt with in accordance with the guidelines and procedures outlined in the Academic Miscount Policy which may be accessed on the web at: [http://www.msstate.edu/web/student\\_policies.html](http://www.msstate.edu/web/student_policies.html)."