I acknowledge that I live and work on the traditional territory of the Attawandaron (Neutral), Anishinaabeg and Haudenosaunee peoples. The University of Waterloo is situated on the Haldimand Tract, the land promised to the Six Nations that includes ten kilometres on each side of the Grand River.

I am a member of the Métis Nation of Manitoba and I grew up in Treaty 1 Territory, the original lands of the Anishinaabe, Ininiwak, Anishininuwak, Dakota, and Dene peoples, and on the homeland of the Métis Nation.

Class Time: ONLINE (asynchronous) via the UWaterloo LEARN Site
Location: ONLINE (asynchronous) via the UWaterloo LEARN Site
Instructor: Dr Karen Sunabacka
Office Hours: ONLINE: Mondays & Wednesdays 3-4:30 and Fridays 3-4 or by appointment
Office Location: ONLINE ONLY via Bongo Virtual Classroom (Wednesdays & Fridays) and WebEx (Mondays). See links found on LEARN in content section and course calendar.
Phone: 519-885-0220 x24245 (Better to connect via email or attend virtual office hours)
Email: karen.sunabacka@uwaterloo.ca

Course Description:
This course is the third of four theory/skills courses offered as part of the music program. Its principal focus is music theory and completes the discussion of diatonic harmony begun in Music 270. The course introduces romantic chromatic harmony, primary and secondary mode mixture, pedal extensions, ternary form and the Romance of 19th century music.

Intended Learning Outcomes:
Upon completion of this course, students should be able to:

1. Compose and decorate original melodies and harmonies following the styles of the romantic music era.
2. Compose the Romance movement (slow movement) of a String Quartet in the style of the romantic era.
3. Analyze classical and romantic music using scale degrees, figured bass, melodic figures, roman numerals, tonicization arrows, prolongation brackets, pedal extension arrows and formal modulation indications.
4. Recognize and create chromatic sequences (modulatory sequence).
5. Harmonize and realize a romantic tonal melody in two to four parts from a given soprano and/or a given bass using proper voice leading and proper phrase structures for romantic music.
6. Aurally recognize and notate romantic chord progressions and chromatic melodies that utilize romantic era conventions.

Prerequisite: Music 271 or permission from the instructor
Required Materials:

• Access to a computer and the internet
• Manuscript paper for taking notes and practicing (can be on a tablet)

Required Texts:


ONLINE Theory program for weekly practice: Artusi – [https://www.artusimusic.com](https://www.artusimusic.com)

You MUST purchase a four-month student subscription to this online program ($24.99USD). I have created weekly “problem sets” that prepare you for written assignments as well as In-Class exercises that prepare you for bi-weekly online Quizzes.

Once you’ve registered enter the following code to enroll in the course:

the-university-of-waterloo_mus37_fall-2020

Web Page:

This course will make use of a WATERLOO LEARN website as well as external websites. The LEARN site will provide all information and links to external resources required to complete the course. As this is a remote learning course, you will not be able to complete this course without access to the LEARN site. You will not be able to see the full modules when you begin the course, as materials will be released weekly. You can see the overall course schedule below, which shows the topics, related chapters, assignments and due dates. This will give you a general overview of the course. This same material is also on LEARN in the weekly modules for the course, with directions, videos, links to each assignment (on LEARN and on external sites) and due dates.

Evaluations:

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Weighting</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theory Assignments “A” (T3A-02, -04, -05, -06, -08, -09) (Composition assignments)</td>
<td>36% (6 assignments @ 6% each)</td>
</tr>
<tr>
<td>Theory Assignments “B” (T3B-01, -03, -07, -10, -11, -12, -13) (Analysis and sections of the Romance)</td>
<td>28% (7 assignments @ 4% each)</td>
</tr>
<tr>
<td>Online &amp; Practice Assignments: OP (Artusi Problem sets, some MuseScore assignments and some online quizzes via learn.) 12 assignments all together, two drop.</td>
<td>12% (10 assignments @ 1% each)</td>
</tr>
<tr>
<td>MuShip “a” – Artusi online “In-Class” practice assignments. (Participation grade – full credit for trying each section)</td>
<td>4% (4 assignments @ 1% each)</td>
</tr>
<tr>
<td>MuShip “b” – Artusi online Quizzes (Fully Graded on Artusi)</td>
<td>8% (4 assignments @ 2% each)</td>
</tr>
<tr>
<td>Final Project (The ROMANCE)</td>
<td>12%</td>
</tr>
</tbody>
</table>
**Course Requirements:**

Because this is a remote learning course, I have set-up a regular schedule, so you know when assignments are due. A general week will be as follows:

<table>
<thead>
<tr>
<th>Time</th>
<th>Assignment Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mondays 12:00am</td>
<td>Modules are released (Generally two weeks will always be available for you if you wish to work ahead). Each module has videos introducing course materials and the assignments. The module is set-up as a step by step list of the ways I suggest you work through the materials and links to where work is to be completed or submitted.</td>
</tr>
<tr>
<td>Mondays 11:59pm</td>
<td>Written Assignment based on materials from PREVIOUS week DUE (T3A &amp; T3B)</td>
</tr>
<tr>
<td>Wednesdays 11:59pm</td>
<td>Online &amp; Practice Exercises are DUE (These will be Artusi “Problem Sets,” and/or LEARN Quizzes, and/or exercises to be completed in MuseScore.) (OP-XX)</td>
</tr>
<tr>
<td>Fridays 11:59pm</td>
<td>Online Musicianship exercises DUE (either a practice Artusi “In-Class” assignment or an Artusi “Quiz” based on exactly what you had practiced the previous week) (MuShip “a” and MuShip “b”)</td>
</tr>
</tbody>
</table>

The following is a brief description of each type of assignment you will be completing for the course:

**Theory Assignments** “A” and/or “B” are due every Mondays at 11:59pm and must be submitted via the LEARN site dropbox. These are the most important assignments in the course and together are worth 64% of your grade. These assignments will generally be completed in MuseScore, exported as both a PDF and mp3 file and submitted to the LEARN dropbox. The “A” assignments are original compositions are worth more that the “B” assignments. The “B” assignments are either analysis or first drafts of different sections of the Romance. These assignments are all vital to your understanding of the course material and none will be dropped.

**Online & Practice Assignments** are worth 12% of your grade, are due every Wednesday at 11:59pm. There are a number of assignments that will fall in this category: Artusi “Problem Sets,” LEARN Quizzes and small written practice exercises (completed with MuseScore or by hand). Each assignment is related directly to the course materials highlighted in the week and will help you with the T3A or T3B written assignments due the following Monday. For most of these assignments you will receive immediate feedback so you can keep working on the areas that need improvement and more practice. If it is a LEARN quiz I will allow for multiple attempts with feedback after you submit so you can check on the questions where your answer was incorrect and look up the answers. The assignment with the lowest grade will be dropped.

**Musicianship (MuShip) “a” and b”** are Artusi online exercises that incorporate musicianship skills. You will be completing rhythmic, melodic and harmonic dictations, as well as seventh chord recognition. You will practice one week, with immediate feedback, and then complete a quiz, based on the same exercises, the following week. There are only 4 of each type of assignment (for a total 8 musicianship assignments) Once we get to Ch 29, there are no more MuShip assignments so that you are able to focus on composing your Romance.
The **Final Project** is the completion of a Romance for String Quartet. It is a major composition in ternary form that brings together all the different chords, romantic techniques and melodic decorating skills that you developed over the course of the term. You will need to spend a good amount of time on this assignment and the submitted version will basically be a self-published score (using MuseScore) with parts. More details will be given through videos and examples.

**LATE ASSIGNMENTS** will not be accepted, as it is important to keep up with the work. However, I will give each student ONE WEEK over the course of the term in which a late assignment will be accepted. Please email Dr Sunabacka when you need an assignment extended. Use this wisely.

**UW Policies**

**Academic Integrity:** In order to maintain a culture of academic integrity, members of the University of Waterloo are expected to promote honesty, trust, fairness, respect and responsibility. 
Arts: [Academic Integrity website](#) University of Waterloo: [Academic Integrity Office](#)

**Discipline:** A student is expected to know what constitutes academic integrity, to avoid committing academic offences, and to take responsibility for his/her actions. A student who is unsure whether an action constitutes an offence, or who needs help in learning how to avoid offences (e.g., plagiarism, cheating) or about “rules” for group work/collaboration should seek guidance from the course professor, academic advisor, or the Undergraduate Associate Dean. When misconduct has been found to have occurred, disciplinary penalties will be imposed under Policy 71 – Student Discipline. For information on categories of offenses and types of penalties, students should refer to Policy 71 - Student Discipline.

**Grievance:** A student who believes that a decision affecting some aspect of his/her university life has been unfair or unreasonable may have grounds for initiating a grievance. Read Policy 70 - [Student Petitions and Grievances](#), Section 4.

**Appeals:** A student may appeal the finding and/or penalty in a decision made under Policy 70 - Student Petitions and Grievances (other than regarding a petition) or Policy 71 - Student Discipline if a ground for an appeal can be established. Read Policy 72 - Student Appeals.

**Other sources of information for students:**

**Note for students with learning differences:** The [AccessAbility Services (AAS)](#) office, located in Needles Hall Room 1132, collaborates with all academic departments to arrange appropriate accommodations for students with disabilities without compromising the academic integrity of the curriculum. If you require academic accommodations to lessen the impact of your disability, please register with the AAS office at the beginning of each academic term.

**Counselling Services:** Counselling Services provides free confidential counselling, in both individual and group sessions, with qualified professionals to help registered students, faculty and staff with personal concerns, educational career decisions, and strategies to studies and exams: [www.adm.uwaterloo.ca/infocs](https://uwaterloo.ca/health-services/student-medical-clinic/services/verification-illness), ext. 33528, NH Room 2080.

**Accommodation for Illness:** A medical certificate presented in support of an official petition for relief from normal academic requirements must provide all of the information requested on the “University of Waterloo Verification of Illness” form or it will not be accepted. More information can be obtained from Health Services and the form is available in pdf: [https://uwaterloo.ca/health-services/student-medical-clinic/services/verification-illness](https://uwaterloo.ca/health-services/student-medical-clinic/services/verification-illness)
## Course Schedule

### WEEK 1 & 2: Sept 8-18

<table>
<thead>
<tr>
<th>TOPICS AND READING ASSIGNMENTS</th>
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<tr>
<td><strong>Introduction to the Course &amp; Online Resources</strong>&lt;br&gt;<strong>REVIEW Chapter 19: Elaborating the Soprano</strong>&lt;br&gt;○ Analyzing the Soprano (REVIEW)&lt;br&gt;○ Choosing Harmonic path&lt;br&gt;○ Elaborating the soprano&lt;br&gt;○ Elaborating the lower voices&lt;br&gt;○ Decorating the cadential tonic</td>
<td><strong>DUE Fri. Sept. 11</strong>&lt;br&gt;○ OP-01: Practice using MuseScore</td>
</tr>
<tr>
<td><strong>REVIEW Chapter 22: The Minuet</strong>&lt;br&gt;○ Six-four chords&lt;br&gt;○ Analysis</td>
<td><strong>DUE Mon. Sept. 14</strong>&lt;br&gt;○ T3B-01: Analyzing the Soprano (WB 28.6 &amp; 28.7 Modified)</td>
</tr>
<tr>
<td><strong>Chapter 22: The Minuet</strong>&lt;br&gt;○ Six-four chords&lt;br&gt;○ Analysis</td>
<td><strong>DUE Wed. Sept. 16</strong>&lt;br&gt;○ OP-02: Problem Set 1: Artusi ONLINE PRACTICE (Dominant function chords, Tonicizing &amp; ⅖4 chords)</td>
</tr>
<tr>
<td><strong>Week 3: Sept 21-25</strong>&lt;br&gt;<strong>Chapter 23: Primary Mixture</strong>&lt;br&gt;○ Primary mixture in major&lt;br&gt;  ○ Pre-dominant chords with b6 &amp; b3&lt;br&gt;  ○ Subdominant prolongation with iv6&lt;br&gt;  ○ Plagal cadence (with iv and bVI)&lt;br&gt;  ○ Minor-mode tonic (b3)&lt;br&gt;○ Primary mixture in minor&lt;br&gt;  ○♯3 &amp; ♯6 (Already doing this!'&lt;br&gt;  ○b2: Phrygian II and Neopolitan 6th&lt;br&gt;○ Composing a decorated homophony (with PM)</td>
<td><strong>DUE Wed. Sept 23</strong>&lt;br&gt;○ OP-03: Problem Set 2: Artusi ONLINE Practice (Primary Mixture)</td>
</tr>
<tr>
<td><strong>Week 4: Sept 28-Oct 2</strong>&lt;br&gt;<strong>Chapter 24: Intensifying the Dominant</strong>&lt;br&gt;○ The Augmented 6th chord&lt;br&gt;○ The common-tone diminished 7th chord&lt;br&gt;○ Composing a decorated homophony (with Aug 6th and CT dim7th)</td>
<td><strong>DUE Fri. Oct. 2</strong>&lt;br&gt;○ MuShip-02a: Artusi: In Class 2, Practice for Quiz 2</td>
</tr>
</tbody>
</table>

*1 Subject to change at the instructor’s discretion.*
<table>
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| Week 5: Oct 5-9 | **Chapter 25: Intensifying the Tonic**  
  o Closure on ^3: The Authentic Cadence  
  o The Augmented Dominant  
  o Closure on ^3: The Plagal Cadence  
    o Plagal 6, Plagal 3  
  o Closure on ^1 and ^5: The Plagal Cadence  
    o Dim dominant 3  
    o CTdim^7 embellishing I and C^4  
  o Composing a decorated homophony (with Aug. dom, dim dom, Ctdim^7, and the plagal cadence) | **DUE Wed. Oct. 7**  
  o OP-05: Artusi: Problem Set 4 (& MusScore short submission)  
  **DUE Fri. Oct. 9**  
  o MuShip-02b: ARTUSI: Quiz 2  
  **DUE Mon. Oct. 19**  
  o T3A-06: Decorated Homophony (WB 28.6 – major – modified) |
| Oct 12-16 | **READING BREAK – NO CLASSES** | |
| Week 6: Oct 19-23 | **Chapter 26: Formal Modulation**  
  o Introduction to Formal Modulation  
  o How to analyze a Formal Modulation | **DUE Wed. Oct. 21**  
  o OP-06: Artusi: Problem Set 5 & MuseScore small submission  
  **DUE Fri. Oct. 23**  
  o MuShip-03a: Artusi: In Class 3 Practice for Quiz 3  
  **DUE Mon. Oct 26**  
  o T3B-07: Formal Modulation (Analysis pf Ex for study E) |
| Week 7: Oct 26-30 | **Chapter 27: Chromatic Sequence**  
  o Interpolated Applied Dominants  
    • Harmonic Elision  
    • Primary Mixture  
    • Chromatic intensification  
  o Intensifying the Descending Natural Succession  
  o Harmonic Elision  
  o Creating a Chromatic Sequence | **DUE Wed. Oct. 28**  
  o OP-07: Problem Set 7? Artusi Chromatic Sequence? Or an online quiz with practice for different kinds of chromatic sequences?  
  **DUE Fri. Oct. 30**  
  o MuShip-03b: Artusi: Quiz 3  
  **DUE Mon. Nov. 2**  
  o T3A-08 (CHOOSE ONE OF: WB 27.3, 27.4 or 27.5) |
| Week 8: Nov 2-6 | **Chapter 28: Secondary Mixture**  
  o Primary vs Secondary Mixture  
  o Secondary mixture in Major  
  o Secondary mixture in minor  
  o The Stable six-four chord  
  o Preparing the framework  
  o Completing the homophony  
  o The Cadential Pedal Extension | **DUE Wed. Nov. 4**  
  o OP-08: Problem Set 6: Artusi Secondary Mixture. (& MuseScore small submission)  
  **DUE Fri. Nov. 6**  
  o MuShip-04a: Artusi: In Class Practice for Quiz 4  
  **DUE Mon. Nov. 9**  
  o T3A-09: Secondary Mixture Decorated Homophony (WB 28.7 minor) |
<table>
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</table>
| Week 9 Nov 9-13 | Chapter 29: The Romance (The A Section) pp569-590  
  o Formal Design  
  o The A section  
    • Preparing the Framework  
    • The cantilena theme  
    • Accompanying Voices | DUE Wed. Nov. 11  
  o OP-09: Online Quiz about the A section...  
  DUE Fri. Nov. 13  
  o MuShip-04b: Artusi: Quiz 4 (LAST Musicianship Quiz of the term!)  
  DUE Mon. Nov. 16  
  o T3B-10: The A Section in Piano Score H&R WB 29.2 |
| Week 10 Nov 16-20 | Chapter 29: The Romance (The B Section) pp591-597  
  o The B Section  
    • Preparing the Framework  
    • The Agitato theme  
    • Accompanying voices | DUE Wed. Nov. 18  
  o OP-10: Online Quiz about the B section  
  DUE Mon. Nov. 23  
  o T3B-11 The B Section in Piano Score H&R WB 29.3 |
| Week 11 Nov 23-27 | Chapter 29: The Romance (The Varied Reprise) pp599-601  
  o The Varied Reprise | DUE Wed. Nov. 25  
  o OP-11: Online Quiz about the Reprise – Practice with decorating?  
  DUE Mon. Nov. 30  
  o T3B-12: The Varied Reprise |
| Week 12 Nov 30-Dec 4 | Chapter 29: The Romance (The Retransition & Coda) pp597-599 & 601-606  
  o The Retransition  
  o The Coda | DUE Wed. Dec. 2  
  o OP-12: Online Quiz about retransition and CODA  
  DUE Mon. Dec 7  
  o T3B-13: Retransition & Coda (WB 29.4) |
| FINAL Week/FINAL Project Dec 7-18 | Chapter 29: Completing the Romance  
  o How to prepare your final score and parts for Final Project Submission. | DUE Fri. Dec. 18  
  o Final Project  
    • String Quartet Score (PDF)  
    • Parts for Vln 1, Vln 2, Vla, and Vc (PDF)  
    • Mp3 of Full Romance |