MUS 123: Music Theory 3  
MUS 123P: Music Theory 3 Practicum  
Course Syllabus  
Fall, 2019  

Course Meeting Time: Mondays, Wednesdays, and Fridays, 9:20-10:20 AM  
Location: Patterson Hall (PH) 53  
Practicum Meeting Time: Tuesdays and Thursdays, 11:50-12:30 PM  
Practicum Location: Patterson Hall (PH) 52  

Professor:  
Dr. Daniel Perttu  
Chair, School of Music  
Associate Professor of Music Theory and Composition  
Music Theory/Composition Area Head  
Office: Patterson Hall Studio E  
Office Phone: 724-946-7024  
E-mail: perttude@westminster.edu  
Office hours are posted on D2L and on the bulletin board outside of my door.  

Course Description: Music Theory 3 is the third of four semesters of the music theory sequence. Topics to be covered will include: a review of secondary dominants and leading-tone chords, phrase rhythm and motivic analysis, modulations by common chord, other modulatory techniques, mode mixture, the intensification of the predominant with Neapolitan and augmented sixth chords, enharmonic spellings and modulations, further elements of the harmonic vocabulary, and a brief introduction to the analysis of musical form. Students will continue to use appropriate technologies for the study of music theory. Also included is an introductory study of the music of Korea and Japan. The prerequisite for this course is a grade of C- or higher in MUS 122: Music Theory 2, and students must also register for the co-requisite practicum, MUS 123P. A letter grade of at least C- must be attained in MUS 123 in order for the course to count toward the music major.  

Course outcomes: By the end of Music Theory 3, students will be able to:  
• Demonstrate thorough knowledge of chromatic harmony through the understanding of secondary dominants, modulations, intensifications of the predominant, enharmonicism, and other forms of extended chromaticism  
• Analyze effectively music that uses chromatic harmony  
• Understand and analyze music on a larger scale by studying the basics of musical formal structures  
• Compose an original composition using these theories  

Assignments and Exams: In general, assignments consist of workbook exercises and analysis of music literature, though the professor may decide to assign something else of reasonable length that does not conform to the above categories. It is absolutely
essential to complete all homework assignments on time, as skills in music theory and ear-training are acquired most effectively through repetitive practice. Exams consist of three cumulative tests and a cumulative final exam.

**Workbook Assignments:** Sundry workbook assignments are listed on the syllabus. Students are required to complete the assignments by the due dates. I may go over random workbook problems in class, but I will not go over all workbook problems in class, as there is not time to do so. The workbook will be collected at various points during the semester (listed also in the schedule), and the workbooks will be assessed. Fifty percent of the workbook grade will be based on how thoroughly the assignments are completed, and fifty percent of the workbook grade will be based on my selecting an unspecified portion of the assignments at random and grading them for accuracy. I may grade only a segment of one assignment; I may grade the entire assignment; or I may grade segments of multiple assignments. **The bottom line is this:** if students do all of the assignments accurately by the time that they are due, they will have no problems. If students do not complete all of them accurately, then their grades will suffer substantially.

**Grading:** The final grade in MUS 123 and its Aural Skills Practicum is combined, where 60 percent of the grade is based on work in Written Theory and 40 percent is based on work in Aural Skills.

**Written Theory Grading:**
1. Homework completed in workbook (10 percent)
2. Three cumulative tests (10 percent each, for a total of 30 percent of the final grade)
3. A musical composition and analysis (5 percent of the final grade)
4. Cumulative Final Exam (15 percent of the final grade)

**Aural Skills Grading:**
1. Six Auralia assignments (1.67 percent each, for a total of 10 percent of final grade)
2. Five Sight-singing Quizzes (3 percent each, for a total of 15 percent of the final grade)
3. Two cumulative tests (5 percent each, for a total of 10 percent of the final grade)
4. Cumulative Final Exam (5 percent of the final grade)

**Grading Scale:**

<table>
<thead>
<tr>
<th>Grade</th>
<th>Written Theory</th>
<th>Aural Skills</th>
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</thead>
<tbody>
<tr>
<td>A</td>
<td>93-100</td>
<td>73-76</td>
</tr>
<tr>
<td>A-</td>
<td>90-92</td>
<td>70-72</td>
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<tr>
<td>B+</td>
<td>87-89</td>
<td>67-69</td>
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<tr>
<td>B</td>
<td>83-86</td>
<td>63-66</td>
</tr>
<tr>
<td>B-</td>
<td>80-82</td>
<td>60-62</td>
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<tr>
<td>C+</td>
<td>77-79</td>
<td>Below 60</td>
</tr>
<tr>
<td>C-</td>
<td>76-72</td>
<td>Below 60</td>
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<tr>
<td>D+</td>
<td>69-67</td>
<td>Below 60</td>
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<tr>
<td>D</td>
<td>66-63</td>
<td>Below 60</td>
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<tr>
<td>D-</td>
<td>62-60</td>
<td>Below 60</td>
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<tr>
<td>F</td>
<td>Below 60</td>
<td>Below 60</td>
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</tbody>
</table>

Students must attain a grade of C- or higher in order for this course to count toward the music major.
Note on due dates and late work: All assignments that are turned in are due at the beginning of the class period unless I say otherwise. Late assignments are not accepted, unless the student has missed class due to an excused absence. In addition, assignments will not be accepted after class. Likewise, a missed test will count as a zero percent, unless the student has missed due to an excused absence. This course follows the policy regarding exams and excused absences that is outlined in the Westminster College Undergraduate Catalogue.

Important Note on Discussion of Grades: If students have a concern about grades of any sort (handed back papers, course grade, etc.), they are encouraged to discuss their grades with me during office hours. I will not discuss grades of any sort in class or in front of other students. Grades are strictly a private matter.

Textbooks and Course Materials: Students are responsible for obtaining a copy of each of the following items.
- Auralia software

Attendance Policy: The attendance policy in this course follows the College policy, which is outlined in the Westminster College Undergraduate Catalogue. Students are expected to attend all classes. Research has shown that performing well in a course is associated with high attendance. Students should be aware that “showing up” is highly valued not only in this course and College, but in the workforce and society in general.

I will not accept any assignments from students who have missed class due to an unexcused absence. In addition, I will not re-teach—either in class or during office hours—material missed due to an unexcused absence.

I may excuse absences for the following reasons: course-related field trips; illness that is documented by a doctor’s note (not including the “self-reported sick in room” notice from the Student Health Center); death or serious illness in the immediate family as is verified by someone other than the student; appearance in court; co-curricular and extracurricular activities recognized and/or sponsored by the College; or another extraordinary reason as deemed appropriate by me. Students must make arrangements with me regarding the completion of missed work from excused absences.

No food or drink is permitted in keyboard labs.

E-mail and Computer Use: I will be e-mailing students in the course critical information and will also be posting important files to D2L. Students are required to use the Westminster.edu e-mail account and D2L, or must have their e-mails forwarded from Westminster.edu to another account. In addition, students are required to check e-mail with reasonable frequency, preferably every day, as important course updates may occur via e-mail rather than in class, in an effort to preserve valuable class time. If e-
mail accounts are too full or over quota, I will NOT resend e-mails; students are required to monitor the quotas on their accounts.

**Academic Honesty:** While students are encouraged to study and work in groups on homework assignments, copying work for the sake of turning in assignments on time is a breach of the College’s policy on academic integrity. In addition, the standards in this course conform to the College’s policy, which states: “Academic dishonesty is a profound violation of the expected code of behavior. It can take several forms including, but not limited to, plagiarism, cheating, misrepresentation of facts or experimental results, unauthorized use of or intentional intrusion into another’s computer files and/or programs, intentional damage to a computer system, and unauthorized use of library materials and privileges. Academic dishonesty in any of these forms will not be tolerated. Students who engage in academic dishonesty face penalties such as failure in the course involved or expulsion from the College. All instances of academic dishonesty will be reported to the Dean of the College.”

**Student Support Services and Special Accommodations:** Students who have special needs that may affect their academic or personal life should seek resources on campus to assist them, such as Disability Support, the Learning Center, Diversity Services, and Library Instruction. In this course, accommodations consistent with college policy will be made for students who are utilizing appropriate support services. After consulting with the appropriate support service, students are encouraged to speak with me in a confidential appointment about necessary accommodations.

**Note on Cellphone Use:** Cellphones must be silenced during class.

**SCHEDULE OF CLASS MEETINGS, TOPICS, AND ASSIGNMENTS (subject to change):**

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<thead>
<tr>
<th>DATE</th>
<th>TOPIC</th>
<th>ASSIGNMENT</th>
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<tbody>
<tr>
<td>Week 1</td>
<td>Intro, Review Secondary Dominants</td>
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<tr>
<td>8/26</td>
<td>Introduction to the Course</td>
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<tr>
<td>8/27</td>
<td>Introduction to the Course; pre-assessment of aural skills</td>
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<tr>
<td>8/28</td>
<td>Review Ch. 20, all</td>
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<tr>
<td>8/29</td>
<td>Seventh chords; two-part dictation; sight-singing</td>
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<td>Review Ch. 21, all</td>
<td>HW 1: Secondary Dominants</td>
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<td>Worksheet 1</td>
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<td>Week 2</td>
<td>Review Secondary Dominants, Diatonic Sequences, Modulation</td>
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<tr>
<td>9/2</td>
<td>Secondary functions</td>
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<tr>
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<td>Sight-singing; secondary dominants; rhythmic dictation</td>
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<td>Sequences</td>
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<tr>
<td>9/5</td>
<td>Singing/Rhythm Quiz 1</td>
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<tr>
<td>9/6</td>
<td>Ch. 22, pp. 448-457 (Modulation)</td>
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<tr>
<th>Week 3</th>
<th>Modulation</th>
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<tr>
<td>9/9</td>
<td>Ch. 22, pp. 458-461</td>
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<tr>
<td>9/10</td>
<td>Secondary dominants, rhythmic dictation, melodic dictation</td>
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<tr>
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<td>Auralia Assignment 1 Due</td>
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<tr>
<td>9/11</td>
<td>Ch. 22, pp. 461-469</td>
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<td>HW 3: p. 222, II, A; p. 224, II, A-B</td>
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<tr>
<td>9/12</td>
<td>Secondary dominants, sight-singing, error detection</td>
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<td>9/13</td>
<td>Practice on modulation</td>
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<tr>
<th>Week 4</th>
<th>Modulation, Mode Mixture</th>
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<tr>
<td>9/16</td>
<td>Ch. 26, pp. 530-544</td>
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<tr>
<td>9/17</td>
<td>Modulation, melodic dictation, rhythmic dictation</td>
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<td>HW 4: p. 258, II, A, C; p. 259, I, A, C</td>
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<tr>
<td>9/18</td>
<td>Ch. 26, pp. 544-547</td>
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<tr>
<td>9/19</td>
<td>Modulation, sight-singing, error detection</td>
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<td>Practice on mode mixture</td>
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<td>HW 6: pp. 311, I, A, 1-6; B, 1-5; p. 312, II, a-d</td>
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<tr>
<th>Week 5</th>
<th>Review; Binary and Ternary Forms</th>
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<tr>
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<td>Review for Test 1</td>
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<tr>
<td>9/24</td>
<td>Sight-singing, modulation and mode mixture, melodic dictation</td>
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<td>HW 7: pp. 317-8, A-B</td>
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<tr>
<td>9/25</td>
<td>TEST 1; HOMEWORK TURN-IN DATE 1</td>
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<tr>
<td>9/26</td>
<td>Singing/Rhythm Quiz 2</td>
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<td>Ch. 23, pp. 470-480</td>
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<th>Week 6</th>
<th>Binary and Ternary Forms</th>
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<tr>
<td>9/30</td>
<td>Ch. 23 practice</td>
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<tr>
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<td>Review for Aural Skills Test 1</td>
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<td>Auralia Assignment 2 Due</td>
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<td>Date</td>
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<tr>
<td>10/2</td>
<td>Ch. 23, pp. 480-489</td>
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<td>10/3</td>
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<tr>
<td>10/4</td>
<td>Differentiating between binary, rounded binary, and ternary</td>
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<td>Week 7 Binary &amp; Ternary; Chromatic Predominant Chords</td>
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<tr>
<td>10/7</td>
<td>Ch. 27, pp. 548-557</td>
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<tr>
<td>10/8</td>
<td>Binary and ternary forms, error detection</td>
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<tr>
<td>10/9</td>
<td>Ch. 27, pp. 558-568</td>
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<td>10/10</td>
<td>Binary and ternary forms, harmonic dictation</td>
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<td>10/11</td>
<td>Ch. 27 practice</td>
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<td>Week 8 Chromatic Predominant Chords</td>
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<td>10/14</td>
<td>Ch. 27 practice</td>
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<td>10/15</td>
<td>Binary and ternary forms, sight-singing</td>
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<td>10/16</td>
<td>Ch. 27 practice</td>
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<tr>
<td>10/17</td>
<td>Chromatic predominant chords, melodic dictation, sight-singing</td>
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<td>10/18</td>
<td>Review for Test 2</td>
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<td>Week 9 Chromatic Predominant Chords; Chromaticism</td>
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<td>10/22</td>
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<td>10/23</td>
<td><strong>TEST 2</strong></td>
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<tr>
<td>10/24</td>
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<tr>
<td>10/25</td>
<td>Ch. 30, pp. 618-627</td>
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<td>Week 10 Chromaticism, Enharmonic Modulations</td>
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<tr>
<td>10/28</td>
<td>Ch. 30, pp. 627-632, including Ch. 29, pp. 596-602</td>
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<tr>
<td>10/29</td>
<td>Singing/Rhythm Quiz 3</td>
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<tr>
<td>10/30</td>
<td>Ch. 30, pp. 633-640</td>
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<td>10/31</td>
<td>Chromatic predominant chords, melodic dictation, sight-singing</td>
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<td>Auralia Assignment 4 Due</td>
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<tr>
<td>11/1</td>
<td>Ch. 31, pp. 641-656</td>
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<td>Week 11</td>
<td>Chromaticism, Enharmonic Modulations</td>
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<td>11/4</td>
<td>Ch. 29-31 practice</td>
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<td>HW 13: p. 367, all</td>
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<tr>
<td>11/5</td>
<td>Chromatic predominant chords, sight-singing, rhythmic dictation; Review for Aural Skills Test 2</td>
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<tr>
<td>11/6</td>
<td>Ch. 31, pp. 656-662</td>
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<td>11/7</td>
<td>Singing/Rhythm Quiz 4</td>
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<td>HW 14: p. 368, II, A; p. 351, A</td>
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<td>Week 12</td>
<td>Chromaticism, Enharmonic Modulations, Brief Ethnomusicology Topic</td>
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<td>11/11</td>
<td>Review</td>
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<td>11/12</td>
<td><strong>AURAL SKILLS TEST 2</strong></td>
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<td>11/13</td>
<td><strong>TEST 3</strong></td>
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<td><strong>TEST 3; HOMEWORK TURN-IN DATE 3</strong></td>
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<tr>
<td>11/14</td>
<td>Chromaticism, error detection, melodic dictation</td>
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<tr>
<td>11/15</td>
<td>Introduction to the music of Korea and Japan</td>
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<tr>
<td>Week 13</td>
<td>Vocal, Variation, and Rondo Forms</td>
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<tr>
<td>11/18</td>
<td>Ch. 28, all</td>
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<td><strong>COMPOSITION PROJECT DUE</strong></td>
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<tr>
<td>11/19</td>
<td>Chromaticism, rhythmic dictation</td>
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<td>11/20</td>
<td>Ch. 25, pp. 525-520</td>
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<td>11/21</td>
<td>Chromaticism, error detection</td>
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<tr>
<td>11/22</td>
<td>Ch. 25, pp. 520-529</td>
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<td>Week 14</td>
<td>Variation and Rondo Forms</td>
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<td>11/25</td>
<td>Ch. 33, all</td>
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<td>HW 17: p. 303-304, all</td>
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<td>11/26</td>
<td>Chromaticism, melodic dictation, sight-singing</td>
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<tr>
<td>11/27</td>
<td><strong>No class; Thanksgiving Break</strong></td>
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<tr>
<td>11/28</td>
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<tr>
<td>11/29</td>
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<tr>
<td>Week 15</td>
<td>Sonata Form</td>
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<td>12/2</td>
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<td>HW 18: p. 409-410, all</td>
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<td>12/3</td>
<td>Form, sight-singing, rhythmic dictation</td>
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<tr>
<td>12/4</td>
<td>Ch. 32, pp. 674-691</td>
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<td>Singing/Rhythm Quiz 5</td>
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<td>12/6</td>
<td>REVIEW</td>
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<td>HW 19: p. 389, A; p 390-1, II, A; p. 392, A</td>
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<td>12/9</td>
<td><strong>AURAL SKILLS FINAL EXAM</strong></td>
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<tr>
<td>12/12</td>
<td><strong>WRITTEN THEORY FINAL EXAM</strong></td>
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