

# Ball State University College of Fine Arts / School of Music / Music Theory

## MUST 112 – Course Syllabus

### Section 5: 2:00 pm, MWF, Room MU103, Spring 2026

Instructor: Prof. Joey Lavarias

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Office Hour: Wednesday 11:00am-12:00pm and by appointment

### **COURSE DESCRIPTION:**

MUST 112 continues with the study of tonal harmony and voice-leading in music of the common practice era (roughly 1750–1900). Topics of focus will be the conventions of thematic phrase structures, diatonic seventh chords, sequences, secondary dominant-class or “applied” harmonic functions, modulations to nearly-related keys, and binary and ternary formal designs.

### **COURSE OBJECTIVE/STUDENT LEARNING OBJECTIVES:**

On completing this course, students will be able to recognize non-dominant seventh chords, secondary diatonic chords in diatonic contexts, as well as different types of modulations. Students will be able to partwrite chord progressions using these chords and modulatory procedures in four voices, with idiomatic voice-leading, on a given chord progression in Roman numerals or figured bass, and harmonize melodies with these chord functions.

### **RATIONALE:**

This course is the second of five which teaches the skills necessary to achieve an undergraduate level of ability in understanding and analyzing music. Voice leading, harmony, and other parameters, as well as formal structure are emphasized.

### **PREREQUISITES:**

All sections of MUST 112 meet three days a week (MWF) and deal with the written and analytical materials of music theory. In order to take this course you must have passed MUST111 or placed out of it. All students should also be enrolled in aural skills, MUST 102.

Please direct all questions concerning the music theory and composition programs to Dr. Amelia Kaplan, Area Coordinator for Composition and Theory (MU 105A, 285-5438, askaplan@bsu.edu). Contact Dr. Kaplan if you have questions about your placement in the sequence of theory courses, transfer credits in music theory, or similar matters.

### **REQUIRED TEXTS & MATERIALS:**

- *Harmony in Context*, 3rd edition, by Miguel Roig-Francolí [textbook and workbook]
- staff paper, pencils, 3-ring binder or other dedicated music theory notebook
- printed or E-copy of all class handouts, which are available on Canvas

### **ATTENDANCE:**

You are expected and encouraged to attend every lecture. **If more than six classes are missed, regardless of the reason (be it personal, health-related, field-trip-related, etc.), you will fail this course automatically** - the six-absence allowance is an extreme, and offers the instructor an indisputable reason to fail the student. This policy is non-negotiable; please act responsibly.

Each instructor may have his/her own policies regarding late arrival to class: e.g. grade penalties for absence or tardiness, or grades of zero on missed homework or quizzes. Be sure to find out what these policies are. Out of courtesy, you should inform your instructor in advance of any absences you know about ahead of time. If you miss class because of an emergency, contact your instructor immediately.

**HOMEWORK:**

All homework assignments must be turned in on time and must be neatly written/notated. I will ONLY accept work on paper. I will not accept work submitted via email unless there are extenuating circumstances. The instructor has the right not to accept late homework and to ask that any sloppy or illegible assignment be recopied. *Please always work in pencil – I will not accept assignments in pen OR in a notation program.*

**LATE WORK POLICY:**

ANY assignment is eligible to be turned in late at ANY TIME after its initial due date. However, there is a strict protocol for turning in a late assignment. Please make note the following procedure:

1. You must directly discuss with the instructor that you are turning in a late assignment both in person and email. I will not accept surprise late work.
2. The instructor decides the new due date of the late assignment.
3. Depending on the time frame in which the late assignment is submitted, it will be marked at a fraction of the original grade in the following proportions:
  - a. Within 2 class periods of the original due date: full credit
  - b. 3-5 class periods after original due date: maximum 90% of original score
  - c. 6-8 class periods after original due date: maximum 80% of original score
  - d. 9+ class periods after original due date: maximum 75% of original score

**TESTS and QUIZZES:**

The midterm and final exams and some other tests and quizzes are uniform across all sections of this course. Make-ups for missed quizzes and exams are handled according to individual instructors' discretion on a case-by-case basis. Any request for a make-up test or quiz must begin with the student's explanation and/or proof of a valid reason for the absence on that day.

**ACADEMIC INTEGRITY:**

No form of academic misconduct such as plagiarism or cheating will be tolerated—be it in the context of an exam, a quiz or a homework assignment. Students are encouraged to help/consult with one another outside of class, but copying answers or collaborating on more than one or two sample problems constitutes cheating. Note that it is very easy for an instructor to detect cheating (especially last-minute “copying”) in this class, since answers are rarely uniform. Consult the BSU Student Handbook for a full discussion of the possible consequences of cheating.

**GRADING:**

35% of your course grade will be based on homework.  
20% will be based on quizzes  
20% will be on tests  
25% will be based on the final exam.

Most work will receive a numerical grade in the form of points received out of the total points possible. Your percentage will convert to a letter grade as follows:

<b>A = 95–100%</b>	<b>B+ = 89–91%</b>	<b>C+ = 79–81%</b>	<b>D+ = 69–71%</b>
<b>A– = 92–94%</b>	<b>B = 85–88%</b>	<b>C = 75–78%</b>	<b>D = 65–68%</b>
	<b>B– = 82–84%</b>	<b>C– = 72–74%</b>	There is no D–

Students in MUST 111 through 211 must earn a grade of C (75%) or higher in order to continue on to the next course in the sequence. You may earn a D in MUST 212 to pass.

### **RECORD KEEPING:**

Your instructor will carefully record your scores. It is strongly recommended, however, that each student keep a record of his/her grades in case the instructor makes a mistake in recording a grade. Keep all of your homework and tests after they are returned to you. (Note: Thursday, March 19, 2026, 11:59pm is the last day to withdraw from this course without receiving an F).

### **TUTORING and EXTRA HELP:**

If you fall behind in the class or do not understand the material, it is up to you to seek additional help. You are encouraged to speak to your instructor during office hours. Tutoring for all 100 and 200 level music theory courses is available through the Learning Center, NQ 350, 285-1006, [www.bsu.edu/universitycollege/learningcenter](http://www.bsu.edu/universitycollege/learningcenter). Tutoring M-Th: 18am-8pm, and F: 10am-2pm. You must contact them to request help.

### **University Statement**

We are committed to ensuring that all members of the community are welcome, through valuing the various experiences and worldviews represented at Ball State and among those we serve. We promote a culture of respect and civil discourse.

### **Disability Statement**

If you need course adaptations or accommodations because of a disability, please contact the instructor of record as soon as possible. Ball State's [Disability Services Office](#) coordinates services for students with disabilities; documentation of a disability needs to be on file in that office before any accommodations can be provided. Disability Services can be contacted at 765-285-5293 or [dsd@bsu.edu](mailto:dsd@bsu.edu).

### **ELECTRONIC DEVICES**

Cell phones and other hand-held electronic devices may not be used during class. All cell phones must be turned off before the start of class; if you are expecting an emergency call and need to keep your phone on, speak with the instructor before class to explain the situation, put the phone on “vibrate,” and, if it rings, take the call in the hallway with the classroom door closed. Students may use laptops in class, but only for music-theory and class-related applications; any student using a computer during class for any other purpose will lose his/her laptop privileges.

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**COURSE CALENDAR**
**TENTATIVE COURSE SCHEDULE (subject to change at instructor's discretion):**

1. Please note that this schedule is only intended to offer a broad outline of subject matter.
2. When a chapter is initially listed within a week, it is to be read in its entirety prior to that first week's meeting (usually Monday), unless specific page numbers are assigned.

<b>Week 1: 5–12 Jan</b>	<b>Review 111 topics</b> <ul style="list-style-type: none"> <li>•Review of V<sup>7</sup> and vii<sup>o6</sup> part-writing and resolutions</li> <li>•Ch. 11 (and some of 12) general organization of musical sections (motive, theme, sub-phrase, phrase, period)</li> </ul>
<b>Week 2: 12–16 Jan</b>	<ul style="list-style-type: none"> <li>•Supplement to RF – Period and Sentence structure Handouts provided</li> <li>•Begin Ch 15, pp. 362–69, predominant 7<sup>th</sup> chords</li> </ul>
<b>Week 3: 19–23 Jan</b>	<b>NO CLASSES MONDAY, JANUARY 19: DR. MARTIN LUTHER KING, JR. DAY</b> <ul style="list-style-type: none"> <li>•<b>continue Ch 16</b>, Ch. 15, (ii<sup>7</sup>; ii<sup>o7</sup>; IV<sup>7</sup>; iv<sup>7</sup>)</li> <li>•Predominant sevenths' approach to the cadential six-four</li> </ul>
<b>Week 4: 26–30 Jan</b>	<ul style="list-style-type: none"> <li>•Remainder of Ch. 15, Leading-tone seventh chords (read pp. 354–62 and 370–71)</li> </ul>
<b>Week 5: 2–6 Feb</b>	<ul style="list-style-type: none"> <li>•Ch. 16, Harmonic Sequences (read entire chapter and Handout)</li> </ul>
<b>Week 6: 9–13 Feb</b>	<ul style="list-style-type: none"> <li>•Harmonic Sequences, continued</li> </ul> <b>TEST 1: Friday, Feb. 13, Chapters 11-16</b>
<b>Week 7: 16–20 Feb</b>	<ul style="list-style-type: none"> <li>•Ch. 17 all and Ch. 18 to p. 429 &amp; pp. 435-436, Secondary Dominant-class or “Applied” Harmony, focussing on V/x and V<sup>7</sup>/x</li> </ul>
<b>Week 8: 23–27</b>	<ul style="list-style-type: none"> <li>•Continued study of Secondary Dominant class chords</li> <li>•Sequences with applied chords (Ch. 18, pp. 429-435)</li> <li>•Chamber and Orchestral Score Reading (1 or 2 days only, along with transposition)</li> </ul>
<b>***** 2–6 Mar</b>	<b>NO CLASSES THIS WEEK: SPRING BREAK</b>
<b>Week 9: 9–13 Mar</b>	<ul style="list-style-type: none"> <li>•Ch. 19, Secondary leading-tone triads and seventh chords: (vii<sup>o6</sup>/x, vii<sup>o7</sup>/x and vii<sup>o7</sup>/x)</li> <li>•stylistically permissible use of vii<sup>o7</sup>/x</li> <li>•the tonicization of the cadential six-four</li> </ul>
<b>Week 10: 16–20 Mar</b>	<b>19 MARCH: LAST DAY TO WITHDRAW W/GRADE OF W</b> <ul style="list-style-type: none"> <li>•Continued work w/applied harmonies in the context of repertoire analysis, part-writing and melody harmonization</li> <li>•Extended Tonicization</li> </ul>

- Week 11: 23–27 Mar**
- Ch. 20, Modulation to closely-related keys (pp. 465-478)  
Using diatonic pivots
  - Conventional “initial-modulation” key schemes  
Major: key of I modulating to key of V or vi  
Minor: key of i modulating to III or minor v
- Week 12: 30–3 Apr**
- Continue work on Modulation
  - TEST 2: Friday, Apr. 3, Chapters 17-20**
- Week 13: 6–10 Apr**
- More on modulation: Chromatic Pivots, Sequential, Direct
  - Ch. 21 (pp. 498–507), Small Forms – Binary
- Week 14: 13–17 Apr**
- Ch. 21 (pp. 507–510), Ternary Forms
- Week 15: 20–24 Apr**
- Ch. 21 (pp. 511-517), Variation Forms as time permits, including:  
Chaconne and Passacaglia
  - Review for Final Exam
- Week 16: 27 Apr**
- Review for Final Exam continued

**112 FINAL EXAMS: 28 Apr – 1 May as follows:**

<b>If your theory class is at ...</b>	<b>8:00, your final exam is ...</b>	<b>Thurs., 30 April; 7:30-9:30 a.m.</b>
	<b>9:00</b>	<b>Fri., 1 May; 7:30-9:30 a.m.</b>
	<b>11:00</b>	<b>Thurs., 30 April; 9:45-11:45 a.m.</b>
	<b>2:00</b>	<b>Thurs., 30 April; 2:15-4:15 p.m.</b>