Music 334: Music Theory III  
Fall Semester 2015

Section A: MWF 8:00  
Section B: MWF 9:00  
Room 24, Music Hall

Dr. Kris Bryden  
Office hours: 10-11:30 MWF, 3:10–4 T  
Office: 249 Music Hall  
Email: kabryden@iastate.edu  
Phone: 294-3971

Course Prerequisites: Music 231

Required Textbooks: Textbook and workbook for Stefan Kostka, Dorothy Payne, and Byron Almén; 

Course Description: 3 credits. “Prereq: 231. Harmonic and melodic materials of tonal music. Application of these materials in analysis and writing. Techniques of melodic construction, formal design, and harmonization.” (ISU Catalog)

We will cover chapters 10 and 16–25 of the textbook, covering approximately one chapter per week. Assignments will give you the opportunity to apply new concepts and practice analysis techniques presented in the textbook and in class. These assignments will be graded based on effort. Quizzes, three exams, and an analysis paper will also measure your progress in the course.

Grading procedures:

Grading scale:
A  93-100  B-  80-82  D+  68-69
A-  90-92  C+  78-79  D  63-67
B+  88-89  C  73-77  D-  60-62
B  83-87  C-  70-72  F  59 or below

Grading distribution:
Exams 30% (Three exams—10% each) 
Quizzes 30% (five quizzes—6% each) 
Analysis Project 15% 
Attendance 10% 
Homework 15%
**Attendance Policy:** Class participation is an important aspect of this course; therefore, regular on-time attendance is required. Excused absences include illness, family emergencies, or documented university related activities such as a tour or field trip. Please notify me of any upcoming absences when you become aware of them. If you become ill or have a family emergency, please notify me as soon as you are able via email.

**Students with Disabilities:** If you have a documented disability and anticipate needing accommodations in this course, please make arrangements to meet with me soon. Please request that a Student Disability Resource staff send a SAAR form verifying your disability and specifying the accommodation you will need.

http://www.dso.iastate.edu/dr/student

**Academic Integrity:**
The class will follow Iowa State University’s policy on academic dishonesty. Anyone suspected of academic dishonesty will be reported to the Dean of Students Office.

http://www.dso.iastate.edu/ja/academic/misconduct.html

**Dead Week**
This class follows the Iowa State University Dead Week policy as noted in section 10.6.4 of the Faculty Handbook: http://www.provost.iastate.edu/resources/faculty-handbook

**Harassment and Discrimination**
Iowa State University strives to maintain our campus as a place of work and study for faculty, staff, and students that is free of all forms of prohibited discrimination and harassment based upon race, ethnicity, sex (including sexual assault), pregnancy, color, religion, national origin, physical or mental disability, age, marital status, sexual orientation, gender identity, genetic information, or status as a U.S. veteran. Any student who has concerns about such behavior should contact his/her instructor, Student Assistance at 515-294-1020 or email dso-sas@iastate.edu, or the Office of Equal Opportunity and Compliance at 515-294-7612.

**Religious Accommodation**
If an academic or work requirement conflicts with your religious practices and/or observances, you may request reasonable accommodations. Your request must be in writing, and your instructor or supervisor will review the request. You or your instructor may also seek assistance from the Dean of Students Office or the Office of Equal Opportunity and Compliance.

**Contact Information**
If you are experiencing, or have experienced, a problem with any of the above issues, email academicissues@iastate.edu.

**Final note:** If a situation comes up that requires you to miss class, please see me, so I can give you your assignments, return homework, answer questions, etc. It is your responsibility to make arrangements to see me, either by visiting me during office hours or by making an appointment.

This course moves at a rapid pace and may be difficult for some. I encourage you to take advantage of office hours as soon as you have any problems. If you can’t meet me during office hours, you can always make an appointment by emailing me or talking to me after class. Additionally, you are welcome to walk in if I am in my office.
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| 24  | AUG   | Course Introduction  
Review voice leading principles, part writing (Ch. 5–6) |
| 26  |       | Review harmonic progressions, triad inversions (Ch. 7–9) |
| 28  |       | Review nonchord tones and symbols (Ch. 11–12) |
| 31  |       | Review 7th chords (Ch. 13-15) |
| 2   | SEPT  | Quiz 1 |
| 4   |       | Ch. 10 Cadences, Phrases, periods, and Sentences |
| 7   | Labor Day | No class |
| 9   |       | Ch. 10 cont. |
| 11  |       | Ch. 10 cont. |
| 14  |       | Ch. 16 Secondary Functions 1 |
| 16  |       | Ch. 16 cont. |
| 18  |       | Ch. 16 cont. |
| 21  |       | Quiz 2 |
| 23  |       | Ch. 17 Secondary Functions 2  
Assign Exam 1 |
| 25  |       | Ch. 17 cont. |
| 28  |       | Ch. 17 cont. |
| 30  |       | Macro Analysis  
Assign analysis project  
Exam 1 due |
| 2   | OCT   | Ch. 18 Modulations Using Diatonic Common Chords |
| 5   |       | Ch. 18 cont. |
| 7   |       | Ch. 18 cont. |
| 9   |       | Quiz 3  
Assign Exam 2 |
| 12  |       | Ch. 19 Some Other Modulatory Techniques  
Assign Exam 2 |
| 14-18 |       | FINAL WEEK (no final) |

This schedule is subject to change.
Learning Outcomes

After completing Music 331 *Materials of Music II*, students will be able to

- Recognize elements of chromatic harmony including secondary dominants and secondary leading tone chords, borrowed chords, Neapolitan sixth chords, Italian sixth chords, altered dominants, extended triads, common-tone diminished seventh chords, and chromatic mediants.
- Use the elements of chromatic harmony with proper voice leading in a four-voice setting.
- Identify and illustrate in a four-voice setting several types of diatonic and enharmonic modulatory techniques.
- Identify and diagram musical structures ranging from individual phrases to large forms including binary and ternary forms, sonata form, and rondo form.
- Rewrite enharmonically spelled chords to reveal how they function in their musical context.
- Compose a well written paper incorporating their observations of the harmonic progressions and other pertinent musical information in a piece or movement from the chamber music repertoire.