



**MUSI-2311-150C3-Theory III-Kates**  
**Fall 2025**  
**Tuesdays and Thursdays 2:00 –3:20 pm**  
**Fine Arts Building FAB-111**

**Instructor Information:** Dr. Cindy Kates, [ckates@com.edu](mailto:ckates@com.edu) 409-933-8943  
Please leave a callback number if I do not answer in person.  
Fine Arts Administrative Assistant, is at 409-933-8943.

**Student hours and location:**

Offices Hours Posted on Instructor Door

Primarily available at 1:15 am to 1:59 am T & TH in FAB-123

Appointments during scheduled or at other times are encouraged – internet sessions can be available during other hours and weekends

Virtual Office Hours are an option via email.

**Required Textbook/Materials:**

Pencil, Music Staff Paper, USB Jump Drive, Software

**Course Description:** **Music Theory II** is the second course in a sequence designed for music majors to deepen their understanding of the fundamental principles of Western art music. This course focuses on diatonic harmony, voice leading, harmonic progression, and an introduction to chromaticism. Students will explore the practical application of theoretical concepts through analysis, composition, and aural skills. Topics include non-chord tones, seventh chords, modulation, and small musical forms such as binary and ternary structures. This course aims to strengthen students' musicianship by integrating written theory with listening and performance practices. Concurrent enrollment in **MUSI 1116** is required. **Prerequisite:** A TSI Reading score of 342 or successful completion of an equivalent developmental course with a minimum grade of "C."

**Prerequisite:** Successful completion of Music Theory I or equivalent with a grade of "C" or higher. Concurrent enrollment in MUSI 1116 is required.

**Course Requirements:** **Students must purchase a textbook.** Students are required to do all assignments assigned in the textbook (online learning) or given as a handout and required to take all tests. Failure to attend class on the day a quiz is given may forfeit the opportunity to take that test unless you have contacted me prior to class about your absence for that day. Software assignments will be submitted as required.

**Determination of Course Grade/Detailed Grading Formula (methods of evaluation to be employed to include a variety of means to evaluate student performance):** The student must complete assignments as they are given online, in the text, and in the workbook. Tests will be taken at the end of each chapter or as often as the instructor feels they are needed. A mid-term and final exam may be given as well as ongoing quizzes. All points on homework, pop quiz, and exams are weighted the same and the following percentage is used to determine the grade. The instructor reserves the right to make alternate formulas and materials available for students who want to do more work.

Grading on all tests use the following percentages

90 % accuracy = A

80 % accuracy = B

70 % accuracy = C

60 % accuracy = D

### **Grading Scale:**

A Superior achievement of course objectives

B Outstanding achievement of course objectives

C Achievement of minimum course objectives (Not recommended for music majors)

D Marginal achievement of course objectives

I A temporary grade given to indicate that, in the instructor's judgment, the student can complete the course objectives within a specified extension of time.

F Failure to achieve course objectives

W Withdrawal on or before the "W" date as specified in the College Calendar

FN The FN grade is issued in cases of *failure due to a lack of attendance*, as determined by the instructor. The FN grade may be issued for cases in which the student ceases or fails to attend class, submit assignments, or participate in required capacities, and for which the student has failed to withdraw. The issuing of the FN grade is at the discretion of the instructor.

**Late Work, Make-up Policy:** Any homework that is to be turned in for a grade and is late may have **10 points deducted** for every class period it is not turned in. The instructor will not accept late work during the last three weeks of the course (WEEKS 14-16).

**Attendance Policy:** Students are required to attend and participate in every session of all classes for which they are registered. Regular attendance is a critical component to being successful in courses. Attendance guidelines are outlined in each course syllabus. Students should consult with their instructors when it is necessary to miss a class. COM recognizes no excused absences other than those prescribed by law: religious holy days and military service. For more information, see FC (Legal). [http://pol.tasb.org/Policy/Download/497?filename=FC\(LEGAL\).pdf](http://pol.tasb.org/Policy/Download/497?filename=FC(LEGAL).pdf)

**Communicating with your instructor:** ALL electronic communication with the instructor

must be through your **COM email**.

### **Important Notice Regarding Communication and FERPA Compliance**

Per FERPA (Family Educational Rights and Privacy Act), I cannot share any information regarding class performance through electronic means. While I generally respond to all inquiries within 24 hours, please be aware that during weekends (Friday through Sunday), I may be out of town for performances or workshops.

For urgent concerns, you may text my phone, but you must send a copy of the text via email for my response. I will make every effort to follow up between classes. However, please note that my schedule may limit my ability to check emails while teaching hands-on music classes that require active instrument participation.

### **Maps to Core Objective Assessed via this Assignment**

#### **Student Learner Outcome**

##### **1 Course Objectives:**

1. To develop a deeper understanding of diatonic harmony and voice leading, with an emphasis on real-world applications in analysis and composition.
2. To strengthen students' ability to recognize, analyze, and compose music using fundamental theoretical concepts, including modulation, non-chord tones, and small formal structures.
3. To foster critical listening skills and the ability to relate theoretical principles to musical examples from various genres and styles.
4. To integrate written theory with aural and keyboard skills for a comprehensive approach to musicianship.

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#### **Learning Outcomes:**

By the end of this course, students will be able to:

1. Analyze harmonic progressions and cadences within diatonic and early chromatic frameworks.
2. Compose and harmonize melodies using proper voice-leading techniques and part-writing conventions.
3. Identify and apply the use of non-chord tones in music, including passing tones, suspensions, appoggiaturas, and neighbor tones.
4. Understand and execute modulations to closely related keys, using pivot chords effectively.
5. Recognize and analyze common musical forms, such as binary and ternary structures, and their role in compositional practice.
6. Apply theoretical concepts to aural skills, connecting what is seen on the page with what is heard in performance.
- 7.

**8. Academic Dishonesty:** Disciplinary actions will be taken for students who exhibit disorderly conduct, cheat on exams, submit plagiarized work (see below), or are involved in collusion (helping others cheat or plagiarize) as defined in the Student Handbook under the heading, “Discipline and Penalties.” The maximum penalty imposed for violations will be an F in the course. The student will also be referred to the Dean of Students for further disciplinary action. Please read through the “Standards of Student Conduct” in the Student Handbook for a more complete discussion of these issues and your rights and responsibilities.

**9.**

**10. Student Concerns:** If you have any questions or concerns about any aspect of this course, please contact me using the contact information previously provided. If, after discussing your concern with me, you continue to have questions, please contact Dr. Kristina Jantz, Fine Arts Department Chair, at 409-933-8255 or [kjantz@com.edu](mailto:kjantz@com.edu).

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**Link to resource about avoiding plagiarism:** <http://en.wikipedia.org/wiki/Plagiarism>

## **16-Week Chapter Assignments (Based on *The Musician's Guide to Theory and Analysis*, Fourth Edition)**

### **Week 1: Chapters 1-4 Review**

- Review basic music theory concepts: notation, intervals, scales, and triads.
- Focus on key concepts from the first four chapters, including notation systems, intervals, and basic harmonic progressions.
- Workbook exercises and practice examples.

### **Week 2: Chapters 5-8 Review**

- Review more complex harmonic concepts, including dominant chords, non-chord tones, and seventh chords.
- Focus on functional harmony and common cadences.
- Practice harmonic analysis and part-writing exercises.

### **Week 3: Chapters 9-10 Review**

- Review extended harmony and voice leading.
- Focus on modulation, secondary dominants, and part-writing for seventh chords.
- Analyze modulation examples and practice writing secondary dominants.

### **Week 4: Chapter 11 - Diatonic Progressions and Cadences**

- Learn harmonic functions and common cadential patterns (authentic, plagal, half, deceptive).
- Workbook exercises on harmonic analysis and part-writing.

### **Week 5: Chapter 12 - Non-Chord Tones: Embellishing Tones**

- Study passing tones, neighbor tones, suspensions, and anticipations.
- Compose short melodic phrases incorporating non-chord tones.

### **Week 6: Chapter 13 - Voice Leading with Seventh Chords**

- Introduction to diatonic seventh chords and their resolution.
- Practice part-writing exercises using ii7, V7, and viio7 chords.

### **Week 7: Chapter 14 - Harmonic Sequences**

- Explore harmonic sequences such as circle of fifths and ascending-descending patterns.
- Analyze excerpts with sequential harmonic patterns.

### **Week 8: Chapter 15 - Secondary Dominants**

- Learn the concept of tonicization and secondary dominant chords.
- Harmonize melodies using secondary dominants.

### **Week 9: Chapter 16 - Modulation to Closely Related Keys**

- Study pivot chord modulation and common modulatory techniques.
- Analyze modulations in excerpts from classical and contemporary repertoire.

### **Week 10: Chapter 17 - Binary and Ternary Forms**

- Introduction to small musical forms: simple and rounded binary, and ternary.
- Analyze the form of short keyboard works by composers like Bach and Haydn.

### **Week 11: Chapter 18 - Chromaticism and Modal Mixture**

- Explore modal mixture and chromatic harmonies within diatonic contexts.
- Workbook exercises on harmonizing melodies with modal mixture.

### **Week 12: Chapter 19 - The Neapolitan Sixth Chord**

- Learn the structure and function of the Neapolitan chord.
- Analyze its use in examples from Romantic-era music.

### **Week 13: Chapter 20 - Augmented Sixth Chords**

- Study the Italian, French, and German augmented sixth chords and their resolutions.
- Workbook assignments on incorporating augmented sixth chords into progressions.

### **Week 14: Review I**

- Review Chapters 1-10, focusing on diatonic harmony, voice leading, cadences, non-chord tones, seventh chords, and modulation.
- Practice part-writing, harmonic analysis, and modulation examples.

### **Week 15: Review II**

- Comprehensive review of Chapters 11-20, covering harmonic sequences, secondary dominants, chromatic harmony, modal mixture, and larger forms.
- Mock exam, analysis, and Q&A on final exam strategies.

### **Week 16: Final Examination – share project with class**

- Comprehensive final exam and project covering all topics from the semester: analysis, composition, and aural skills.

Please review the D2L platform for the course calendar, assignment details, and due dates. The instructor will thoroughly discuss assignments and deadlines on the first day of class. A separate due date sheet may also be provided—please ensure to review it. Please note that course dates and assignments may be subject to change due to unforeseen circumstances, such as weather-related disruptions or other emergencies. Check D2L announcements and your email regularly for the most up-to-date course requirements.

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## **Institutional Policies and Guidelines**

**Grade Appeal Process:** Concerns about the accuracy of grades should first be discussed with the instructor. A request for a change of grade is a formal request and must be made within six months of the grade assignment. Directions for filing an appeal can be found in the student handbook <https://www.com.edu/student-services/student-handbook.html> *An appeal will not be considered because of general dissatisfaction with a grade, penalty, or outcome of a course. Disagreement with the instructor's professional judgment of the quality of the student's work and performance is also not an admissible basis for a grade appeal.*

**Academic Success & Support Services:** College of the Mainland is committed to providing students the necessary support and tools for success in their college careers. Support is offered through our Tutoring Services, Library, Counseling, and through Student Services. Please discuss any concerns with your faculty or an advisor.

**ADA Statement:** Any student with a documented disability needing academic accommodation(s) is requested to contact:

Kimberly Lachney, Student Accessibility Services Coordinator

Phone: 409-933-8919

Email: [AccessibilityServices@com.edu](mailto:AccessibilityServices@com.edu)

Location: COM Doyle Family Administration Building, Student Success Center

**Textbook Purchasing Statement:** A student attending College of the Mainland is not under any obligation to purchase a textbook from the college-affiliated bookstore. The same textbook may also be available from an independent retailer, including an online retailer.

**Withdrawal Policy:** Students may withdraw from this course for any reason prior to the last eligible day for a “W” grade. Before withdrawing students should speak with the instructor and consult an advisor. Students are permitted to withdraw only six times during their college career by state law. The last date to withdraw from the 1<sup>st</sup> 8-week session is October 1. The last date to withdraw from the 16-week session is November 14. The last date to withdraw for the 2<sup>nd</sup> 8-week session is November 25.

**FN Grading:** The FN grade is issued in cases of *failure due to a lack of attendance*, as determined by the instructor. The FN grade may be issued for cases in which the student ceases or fails to attend class, submit assignments, or participate in required capacities, and for which the student has failed to withdraw. The issuing of the FN grade is at the discretion of the instructor. The last date of attendance should be documented for submission of an FN grade.

**Early Alert Program:** The Student Success Center at College of the Mainland has implemented an Early Alert Program because student success and retention are very important to us. I have been asked to refer students to the program throughout the semester if they are having difficulty completing assignments or have poor attendance. If you are referred to the Early Alert Program you will be contacted by someone in the Student Success Center who will schedule a meeting with you to see what assistance they can offer in order for you to meet your academic goals.

**Resources to Help with Stress:** If you are experiencing stress or anxiety about your daily living needs including food, housing or just feel you could benefit from free resources to help you through a difficult time, please click here <https://www.com.edu/community-resource-center/>. College of the Mainland has partnered with free community resources to help you stay on track with your schoolwork, by addressing life issues that get in the way of doing your best in school. All services are private and confidential. You may also contact the Dean of Students office at [deanofstudents@com.edu](mailto:deanofstudents@com.edu) or [communityresources@com.edu](mailto:communityresources@com.edu).

**Nondiscrimination Statement:** The College District prohibits discrimination, including harassment, against any individual on the basis of race, color, religion, national origin, age, veteran status, disability, sex, sexual orientation, gender (including gender identity and gender expression), or any other basis prohibited by law. Retaliation against anyone involved in the complaint process is a violation of College District policy.