

# MUS120: MUSIC THEORY & SIGHT SINGING I

Fall 2017 — M/W/F 9:00–9:50 am / 10:00–10:50 am — Fine Arts Center E205

**Instructor:** Dr. Kirsten Volness

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**Office hours:** Monday 4–5 pm or by appointment

**Office location:** Fine Arts Center D206

**Phone:** 401.874.2431

**Course Website:** <http://www.kirstenvolness.com/mus120.htm>

## COURSE DESCRIPTION / OBJECTIVES

Students will continue their study of music theory and notation rooted in the Western classical tradition, specifically major and minor scales/keys, intervals, triads, seventh chords, inversions, rhythmic durations, simple and compound meters, triads and seventh chords in context of major and minor keys, 16<sup>th</sup> century counterpoint, and principles of voice leading. Students will learn to analyze and discuss verbally and in writing theoretical issues within the context of a variety of musical styles and will synthesize their understanding through practical exercises in performance, sight singing, ear training, conducting, and composition.

## REQUIRED COURSE MATERIALS

Kostka, Stefan M., and Dorothy Payne. *Tonal Harmony: With an Introduction to Twentieth-century Music*. 7th ed. Boston, Mass.: McGraw-Hill, 2012.

Kostka, Stefan M., and Dorothy Payne. *Workbook for Tonal Harmony: With an Introduction to Twentieth-century Music*. 7th ed. Boston, Mass.: McGraw-Hill, 2012.

Folder/Binder in which to organize handouts, score excerpts, class notes

Manuscript paper, pencils, functional erasers, pens

Additional course materials and resources will be available on the website (URL above)

## THIS SYLLABUS IS SUBJECT TO CHANGE AT ANY TIME.

The most current copy will be available on the course website.

## POLICIES AND EXPECTATIONS

**ATTENDANCE and PARTICIPATION** are mandatory. **Each student is allowed TWO unexcused absence per term;** each additional unexcused absences thereafter will result in a **2% reduction in one's highest attainable final grade.** Absences will be excused in cases of illness (doctor's note appreciated) or legitimate, documented emergency (family or otherwise). Sleeping in class and/or being noticeably distracted by personal electronics or your computer during class will result in an unexcused absence for the day. Absences related to University-sanctioned events will be treated in accordance with University policy:

<http://web.uri.edu/provost/2014/08/21/2015-university-sanctioned-events>

Your in-class **PARTICIPATION** will be measured with a daily score of 0–2

0 — absent or disengaged, disrupting class

1 — present, paying attention, participating passively

2 — actively listening, engaged in and contributing to discussion

## TIMELY PREPARATION

Students are expected to be prepared to discuss reading and homework in class and to submit assignments in a timely manner. Complete the assignment *before* coming to class and be sure to bring materials with you for reference. **Late or incomplete assignments will be not be accepted (assigned a score of zero)** unless prior arrangements have been made for an extension or aforementioned emergencies occur.

Extensions will only be granted under extenuating circumstances. **You are responsible** for keeping your course materials organized, knowing when assignments are due, when exams are scheduled, and asking questions in a timely manner if anything is confusing.

## COMMUNICATION

Homework assignments, listening examples, and additional materials will be posted on the course website. Your homework must be clearly legible for us to award you points for correct answers. You are responsible for checking URI email regularly for any updates, announcements, or other news regarding this course, as it is the primary means of communicating with you outside of class. Students are expected to maintain a level of mutual respect when expressing creative ideas or critical analysis, and to listen to, as well as contribute ideas to, the conversation.

## GRADING

- Attendance/In-class Participation: 20%
- Homework assignments: 25%
- Exams (average of 4): 25%
- Final Exam: 10%
- Counterpoint Project: 10%
- Conducting: 5%
- Performance: 5%

Each assignment/exam will be graded on a scale of 100 points/percent. Spelling and grammar count so please proofread any writing and/or make an appointment at The Writing Center for additional help. Each score will then be adjusted according to the percentage that it counts toward the final semester grade (see above). After I have calculated the number of points (adjusted for the above percentages), I will add all of them together to find the final percentage corresponding to your final letter-grade for the course, using the scale: **A** 93–100, **A–** 90–92, **B+** 87–89, **B** 83–86, **B–** 80–82, **C+** 77–79, **C** 73–76, **C–** 70–72, **D+** 65–69, **D** 60–64, **F** less than 60 percent. If you have a question about your grade, please contact the instructor immediately; do not wait until the end of the semester.

## EXAMS

Exams will primarily consist of short answer questions (using music notation and/or written language to complete) as well as critical listening questions and short aural dictations. The final exam will be comprehensive, drawing upon all of material presented this semester. Please see the course schedule below and the University final exam schedule for any updates at: <http://web.uri.edu/enrollment/academic-calendars>

EXAM 1 — chapter 1: Major and Minor Keys, Intervals and their Inversions,  
Consonance/Dissonance

EXAM 2 — chapter 2: Rhythm/Durations, Simple and Compound Meters, Syncopation

EXAM 3 — chapter 3: Triads, Seventh Chords, Inversions, Chords in Textures

EXAM 4 — chapter 4: Diatonic Triads and Seventh Chords in Major and Minor Keys

## HOMEWORK

**REGULAR HOMEWORK** will be assigned in class and/or in writing over email and is **due the following class period** unless otherwise indicated. Assignments will be posted to the course website and explained verbally in class. Please **complete your homework in PENCIL or on music notation software when requested**. Staple multiple pages together, remove any fringe from notebook pages, and be sure to include your name. We will sometimes review homework assignments collectively in class and you will be asked to annotate corrections on your colleagues' or your own work, in which case you will need a **PEN** to do so (legible colors only, please).

**COUNTERPOINT PROJECT** — You will be asked to compose a 16-measure duet using 16<sup>th</sup> century counterpoint (cantus firmus + 5<sup>th</sup> species contrapuntal line) using techniques covered in class. You will be assigned teams and will perform your compositions for one another in class, taking on the role of composer, conductor, and performer in turn. You are responsible for rehearsing with your performers prior to your scheduled presentation. A more detailed assignment sheet will be provided at a later date.

All projects must be notated clearly and professionally (including transposition, articulation, dynamics, techniques, tempo, etc.) in Finale, Sibelius, or Dorico software. **Students must submit a printed copy of their complete score at the start of class November 27.** We will have individual meetings the week prior to in-class performances to edit and prepare the final pieces.

## UNIVERSITY ANTI-BIAS STATEMENT

Each member of the University community has the responsibility to foster an environment of acceptance, mutual respect, and understanding. If you are a target or a witness of a bias incident, you are encouraged to contact the URI Bias Response Team ([www.uri.edu/student\\_life/brt](http://www.uri.edu/student_life/brt)) where you will find people and resources to help.

## TITLE IX PROTECTIONS

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories such as race, national origin, etc. If you or someone you know has been harassed or assaulted, you may find the appropriate resources here: <http://web.uri.edu/womenscenter/violence-prevention-and-advocacy-services-vpas/>

## SPECIAL NEEDS

Any student with a documented disability is welcome to contact me as early in the semester as possible so that we may discuss reasonable accommodations. As part of this process, please be in touch with Disability Services for Students Office at 330 Memorial Union, 401-874-2098 (<http://www.uri.edu/disability/dss/>) or 239 Shepard Building, Feinstein Providence Campus, 401-277-5221.

## **PLAGIARISM / CHEATING**

Students are expected to be honest in all academic work. A student's name on any written work, quiz or exam shall be regarded as assurance that the work is the result of the student's own independent thought and study. Work should be stated in the student's own words, properly attributed to its source. Students have an obligation to know how to quote, paraphrase, summarize, cite and reference the work of others with integrity. The following are examples of academic dishonesty:

- Using material, directly or paraphrasing, from published sources (print or electronic) without appropriate citation
- Claiming disproportionate credit for work not done independently
- Unauthorized possession or access to exams
- Unauthorized communication during exams
- Unauthorized use of another's work or preparing work for another student
- Taking an exam for another student
- Altering or attempting to alter grades
- The use of notes or electronic devices to gain an unauthorized advantage during exams
- Fabricating or falsifying facts, data or references
- Facilitating or aiding another's academic dishonesty
- Submitting the same paper for more than one course without prior approval from the instructors.

If you are found to have committed plagiarism or are caught cheating on an assignment or exam, you will immediately receive a score of zero (0) for the assignment/exam. Please cite all of your sources properly with footnotes (or endnotes) and bibliography – Chicago Style preferred, but MLA and ALA citations will also be accepted.

## **EXTRA CREDIT**

3% extra credit—Attend the Student Composers' Concert on **December 17 at 7 pm** (concert hall)

## **COURSE SCHEDULE**

\*All homework is **due the following class meeting** unless otherwise noted. Additional written homework and/or listening exercises will be assigned in class.

### **SEPT 6: INTRODUCTIONS – SYLLABUS – LISTENING**

\*Read Kostka/Payne chapter 1 (pg. 1–23)

### **SEPT 8: MAJOR SCALES AND KEYS**

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### **SEPT 11: MINOR SCALES AND KEYS**

### **SEPT 13: MAJOR / MINOR REVIEW**

### **SEPT 15: INTERVALS**

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### **SEPT 18: INTERVALLIC INVERSIONS — CONSONANCE + DISSONANCE**

### **SEPT 20: UNIT 1 REVIEW**

### **SEPT 22: EXAM 1**

\*Read chapter 2 (pg. 24–37)

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### **SEPT 25: RHYTHM / DURATIONS**

**SEPT 27:** SIMPLE METERS  
**SEPT 29:** COMPOUND METERS

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**OCT 2:** UNIT 2 REVIEW  
**OCT 4: EXAM 2**  
    \*Read chapter 3 (pg. 38–53)  
**OCT 6:** TRIADS

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**OCT 9: NO CLASS — GO TO PRONK!**  
**OCT 11:** SEVENTH CHORDS  
**OCT 13:** INVERSIONS

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**OCT 16:** CHORDS IN TEXTURES  
**OCT 18:** UNIT 3 REVIEW  
**OCT 20: EXAM 3**  
    \*Read chapter 4 (pg. 54–65)

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**OCT 23:** DIATONIC TRIADS IN MAJOR  
**OCT 25:** DIATONIC TRIADS IN MINOR  
**OCT 27:** TRIADS REVIEW

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**OCT 30:** DIATONIC SEVENTH CHORDS IN MAJOR  
**NOV 1:** DIATONIC SEVENTH CHORDS IN MINOR  
**NOV 3:** UNIT 4 REVIEW

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**NOV 6: EXAM 4**  
    \*Read intro to 16<sup>th</sup> century counterpoint (PDF online)  
**NOV 8:** CANTUS FIRMUS + FIRST SPECIES  
**NOV 10:** SECOND + THIRD SPECIES

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**NOV 13: NO CLASS — VETERANS DAY**  
**NOV 15:** FOURTH + FIFTH SPECIES  
**NOV 17:** COUNTERPOINT REVIEW

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**NOV 20:** INDIVIDUAL MEETINGS — **DRAFT OF CPT PROJECT DUE**  
**NOV 22:** INDIVIDUAL MEETINGS — **DRAFT OF CPT PROJECT DUE**  
**NOV 24:** NO CLASS — **THANKSGIVING WEEKEND**

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**NOV 27: COUNTERPOINT PROJECT DUE — IN-CLASS PERFORMANCES**  
    \*Read chapter 5 (pg. 66–80)  
**NOV 29: IN-CLASS PERFORMANCES / PRINCIPLES OF VOICE LEADING**  
**DEC 1:** PRINCIPLES OF VOICE LEADING — MELODIC LINE

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**DEC 4:** PRINCIPLES OF VOICE LEADING — VOICING  
**DEC 6:** PRINCIPLES OF VOICE LEADING — PARALLEL MOTION

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## DEC 8: PRINCIPLES OF VOICE LEADING — REVIEW

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## DEC 11: REVIEW FOR FINAL EXAM — COURSE EVALUATIONS

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### FINAL EXAM

Friday, DEC 15, 8–11 am: SECTION 1 (9 am)

Wednesday, DEC 20, 8–11 am: SECTION 2 (10 am)

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## COURSE COMPETENCIES

### NASM

**BA 2.1** — The ability to hear, identify, and work conceptually with the elements of music such as rhythm, melody, harmony, structure, timbre, texture.

**BA 2.2** — An understanding of and the ability to read and realize musical notation.

**BA 2.3** — An understanding of compositional processes, aesthetic properties of style, and the ways these shape and are shaped by artistic and cultural forces.

**BA 3.3** — Knowledge and/or skills in one or more areas of music beyond basic musicianship appropriate to the individual's needs and interests, and consistent with the purposes of the specific liberal arts degree program being followed.

**BM 1.e** — Keyboard competency.

**BM 2.a** — An understanding of the common elements and organizational patterns of music and their interaction, the ability to employ this understanding in aural, verbal, and visual analyses, and the ability to take aural dictation.

**BM 2.b** — Sufficient understanding of and capability with musical forms, processes, and structures to use this knowledge and skill in compositional, performance, analytical, scholarly, and pedagogical applications according to the requisites of their specializations.

**BM 3** — A rudimentary capacity to create original or derivative music. These may include but are not limited to the creation of original compositions or improvisations, variations or improvisations on existing materials, experimentation with various sound sources, the imitation of musical styles, and manipulating the common elements in non-traditional ways. Students gain a basic understanding of how to work freely and cogently with musical materials in various composition-based activities, particularly those most associated with the major field.

**BMC a** — Achievement of the highest possible level of skill in the use of basic concepts, tools, techniques, and procedures to develop a composition from concept to finished product. This involves the competency to work with both electronic and acoustic media; work with a variety of styles, forms, and notations; and apply principles of scoring appropriate to particular compositions.

**BMC b** — Fluency in the use of tools needed by composers. This includes keyboard skills, spoken and written language, conducting and rehearsal skills, analytical techniques, and applicable technologies.

### RIPTS

1.2, 1.3, 2.1, 2.3, 2.5, 5.1, 5.2, 5.5, 8.2, 8.3, 9.3, 9.7, 10.2