

# Music Theory 1 - Brooklyn College

Mondays and Wednesdays, 12:25-2:05pm, Room 400B-RE

## Course Description:

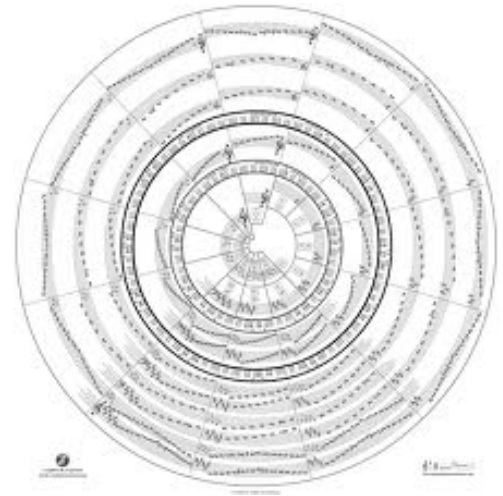
First and second species counterpoint; construction of triads; procedures of 4-part writing; hierarchy of harmonic progression; study of cadences; basic musical forms; introduction to secondary harmony and modulation; analysis of the chorale prelude, the two part invention and the fugue.

**Note:** This course assumes that you have properly completed (or can demonstrate equivalent knowledge) of music fundamentals. A quiz on fundamentals will be given at the fifth class meeting. Students who cannot demonstrate rudimentary knowledge of fundamentals will be asked to drop and/or transfer to a fundamentals course.

## Instructor: Vince Peterson, Adjunct Assistant Professor of Music

[vpeterson@brooklyn.cuny.edu](mailto:vpeterson@brooklyn.cuny.edu) - email preferred

Office Hours: by appointment only



## Required Course Materials:

-Kostka, Stefan and Dorothy Pane. Tonal Harmony. Sixth Edition (or later). Boston: McGraw-Hill.

-Aldwell, Edward and Carl Schachter et al. Workbook, Volume 1 for "Harmony and Voice Leading". 4th Edition. Boston: Schirmer / Cengage Learning

-Regular and reliable access to the internet is required of you for this class.

\*Music Paper (I prefer 12 staves per page) and a folder containing all completed assignments (to be turned in)

\*Pencil (Note: assignments written in pen will not be accepted)

## Attendance Policy and Expectations:

You are allowed four (4) absences for the semester (for any reason). There are no excused absences. Reaching a fifth absence (for any reason) will result in automatic failure. Each lateness counts as half of an absence. It is expected that students will arrive on time to class with all of the assignments thoroughly prepared.

## On Academic Integrity:

Anyone deemed to be cheating on an exam or committing plagiarism will be reported to the administration immediately, without exception. You are responsible for understanding the Brooklyn College definitions of these offenses.

## Accommodations Policy:

"In order to receive disability-related academic accommodations, you must be registered with the Center for Student Disability Services. Students who have a documented disability or suspect they may have one are invited to set up an appointment with Ms. Valerie Stewart-Lovell, Director of the Center for Student Disability Services. She may be reached at 718-951-5538. If you have already registered, please provide me with the appropriate form and we can discuss your specific accommodations."

**There is NO food or drink allowed in class, with the exception of water.**

**There are NO cell phones or other noise-making devices allowed in class.**

## Your Final Grade in this class is based on:

Homework / Quizzes	50%
Midterm Exam	20%
Final Exam	30%

# Music Theory 1 - Brooklyn College

## Course Syllabus

Week	Class 1	Class 2
1	Key, Tonic, Scales, Intervals, Chords, Passing and Neighbor Tones, Transposition and Key Signature, Basic Chromaticism, Enharmonics <b>Homework 1 - p. 1, ex. 1, p. 4, ex. 2</b>	Differences in the Minor Mode; Natural, Harmonic and Melodic Minor; Parallel vs. Relative Keys, Mixture; The Church Modes <b>Homework 2 - p. 5, ex. 1, p. 8, ex. 2</b>
2	Intensive review of Intervals and Chord Structures; 1st Species Counterpoint practices <b>Homework 3 - p. 9-10, ex. 1-4 + Counterpoints</b>	(continued); Use of Roman and Arabic numerals as chord analysis <b>Homework 4 - p. 25-26, ex. 1-4, p. 29-30, ex. 1-4, p. 31-33, ex. 1-2 + 1, 3 + 5</b>
3	Fundamentals Assessment Quiz 3-part 1st Species; Procedures of four-part writing: Counterpoint in Chorale Texture; Voice Leading <b>Homework 5 - Counterpoints</b>	(continued) <b>Homework 6 - p. 47-49 (all)</b>
4	Review of four-part writing procedures and analysis; <b>(No Homework)</b>	Non-Chord Tones; 2nd Species <b>Homework 7 - Counterpoints / Play and Sing</b>
5	More Non-Chord Tones; 4th Species <b>Homework 8 - Counterpoints / Play and Sing</b>	3rd Species <b>Homework 9 - Counterpoints / Play and Sing</b>
6	I, V, and V7 chords in root position Cadences: (Perfect and Imperfect) Authentic, Plagal, Deceptive, Half <b>Homework 10 - p. 53-54 (all) + p. 57 (all)</b>	(continued), adding I6, V6, and VII6 chords; Phrases, Period, and Sentence Forms <b>Homework 11 - p. 59-61 (all)</b>
7	<b>Review for Midterm</b>	<b>Midterm Exam</b>
8	Inversions of V7; Contr. Expansions of Tonic and Dominant <b>Homework 12: p. 66, ex. 2+3, p. 67, ex. 1+4</b>	Leading to V: IV, II, and II6 Chords <b>Homework 13: p. 73, ex. 1+2, p. 75, ex. 4</b>
9	The Cadential 6/4: An Intensification of V <b>Homework 14: p. 79 (all), p. 80, ex. 1</b>	VI and IV6 Chords <b>Homework 15: p. 85-86 (all), p. 87, ex. 4</b>
10	Supertonic and Subdominant Seventh Chords <b>Homework 16: p. 93-94 (all), p. 95, ex. 3</b>	Other Uses of IV, IV6, and VI Chords <b>Homework 17: p. 101 (all)</b>
11	V as Key Area: Tonicization and Modulation <b>(No Homework)</b>	(continued) <b>Homework 18: p. 113-114 (all), p.</b>
12	III and VII Chords <b>Homework 19: p. 133-134 (all)</b>	Diatonic Sequences in Major and Minor Keys <b>Homework 20: p. 151-152 (all)</b>
13	Case Studies in Tonal Counterpoint: The Chorale Prelude	Case Study 2: The Two-Part Invention
14	Case Study 3 in Tonal Counterpoint: The Fugue	<b>Review for Final Exam</b>