

**MUS 211A: Materials of Music III**  
**Elon University, Fall 2014**

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**Instructor:** Dr. Robin Attas

**Office:** Center for the Arts 239

**Office Hours:** Tuesdays 9:45-10:25am; Wednesdays 2-3pm; Fridays 9:30-10:30am  
and by appointment

**Email:** rattas@elon.edu

**Phone:** (336)278-7335

**Class Meetings:** Tuesdays and Thursdays, 10:30am-12:10pm

Tuesdays we will meet in Arts 163; Thursdays we will meet in Arts 165.

**Goal of the Music Theory and Aural Skills Sequence**

To acquire the terminology and skills necessary to discuss music intelligently with peers and mentors, and to become more well-rounded, knowledgeable and inquisitive musicians.

**Required Materials**—*bring to every class*

- Clendinning, Jane Piper and Elizabeth West Marvin. *The Musician's Guide to Theory and Analysis*, 2<sup>nd</sup> Edition. New York: Norton, 2011. Textbook, Workbook, Anthology, & DVDs. (no need to bring the DVD to class)
- Staff paper, three-ring binder, pencils and eraser (no pens)

**Course Description**

This course is the third in a sequence of four (Materials of Music I-IV) required by most music majors. By now you have a basic musical literacy and are familiar with diatonic harmony. In MUS 211 you will further explore diatonic harmony and voice-leading, take the first steps towards analysis of musical form, and begin to explore chromatic harmony. You will also continue to develop your skills as a writer through in-class work and assignments.

**Workload**

Be aware that, although this class carries only 3 semester hours, your workload in this course will be equivalent to or more demanding than a 4 s.h. course. We will also move quickly: I am assuming that you have some familiarity with basic concepts.

Similar to second language study, music theory requires daily practice. To help encourage this, expect homework assignments due every class period. **Expect to spend at least twice as much time on homework as you do in class (that means a *minimum* of three and a half hours a week on homework!).**

## General Schedule

Subject to change. Use this to create a general plan for your readings. You should always read the chapter material before the class in which we will discuss it.

Aug.25-Sept.1	Review of Ch.1-16
Sept.3-Sept.8	Ch.17: The viio6, viio7, and Other Voice Leading Chords
Sept.10-Sept.17	Ch.19: Diatonic Sequences (additional material posted on Moodle)
Sept.22-Oct.6	Ch.18: Phrase Structure and Motivic Analysis
Oct.8	MIDTERM
Oct.13	FALL BREAK
Oct.15-Oct.27	Ch.20: Secondary Dominants and Leading-Tone Chords to V Ch.21: Tonicizing Scale Degrees Other than V
Oct.29	CLASS CANCELLED: Dr. Attas attending Society for Music Theory conference
Nov.3-19	Ch.22: Modulation to Closely Related Keys
Nov.24-26	THANKSGIVING
Dec.1-3	Cumulative analyses and composition exercises

## What do grades mean in this course?

An "A" grade represents superb work that is *well above* average and shows a strong grasp of the material. "B" is a *high* grade for work that displays only minor lapses in understanding. "C" is *average*, meaning your work is neither exceptional nor horrible. It shows some grasp of the material with substantial areas of weakness that can be improved with effort. "D" grades represent poor work and poor effort on your behalf. It is a passing grade but it will wreck your GPA. Any grade below 60% is a failing grade and will receive an "F".

The following scale is used to equate letter grades with numbers.

	B+ 87-89	C+ 77-79	D+ 67-69	F 0-59
A 93-100	B 83-86	C 73-76	D 63-66	
A- 90-92	B- 80-82	C- 70-72	D- 60-62	

## Learning Outcomes

Students who successfully complete this course will be able to..

- 1) *read and write* common tonal constructs (all diatonic triads, diatonic sequences, secondary dominants and leading tone chords, modulations to closely related keys)
- 2) *harmonize* a melody or a figured bass line in any key, in four voices, and following the rules of diatonic harmonies and voice-leading
- 3) *analyze* the harmony and voice leading and phrase structure of a passage of music
- 4) *perform* tonal constructs at the keyboard
- 5) *write* short argumentative and/or descriptive essays explaining the tonal and formal structure of a passage of music, or comparing multiple pieces or styles

Method of Assessment	Connection to Course Objectives	Due Date	% of Grade
Homework assignments	1,2,3,4	At the start of each class	38%
Quizzes	1,2,3,4	Weekly in class	10%
Writing for Analysis	5	A1 Draft: Sept.15 A1 Final: Sept.24 A2 Draft: Oct.20 A2 Final: Oct.29 A3 Draft: Nov.17 A3 Final: Dec.	12% (4% each)
Midterm exam	1,2,3,5	Thursday Oct. 8 in class	15%
Final exam (cumulative)	1,2,3,5	Tuesday Dec.8, 8:30-11:30am, ARTS 165	25%

### Assessment Descriptions

#### a) Assignments

Assignments are a way for you to learn the material. As such, assignments will not be given a letter or number grade, but will instead be marked using the following system:

assignment not submitted: no grade

assignment submitted but incomplete: check-minus

assignment completed: check

assignment completed with distinction (few/no errors, particularly creative work, etc): check plus

At the end of the semester, I will average the number of no grade, check-minus, check, and check-plus you receive, and assign you a grade in the assignment category as follows:

mostly check-pluses: A  
mix of checks and check-pluses: B  
mostly checks: C  
mix of checks and check-minus: D  
mostly not submitted: F

**Late assignments will not be accepted.** If you must miss class for some reason, arrange to have a classmate turn your assignment in for you, or submit it *in person before* the deadline. Emailed assignments are not accepted except by prior arrangement (e.g. Writing for Analysis drafts).

### **b) Quizzes**

While assignments give you a chance to practice your skills, ask questions, and learn new concepts, quizzes (especially timed quizzes) test your mastery. Since so much of the content in music theory builds on previous material, it's important that you be able to perform the requested tasks both quickly and accurately, and quizzes allow you to test this ability in a low-stakes (ie. low-grade-weighted) environment. There will be regular quizzes in class, either with pencil and paper or at the keyboard. **No make-up quizzes** will be given if you are late or absent.

### **c) Writing for Analysis**

Last year, you practiced writing about music in Recital Responses, where you addressed a prompt relating to an aspect of music presented at a live concert. This semester, you will continue to develop your abilities as a music writer by completing three short assignments. Each will require you to complete a musical analysis, and then write about your findings, following the conventions of professional music research writing. You will also participate in peer review exercises to practice giving effective feedback to other writers, and to plan for your own writing revisions. Completing these assignments will help you develop your critical thinking skills and also prepare you for longer research assignments in MUS 212 and upper-level music classes.

Due dates:

WA1 Draft (submit by 8am by email to rattas@elon.edu): Sept.15

WA1 Final (submit paper copy in class): Sept.24

WA2 Draft (email): Oct.20

WA2 Final (paper): Nov.3

WA3 Draft (email): Nov.19

WA3 Final (paper): Dec.3

### **d) Midterm and Final Exam**

The midterm will cover all material up to the class before the midterm. The final exam will cover the entire term. If you are not present at an exam you will receive a

failing grade (0%). ***It is your responsibility to check the exact time and day on which exams are administered.***

**Remember: Midterm exam is Thursday Oct.8 in class  
Final Exam is Tuesday Dec.8, 8:30-11:30am, ARTS 165**

### **Peer Review of Writing: Eli Review Pilot**

This semester we will be participating in a pilot of Eli Review, a program designed to make peer review of written work easy and effective. Writing is a process: the best writers don't just write a single draft and hand it in or publish. Research has shown that teachers of writing can help students learn to be better writers by providing early and frequent feedback on the content and structure (not just the mechanics) of written work, and by teaching students to provide this feedback to each other. Eli Review is supposed to make this teaching easier: it's our job this semester to test it out. I imagine we'll use Eli during the three Writing for Analysis assignments. For now you just need to sign up.

How to sign up for Eli Review:

1. Go to <https://app.elireview.com>
2. Click the "New to Eli Review? Sign up!" button to create your account.
  - a. Be sure to choose the "student" option.
  - b. Consider using your school email address, but any address will work.
3. Join our course: In the box labeled "Ready to join a course?" enter this course code:  
upon334scuff
4. You've now joined the course and will see it in your Dashboard.

Note: not participating in Eli Review tasks will result in a 1/3 letter grade deduction on the associated Writing For Analysis (see WA Rubric for more information).

### **Research Project: "Decoding the Discipline of Music Theory"**

I am working on a research project investigating ways of teaching students the practice of music analysis. I plan to use this research to help me better teach music analysis methods and enhance how future students learn the subject. In this class, whenever you complete a music analysis assignment, I will ask you to keep a record of your process of analysis: what you do in order to answer the questions on the assignment. You will not be graded on the "process report" but submitting it will be a required part of the assignment. I do not anticipate that this will add more than 1 hour of work to your entire semester, and it may be the case that by becoming aware of your analytical process, you become better at music analysis. I plan to analyze your process for my research project. In any presentation of the results, I will not include your name or any identifying details. If you are under age 18, I would ask you to let me know so that I can disregard your work from the analysis. However, you will still do the same work as the rest of the class. Please contact me if you have any questions or concerns about this research.

## **Keyboard Component**

Much of music theory and music notation developed at a time when the piano and other keyboard instruments were required tools for serious musicians (much as the guitar is today for pop music). As such, learning how to play the piano, and spending time feeling out theory concepts at the keyboard, are invaluable parts of a comprehensive music theory education.

Regular class time will be spent at the keyboard, and you should be prepared for keyboard quizzes during class. As with music theory, piano practice should be a part of your daily routine.

Keyboard skills you will practice in this course include:

- sightreading four-part chorale harmonizations and excerpts from musical examples discussed in class
- playing root-position and inverted triads and seventh chords
- harmonizing simple melodies with given Roman numerals or lead-sheet symbols
- harmonizing figured bass lines
- transposing melodic patterns and harmonic progressions
- composing and performing simple harmonized melodies

## **Keyboard Lab Policy**

- This lab is for use **ONLY** by students taking courses with an MUS designation. It is not an open campus lab. Students who are not enrolled in an MUS class may not use the facility.
- The room is not to be used for ensemble rehearsals, scene practice, or student group rehearsals.
- When not in use, the lab is to remain locked at all times. Access to the lab is only allowed during scheduled lab hours or when an instructor or student worker is present.
- No food or drink is allowed in Arts 165. Bottled water is allowed in the front of the room **ONLY** but nowhere near and certainly not on keyboards.
- Before using the keyboards, wash hands and dry them.
- If you need to use a pencil and an eraser, make sure eraser shavings do not fall on keyboard. Same for blackboard chalk.
- Do not place any book bags or hard objects near or on keyboards.
- Headsets must be handled with care. Do not disconnect (and certainly do not yank) cables out of ports unless specifically instructed to do so by instructor. Always place headsets back in hook under keyboard when leaving the lab.
- Turn keyboards off when done and cover keys.
- During lab hours all work must be done with headsets and there should be no loud singing or talking to allow others to focus on keyboard work.
- Students may not use the instructor station.

## **Attendance Policy**

Because in-class practice is so fundamental to your advancement in this course, I will be taking attendance. **TWO *unexcused*** absences will be permitted

without penalty. Each additional unexcused absence (starting with the third) will lower your final course grade one third of a letter (e.g., A- to B+).

Chronic lateness will not be tolerated. The third late and beyond will result in the same penalty as excessive unexcused absences. If you are ever more than 10 minutes late without written excuse, you will be marked as absent and it will be considered unexcused.

Absences will be excused only under the following circumstances (be prepared to provide documentation):

- Official, pre-approved school-related conflicts. This *does not* include student organization meetings, Greek life events, lessons, juries, rehearsals, or performances.
- Severe illness or medical emergency
- Funeral attendance
- Religious holiday observance (see below)

Please contact me as far in advance as possible if you know you must miss a class.

## **Other Policies**

### **Elon Honor Code**

Elon's honor pledge calls for a commitment to Elon's shared values of Honesty, Integrity, Respect and Responsibility. To be clear about what constitutes violations of these values; students should be familiar with code of conduct policies in the student handbook, including violations outlined at <http://www.elon.edu/e-web/students/handbook/violations/default.xhtml>.

Students with questions about the specific interpretation of these values and violations as they relate to this course should contact this instructor immediately. Violations in academic-related areas will be documented in an incident report which will be maintained in the Office of Student Conduct, and may result in a lowering of the course grade and/or failure of the course with an Honor Code F.

Violations specifically covered by academic honor code policies include: plagiarism, cheating, lying, stealing and the facilitation of another's dishonesty. Multiple violations will normally result in a student's temporary suspension from the University.

### **Elon Disabilities Services**

If you are a student with a documented disability who will require accommodations in this course, please register with Disabilities Services in the Duke Building, Room 108 (278-6500), for assistance in developing a plan to address your academic needs. For more information about Disabilities Services, please visit the website [http://www.elon.edu/e-web/academics/support/disabilities\\_services.xhtml](http://www.elon.edu/e-web/academics/support/disabilities_services.xhtml).

## **Elon Writing Center**

Elon's Writing Center in the Center for Writing Excellence is staffed by trained peer-consultants who can help you with all of your writing projects (for any class or major and for any extracurricular, personal, or professional purposes), so take advantage of this excellent academic resource and include a visit to our Writing Center as part of your own writing process.

In one-on-one, 45 minute sessions, our consultants will work with you on any kind of writing (such as research or analysis papers, PowerPoint or poster presentations, resumes, or job applications) at any stage of the writing process (such as understanding an assignment; brainstorming, drafting, revising, and editing; developing a research question or starting your research; or writing in-text citations and bibliographies/works cited).

We have two multimedia production studios so you can create and work with a consultant on your multimedia and visual texts (such as PowerPoint or Prezi presentations, videos, or websites). Visit our presentation practice room where you can easily record and critique yourself giving a presentation and get feedback from a consultant on your accompanying visuals.

The main Writing Center, located in Belk Library, is open extensive hours:  
M-Th 10am-10pm  
Fri 10am-4pm  
Sun 2pm-10pm

The Writing Center also staffs satellite Writing Centers in CREDE and in the Business School (see The Writing Center website for more details).

If you have questions, please contact The Writing Center Director, Dr. Paula Rosinski, at [prosinski@elon.edu](mailto:prosinski@elon.edu) or X5842.  
<http://www.elon.edu/writingcenter>

## **Religious Holidays Policies**

In supporting religious diversity, Elon has a policy and procedures for students who wish to observe religious holidays that are in conflict with the academic calendar, allowing students an excused absence. Students who wish to observe a holiday during the semester must complete the online Religious Observance Notification Form (RONF), available at the following website within the first two weeks of the semester. [http://www.elon.edu/e-web/students/religious life/ReligiousHolidays.xhtml](http://www.elon.edu/e-web/students/religious%20life/ReligiousHolidays.xhtml) This policy does not apply during the final examination period. Students are required to make prior arrangements with the instructor for completion of any work missed during the absence. Once the completed RONF is received, the Truitt Center will confirm the excused absence with notification to the instructor and the appropriate



academic dean, along with a copy to the student. Students may contact the Truitt Center staff with any questions (336-278-7729).

### **Additional Resources**

A number of tutors are available to help you with the requirements of this course. *Do not hesitate to reach out to them* and make use of their expertise. Tutor names and contact info will be posted on Moodle and outside my office.

The following websites have free online drills for many of the topics we cover in this class, or if you need extra practice with materials covered in MUS 111 and 112.

<http://www.wwnorton.com/studyspace>

(our textbook's online Web Learning Center)

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

<http://www.teoria.com/>

<http://www.emusictheory.com/>

I also have a number of other theory textbooks in my office which you are welcome to browse for other explanations and extra exercises. And of course, you can always stop by office hours or schedule an appointment for extra help!