MUSC 202  Theory and Analysis
Wesleyan University
Fall 2012, T/R 1:10–2:30

Professor: Yi-Cheng Daniel Wu
Email: ywu@wesleyan.edu
Office: Music Studios 307

Course Description:
This course extends and continues the theory taught in MUSC 201. It begins with reviewing diatonic harmony and voice leading, and then goes on to introduce chromaticism on the topics of secondary dominants, secondary leading-tone chord, modal mixture, and augmented sixth chords. In addition, this course also discusses the issue of the relationships between musical form and phrase structure. The discussion covers a wide range of forms, including simple/composite part-forms, rondo, variation, and sonata forms. In the end of this course, the student will understand how a composer masterfully synthesizes various musical elements to articulate the formal design of his/her composition. Similar to MUSC 103 & 201, this learning sequence in music theory is closely associated with that of aural, oral, and basic keyboard skills. The skill section is 50-minute per week; time to be arranged with course TA. Based on this curriculum, the student can learn musical structure through multiple perspectives of theory, hearing, singing, and performing.

Required Material:
The first three items are the textbooks used for the theory lecture (item # 1–2). The item # 3 and 4 are for the skill section. The last two items are the course equipment.

5. Manuscript Paper, Keyboard Sheet, and PENCIL (only).
6. A three-ring binder to contain all course handouts and returned assignments.
Class Expectations:

1. Please use a **PENCIL** to complete all the assigned homework. Never use Pen.

2. **I DO NOT accept any late assignments.**

3. Food and cell phone are prohibited during the class.

4. The student’s grade will be graded on the three tests, attendance/participation, weekly assignment, skill section, and final exam. The tests and final exam are not too difficult, as long as the student does the homework with careful attention, s/he will be fine.

Course Evaluation:

- Three Tests: 20%
- Skill Section: 20% (10% for the attendance; 10% for 12 tests)
- Weekly Assignments: 30%
- Attendance and Participation: 10% (5% per each)
- Final Exam: 20%

Grading Scale:

<table>
<thead>
<tr>
<th>Numeric Grade</th>
<th>Letter Grade</th>
<th>Description</th>
<th>GPA</th>
</tr>
</thead>
<tbody>
<tr>
<td>98.3</td>
<td>A+</td>
<td>The quality of the work is outstanding.</td>
<td>4.0</td>
</tr>
<tr>
<td>95</td>
<td>A</td>
<td></td>
<td>4.0</td>
</tr>
<tr>
<td>91.7</td>
<td>A-</td>
<td></td>
<td>3.7</td>
</tr>
<tr>
<td>88.3</td>
<td>B+</td>
<td>The quality of the work is high.</td>
<td>3.3</td>
</tr>
<tr>
<td>85</td>
<td>B</td>
<td></td>
<td>3.0</td>
</tr>
<tr>
<td>81.7</td>
<td>B-</td>
<td></td>
<td>2.7</td>
</tr>
<tr>
<td>78.3</td>
<td>C+</td>
<td>The quality of the work is overall acceptable.</td>
<td>2.3</td>
</tr>
<tr>
<td>75</td>
<td>C</td>
<td></td>
<td>2.0</td>
</tr>
<tr>
<td>71.7</td>
<td>C-</td>
<td></td>
<td>1.7</td>
</tr>
<tr>
<td>68.3</td>
<td>D+</td>
<td>The quality of the work is poor.</td>
<td>1.3</td>
</tr>
<tr>
<td>65</td>
<td>D</td>
<td></td>
<td>1.0</td>
</tr>
<tr>
<td>61.7</td>
<td>D-</td>
<td></td>
<td>0.7</td>
</tr>
<tr>
<td>58.3</td>
<td>E+</td>
<td>Failure.</td>
<td>0</td>
</tr>
<tr>
<td>55</td>
<td>E</td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>51.7</td>
<td>E-</td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>45</td>
<td>F</td>
<td></td>
<td>0</td>
</tr>
</tbody>
</table>
Lesson Plan

—§ Mvt. I: Review of Diatonic Harmony and Formal Elements §—

**Week 1 (9/4 & 6)**
Topics: Root-position chord, principles of voice leading, & harmonic progression
Readings: Kostka/Payne’s Ch. 5–7

**Week 2 (9/11 & 13)**
Topics: Chord Inversions
Readings: Kostka/Payne’s Ch. 8–9
Skill section begins.

**Week 3 (9/18 & 20)**
Topics: Formal Elements
Readings: Kostka/Payne’s Ch. 10

**Week 4 (9/25 & 27)**
Topics: Nonchord Tones
Readings: 11–12

**Week 5 (10/2 & 4)**
Topics: Seventh Chords
Readings: 13–15

**Week 6 (10/9 & 11)**
Topics: Review Kostka/Payne’s Ch. 5–15
Test on Part I

Fall Break (10/16)

—§ Mvt. II: Secondary Dominants; Modulation; Binary & Ternary Forms §—

**Week 7 (10/18)**
Topics: Secondary Dominants, Binary Forms
Readings: Kostka/Payne’s Ch. 16 & 20.1–20.2

**Week 8 (10/23 & 25)**
Topics: Other Secondary Chords; Ternary & Rounded Binary Forms
Readings: Kostka/Payne’s Ch. 16–17 & 20.3–20.4
Week 9 (10/30 & 11/1)
Topics: Modulations; Other Forms with Ternary Design
Readings: Kostka/Payne’s Ch. 18–19 & 20.5

Week 10 (11/6 & 8)
Topics: Review of Review Kostka/Payne’s Ch. 16–19 and Musical Forms
Test on Part II

---§  Mvt. III: Chromatic Chords, Sonata Forms, Rondo, & Variations  §---

Week 11 (11/13 & 15)
Topics: Mode Mixture; Sonata Forms
Readings: Kostka/Payne’s Ch. 21 & 20.7

Week 12 (11/20 & 22)
Topics: Neapolitan Chord; Rondo Forms
Readings: Kostka/Payne’s Ch. 22 & 20.8

Week 13 (11/27 & 29)
Topics: Augmented Sixth Chords; Variations
Readings: Kostka/Payne’s Ch. 23 & 20.9–20.10

Week 14 (12/4 & 6)
Review of Kostka/Payne’s Ch. 21–23 and Musical Forms
Test on Part III

Final Exam (12/12–15)
MUSC 202 Theory and Analysis—Skill Section
Wesleyan University; Fall 2012

Course Instructor:
Jessie Marino,
jarino@wesleyan.edu

Class Time:
TAB (50-minute per week; Music Studios 101)

Goal & General Description of the Course:
This course is closely related to MUSC 202. It is composed of three different parts—sight singing, hearing, and basic keyboard skills. The goal of this course is to help the student bridge the gap between written theory and aural/oralkeyboard skills. During the class, the student puts into action the compositional rules and principals emphasized in theory lecture through the real practice of singing, hearing, and playing the music. Each week, the class will be assigned to memorize some rhythmic/melodic patterns practiced during the lab. The dictation test will be based on these patterns with some slight variations. This approach is to help the student efficiently improve aural skills. Importantly, based on this curriculum, theory and practice are firmly linked. In addition, by the end of this learning sequence, the student will realize how to apply learned theory and developed skills to interpret and articulate the performance practice. Similar to MUSC 202, this skill section begins with a two-week practice of the diatonic music before moving onto the more advanced ones of the chromatic music.

Required Textbooks and Materials:
There are two textbooks that will be used throughout this semester (items #1–2). The first is for sight singing and hearing skills, and the second is for the keyboard skill. Each lesson the class will be assigned to memorize some melodic and rhythmic patterns sung and practiced during the class. In the following lesson, the class will dictate the same melodic and rhythmic patterns but with some slight variations. This learning method can efficiently improve the student’s hearing skill.

3. Pencil, manuscript paper, and a three-ring binder.
Weekly Schedule

Week 2
- Sight Singing: Ottman/Rogers
  Rhythmic Practice: Ch. 10/10.1–10.12 (simple meter); 10.33–10.50 (compound)
  Melodic Practice: Ch. 11/11.1–11.22 (major key); 11.23–11.32 (minor key)
- Keyboard Skill: Alfred

Week 3
- Dictation: Ottman/Rogers Ch. 10–11
- Sight Singing: Ottman/Rogers
  Rhythmic Practice: Ch. 10/10.13-10.24 (simple meter); 10.51-10.64 (compound)
  Melodic Practice: Ch. 12/12.1–12.7; 12.40–12.52
- Keyboard Skill: Alfred

Week 4
- Dictation: Ottman/Rogers Ch. 10 & 12
- Sight Singing: Ottman/Rogers
  Melodic Practice: Ch. 13/13.1–13.18 (Chromatic nonharmonic tones)
- Keyboard Skill: Alfred

Week 5
- Dictation: Ottman/Rogers Ch. 13/13.1–13.18
- Sight Singing: Ottman/Rogers
  Melodic Practice: Ch. 13/13.19–13.47 (V/V, modulation to dominant key)
- Keyboard Skill: Alfred

Week 6
- Dictation: Ottman/Rogers Ch. 13/13.19–13.47
- Sight Singing: Ottman/Rogers
  Melodic Practice: Ch. 13/13.49–13.73 (V/V, modulation to dominant key)
- Keyboard Skill: Alfred

—§  Fall Break (10/16)  §—

Week 7
- Dictation: Ottman/Rogers Ch. 13/13.49–13.73
- Sight Singing: Ottman/Rogers
  Rhythmic Practice: Ch. 14/14.1–14.24 (modulation to closely related key)
- Keyboard Skill: Alfred

Week 8
- Dictation: Ottman/Rogers Ch. 14/14.1–14.24
- Sight Singing: Ottman/Rogers
Rhythmic Practice: Ch. 14/14.25–14.47 (modulation to closely related key)
• Keyboard Skill: Alfred

Week 9
• Dictation: Ottman/Rogers Ch. 14/14.25–14.47
• Sight Singing: Ottman/Rogers
  Rhythmic Practice: Ch. 15/15.1–15.26 (syncopation)
  Melodic Practice: Ch. 15/15.70–15.78 (syn. simple meter); 15.96–15.105 (compound)
• Keyboard Skill: Alfred

Week 10
• Dictation: Ottman/Rogers Ch. 15/15.1–15.26, 15.70–15.78, 15.96–15.105
• Sight Singing: Ottman/Rogers
  Rhythmic Practice: Ch. 15/15.40–15.61
  Melodic Practice: Ch. 15/15.116–15.134
• Keyboard Skill: Alfred

Week 11
• Dictation: Ottman/Rogers Ch. 15/15.40–15.61, 15/15.116–15.134
• Sight Singing: Ottman/Rogers
  Rhythmic Practice: Ch. 16/16.1–16.7 (triplet division)
  Melodic Practice: Ch. 16/16.37–16.45
• Keyboard Skill: Alfred

Week 12
• Dictation: Ottman/Rogers Ch. 16/16.1–16.7, 16/16.37–16.45
• Sight Singing: Ottman/Rogers
  Rhythmic Practice: Ch. 16/16.8–16.17 (triplet division)
  Melodic Practice: Ch. 16/16.46–16.60
• Keyboard Skill: Alfred

Week 13
• Dictation: Ottman/Rogers Ch. 16/16.8–16.17, 16.46–16.60
• Sight Singing: Ottman/Rogers
  Rhythmic Practice: Ch. 16/16.18–16.28 (duplet division)
  Melodic Practice: Ch. 16/16.61–16.74
• Keyboard Skill: Alfred

Week 14
• Dictation: Ottman/Rogers Ch. 16/16.18–16.28, 16.61–16.74
• Sight Singing: Ottman/Rogers
  Review Ch. 10–16
• Keyboard Skill: Alfred

Final Exam (12/12-16)