

MUS120: MUSIC THEORY & SIGHT SINGING I

Fall 2018 — M/W/F 10:00–10:50 am — Fine Arts Center E205

Instructor: Dr. Kirsten Volness

Email: kvolness@uri.edu

Office hours: Monday 1–2 pm or by appointment

Office location: Fine Arts Center D104

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, 16th 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, stapler

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 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: 15%
- Homework assignments: 25%
- Exams (average of 4): 25%
- Final Exam: 15%
- 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, as following these directions will be worth 5 points on every assignment. 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 16th century counterpoint (cantus firmus + 5th 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, Dorico, or MuseScore software (Noteflight not recommended). **Students must submit a printed copy of their complete score at the start of class November 26.** We will have individual meetings the week prior to this to edit your completed draft.

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) 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 9 at 7:30 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 5: INTRODUCTIONS – SYLLABUS – LISTENING

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

SEPT 7: MAJOR SCALES AND KEYS

SEPT 10: MINOR SCALES AND KEYS

SEPT 12: VOTE! — MAJOR / MINOR REVIEW

SEPT 14: INTERVALS

SEPT 17: INTERVALLIC INVERSIONS — CONSONANCE + DISSONANCE

SEPT 19: UNIT 1 REVIEW

SEPT 21: EXAM 1

*Read chapter 2 (pg. 24–37)

SEPT 24: RHYTHM / DURATIONS

SEPT 26: SIMPLE METERS

SEPT 28: COMPOUND METERS

OCT 1: UNIT 2 REVIEW

OCT 3: EXAM 2

*Read chapter 3 (pg. 38–53)

OCT 5: TRIADS

OCT 8: NO CLASS — GO TO PRONK!

OCT 10: SEVENTH CHORDS

OCT 12: NO CLASS — Practice identifying triads and seventh chords by sight and ear

OCT 15: INVERSIONS

OCT 17: CHORDS IN TEXTURES

OCT 19: UNIT 3 REVIEW

OCT 22: EXAM 3

*Read chapter 4 (pg. 54–65)

OCT 24: DIATONIC TRIADS IN MAJOR

OCT 26: DIATONIC TRIADS IN MINOR

OCT 29: TRIADS REVIEW

OCT 31: DIATONIC SEVENTH CHORDS IN MAJOR

NOV 2: DIATONIC SEVENTH CHORDS IN MINOR

NOV 5: UNIT 4 REVIEW

NOV 7: EXAM 4

*Read intro to 16th century counterpoint (PDF online)

NOV 9: CANTUS FIRMUS + FIRST SPECIES

NOV 12: NO CLASS — VETERANS DAY

NOV 13: MONDAY CLASSES MEET (on a Tuesday) — SECOND + THIRD SPECIES

NOV 14: FOURTH + FIFTH SPECIES

NOV 16: COUNTERPOINT REVIEW

NOV 19: INDIVIDUAL MEETINGS — Send **DRAFT OF CPT PROJECT** via email by **NOV 18 at 5 pm**

NOV 21: NO CLASS — THANKSGIVING WEEKEND

NOV 23: NO CLASS — THANKSGIVING WEEKEND

NOV 26: COUNTERPOINT PROJECT DUE — IN-CLASS PERFORMANCES

*Read chapter 5 (pg. 66–80)

NOV 28: PRINCIPLES OF VOICE LEADING

NOV 30: PRINCIPLES OF VOICE LEADING — MELODIC LINE

DEC 3: PRINCIPLES OF VOICE LEADING — VOICING

DEC 5: PRINCIPLES OF VOICE LEADING — PARALLEL MOTION

DEC 7: PRINCIPLES OF VOICE LEADING — REVIEW

DEC 10: REVIEW FOR FINAL EXAM — COURSE EVALUATIONS

FINAL EXAM

Wednesday, DEC 19, 8–11 am

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