

Schedule MuCT 506: Survey of Music Theory (Fall 2006)
College of Musical Arts, Bowling Green State University

(This schedule is subject to change as announced in class)
Abbreviations: WB = Workbook, CP = Coursepack, QTQ = Quick, Timed Quiz

DATE	Textbook Materials (Kostka/Payne):	Assignments:	QTQs:
8/22	Introduction; Harmonic Analysis; Part writing Ch. 9, 11, 12, 13: 2 nd inversion/NCTs, V ⁷ , FB Ch. 14: ii ⁷ & vii ^{o7} chords	Check assignments before class	
8/29	Ch. 16: Secondary Dominants Ch. 17: Secondary Functions	Handout - check Monday before class	
9/5	Ch. 18: Common Chord Modulations Ch. 19: Modulations	WB: Ch. 16 and 17	QTQ 1
9/12	Ch. 21: Mode Mixture Ch. 22: Neapolitan Chord Ch. 23: Augmented Sixth Chords (spell & identify)	WB: Ch. 18	QTQ 2
9/19	Ch. 23: Augmented Sixth Chords (in context) Ch. 23: Augmented Sixth Chords (part write, FB)	WB: Ch. 21, 22, 23	QTQ 3
9/26	Ch. 25: Enharmonic Spellings (Modulations) Other Chromatic Chords; Review for Exam	Locate Augmented 6 th WB: Ch 23, CP p. 28	QTQ 4
10/3	EXAM. Ch. 10: Phrases Ch. 20: Binary & Ternary Forms		
10/10	FALL BREAK: No Class Continue with assignments due on 10/13	WB: Ch. 10 and 20 Mozart K. 284 (Xerox)	
10/17	Ch. 20: Sonata-allegro/Rondo forms Introduction to Counterpoint: 16 th /18 th century Invention	Mozart K. 333 (see CP p. 29)	QTQ 5
10/24	Invention & Fugue	Bach Fugue No. 16 (CP, p. 31)	
10/31	Other forms; Review for Exam		QTQ 6
11/7	EXAM. Ch. 28: 20 th -century practices	Beethoven, Op. 13 (CP, p. 30)	
11/14	Ch. 28: Impressionism (scales/modes, chords)	WB: Ch. 28, scales and chords	
11/21	Ch. 28: Set Theory (normal order, prime form)	Normal order (CP, p. 32)	QTQ 7
11/28	Ch. 28: Set Theory & Twelve-tone technique	WB: Ch. 28, 12-tone	
12/5	Ch. 28: Twelve-tone techniques Review for Exam		QTQ 8
12/12	FINAL EXAM. (6-8 p.m.)		

Assignment & Quiz Schedule MuCT 506: Survey of Music Theory (Fall 2006)
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Tonal Harmony, 5th edition by Kostka/Payne

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Self-Tests may be found in the Kostka/Payne Textbook (on reserve in the library)

Assignment #1: (*Check Monday, August 28 or anytime before class; Due Tuesday, August 29*)
Handout: Dominant 7th & Non-dominant 7th chords, Figured bass, Non-chord tones, cadences, 2nd inversion triads

Assignment #2: (*Check Monday, Sept. 4 or anytime before class; Due Tuesday, Sept. 5*)

Chapter 16: SECONDARY DOMINANTS

WB: p. 135 (omit #12); p. 136; p. 137 (omit #2)

WB: p. 144 E ONLY - Figured Bass (Secondary dominants)

E. #1 - Roman numerals and part writing

E. #2 - Roman numerals only

Chapter 17: SECONDARY LEADING-TONE CHORDS

WB: p. 149 (omit #9), p. 150 (entire page)

Quick, Timed Quiz #1 (QTQ): non-chord tones & 2nd inversion triads; part writing the dominant seventh in root position & inversions

(For practice with non-chord tones, see Self-Test p. 179, 191-192; WB: p. 87, 93;

for practice with non-chord tones with 2nd inversion see WB p. 71, 75 C;

for practice with non-chord tones with V⁷, see Self-Test p. 205, 212; WB: p. 100, 101, 109)

Assignment #3: (*Check Monday, Sept. 11 or anytime before class; Due Tuesday, Sept. 12*)

Chapter 18: COMMON CHORD MODULATIONS

WB: p. 163, 164 #2

(For practice with modulations see Self-Test p. 298 (not graded))

QTQ #2: Secondary Dominants & Leading Tones

(For practice see Self-Test p. 249, 265-266; WB p. 135, 136, 149, 150)

Assignment #4: (*Check Monday, Sept. 18 or anytime before class; Due Tuesday, Sept. 19*)

Chapter 21: MODAL MIXTURE AND BORROWED CHORDS

WB: pp. 197-198 (skip A #9; B #10)

Chapter 22: NEAPOLITAN 6th

WB: pp. 209-211 (skip B#9; Note: p. 211 #2 modulates)

(For other practice with Neapolitan sixth, see Self-test p. 367-368)

Chapter 23: AUGMENTED SIXTH CHORDS

WB: pp. 221-222 (skip B #3)

(For practice with other augmented sixth see Self-Test p. 382-383)

QTQ #3: Analyzing Common Chord Modulations and adding secondary dominants

(For practice see Self-test p. 298 WB p. 164, 165)

Assignment #5: (*Check Monday, Sept. 25 or anytime before class; Due Tuesday, Sept. 26*)

Find three (3) augmented sixth chords **or** two augmented sixths and a Neapolitan sixth chord in music literature (preferably something that you are currently studying or have studied in a performance situation)

Chapter 23: AUGMENTED SIXTH CHORDS

WB: p. 232 G only and CP p. 28 (part writing chromatic chords)

QTQ #4: Recognize and spell the following: Secondary Dominants, Secondary Leading Tones, Mode Mixtures (Borrowed Chords), Neapolitan Sixth, Augmented sixth chords

(For practice see Self-Test p. 382-383; WB: p. 197, 209-210, 221-222)

EXAM #1: Tuesday, October 3 (Chapters 16, 17, 18, 21, 22, 23)
Part writing, Figured bass, Chromatic chords, Modulations

Assignment #6: (*Check after Fall Break: Wed/Thurs, Oct. 11/12; Due Friday, Oct. 13*)

Chapter 10: PHRASES

WB: pp. 81-82 (omit #3) (Provide phrase diagram, see CP p. 11 for sample. Assume 8 measure phrase for p. 81 #2; 4 measure phrases for p. 82 #4);

(For practice see self-test p. 173-174)

Chapter 20: BINARY AND TERNARY FORM

WB: p. 187 (answer all questions)

(For practice see self-test p. 335-337 & WB: p. 192-193; 188-190)

Xerox Mozart Sonata K. 284, III (theme only): analyze form, phrases, Roman numerals, & modulation

Assignment #7: (*Check Monday, Oct. 16 or anytime before class; Due Tuesday, Oct. 17*)

Analysis Assignment: Sonata form. Mozart K. 333, 1st movement (see CP p. 29)

QTQ #5: Phrase diagrams and Cadences

(For practice see WB: p. 79-82)

Form Quiz: General patterns and information

Binary, Ternary, Rounded Binary; Sonata, Rondo forms

Identify form: Brahms Waltzes, Binary, Rounded Binary, Ternary

Assignment #8: (*Check Monday, Oct. 23 or anytime before class; Due Tuesday, Oct. 24*)

Analysis Assignment (Fugue): Bach Fugue No. 16 (see CP p. 31)

For Tuesday, Oct. 31:

QTQ #6: Analyze a Mozart Sonata and a Bach Fugue

Patterns, information, abstract and musical example

EXAM #2: Tuesday, Nov. 7

Form, phrases, sonata, rondo, counterpoint

Chapters 10 & 20

Analysis Assignment

Rondo Form (Beethoven Op. 13)

Bonus grade (see CP p. 30)

Assignment #9: (*Check Monday, Nov. 13 or anytime before class; Due Tuesday, Nov. 14*)

Chapter 28: SCALES AND MODES

WB: pp. 279-282 (for item C: Locrian, Ionian, Aeolian are possible answers).

Hirajoshi = minor pentatonic

WB: pp. 283-286 (Explain why you chose the scale (pitches, emphasis/structure))

Chapter 28: CHORD STRUCTURES

WB: pp. 291-293

Assignment #10: (*Check Monday, Nov. 20 or anytime before class; Due Tuesday, Nov. 21*)

NORMAL ORDER worksheet (see CP p. 32)

QTQ # 7: Spell and recognize scales/modes; Chord structures (abstract and in musical examples)

(For practice see self-test p. 479-481, 499; WB p. 279-286, 291-293)

Assignment #11: (*Check Monday, Nov. 27 or anytime before class; Due Tuesday, Nov. 28*)

12-TONE TECHNIQUES

WB: pp. 317-320. Account for each note in the composition. Number 1-12 for row position.

Use colored pencils to mark the different rows. Comment about row use (polyphony, homophonic).

12-Tone matrix: WB: p. 310 (use numbers/integers or letters/pitch)

For Tuesday, Dec. 5:

QTQ #8: Set theory (normal order, prime form, interval vector) and Tone row and Matrix
Retrograde, inversion, retrograde inversion, identify form of row in musical examples
invariants in row

(For practice see self-test p. 531; WB p. 310, 317-320, 311, 305-306, 313)

FINAL EXAM: Dec. 12

Twentieth-century techniques, Chap. 28

Additional assignment: Performer's Analysis (see CP pp. 33-39)

Select a composition for performer's analysis

1. A composition that you are currently studying in private lessons or in an ensemble
2. A composition that you have previously studied (you need to know it as a performer)
3. Select an analytical approach that is appropriate for the composition (see CP p. 38-39 for assistance)
4. Write a brief report on the composition and two recordings of the two pieces