

[SCHOOL NAME]

course syllabus for

MUSI 1311: Music Theory I (3 credit hours)

Fall 2016

MWF 8:00-8:55 a.m. – FAC 2006

Professor: [NAME]

Office Hours: (tentative)

Office: [OFFICE LOCATION]

[OFFICE HOUR SCHEDULE]

Email: [EMAIL ADDRESS]

Office Phone: [OFFICE PHONE NUMBER]

Course Description: An elementary study of melody, rhythm, and diatonic tonal harmony in four voices and in simple instrumental textures. Emphasis on rudiments of music, voice leading, harmonic progression, and elemental melodic forms. MUSI 1311 is the first semester of a cumulative two-year music theory sequence required of all music majors. This course deals primarily with general practices in music from the Seventeenth through the Nineteenth Centuries.

Co-Requisites: MUSI 1116 (Aural Skills I) and MUAP 1111 (Harmony and Keyboard I). Students not possessing the co-requisites will be administratively removed from the class unless otherwise approved by the department.

Prerequisite: None, although students not passing the Fundamentals Placement Exam are strongly advised to complete Music Fundamentals (MUSI 1301) before enrolling in this course.

Course Learning Objectives: Upon successful completion of this course, students will be able to:

- 1. Identify and write all elements of the fundamentals of music, including pitches and rhythms, meters, major and minor scales, time and key signatures, intervals, inversions, and diatonic triads and seventh chords, in any inversion and in all four standard clefs, at a mastery level
2. Evaluate and write single-voice cantus firmus lines and counterpoint in first and second species, at a proficient level
3. Analyze and write diatonic excerpts of figured bass, Roman numerals, and harmonic functions (T-S-D), all demonstrating proper part writing and voice leading, at a proficient level
4. Compose and perform two brief original compositions demonstrating fluency in second-species counterpoint and four-voice basso continuo style writing, at a basic proficiency level

Required Texts:

Online Textbook and Other Resources:

http://openmusictheory.com/ (our free, online, open-access textbook)

http://www.musictheory.net/ (another free, online resource for learning about and practice music theory)

Other Required Materials: Manuscript paper and a pencil are required at each class meeting. Composition assignments may be written on manuscript paper or notated using software.

Grading:

Table with 3 columns: Grade Weighting, Description, and Percentage. Rows include Homework Assignments and Quizzes (25%), Analysis Projects (15%), Participation (10%), Composition Project (10%), Midterm Exam (20%), and Final Exam (20%).



<b>Grading Scale</b>	90-100%	A
	80-89%	B
	70-79%	C
	60-69%	D
	Below 60%	F

**Methods for Assessing Outcomes:** Students will be evaluated through regular out-of-class assignments, analysis projects, quizzes, in-class participation, a composition project, a midterm exam, and a final exam.

**Methods of Instruction:** A variety of instructional methods will be used, including in-class lectures, group and individual exercises and discussion, listening examples, and online assignments.

**\*\* Attendance/Participation Policy:** Class begins promptly at the time indicated. Please be seated in the classroom a few minutes early so class can begin on time. Full attendance and participation are expected.

Avoidable distractions such as cell phone use/texting, eating/drinking (other than water), outside work, and leaving the room during class time are disruptive and disrespectful to your instructor and to your fellow classmates. Students engaging in any of these behaviors will receive a tardy or absence for the day, at the instructor's discretion. Multiple occurrences will result in the student being asked to leave the class session (an absence). Three tardies will equal one absence. Any more than four unexcused absences will trigger an automatic reduction in the semester grade.

**\*\* Due Dates and Absences Policy:** All assignments are due on the days indicated, at the start of class. Absolutely no credit will be given for assignments, quizzes, or exams that are late or missing due to *unexcused* absences. This includes homework assignments, Analysis and Composition Projects, and exams.

At the instructor's discretion, absences may be considered *excused* only for legitimate, *documented* reasons (serious illness, family emergency, etc.). Even in cases of *excused absences*, any outstanding assignments are due at the following class period. Missed quizzes or exams typically must be made up within one week of the absence. In all cases, it is the student's responsibility to inform the instructor of absences as soon as possible, and to *document* that absence if an *excused absence* is being requested.

**Academic Integrity:** Academic dishonesty (cheating, copying homework, plagiarism, etc.) will not be tolerated in any form in my classes. All occurrences of academic dishonesty will be reported to Judicial Affairs. Consequences may lead to failure of the assignment/exam, failure of the entire course, and/or expulsion from the university.

**Electronic Correspondence:** Students are expected to maintain, and regularly check, their university e-mail account and our course's online learning management system, **Canvas**.

**Resources for Students:**

[List: Writing Center, Tutoring Center, Counseling Center, etc.]

## Music Theory I – Fall 2016

### Course Outline

(subject to change)

#### Week(s) Topics Covered

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1	Placement Exam; Syllabus; Introduction to Tonal Music, Music Theory, Analysis; Introduction to the “textbook”; Fundamentals: Basic Notation through Pitches (Focus on 4 Clefs, Meter Types), Scales and Scale Degrees
2	Fundamentals: Key Signatures
3	Fundamentals: Intervals
4	Fundamentals: Triads and Seventh Chords
5	Fundamentals: Types of Motion; Intro. to Strict Voice-leading; Strict Two-voice Composition: Cantus Firmus
6-7	Strict Two-voice Composition: 1st Species Counterpoint
7-8	Strict Two-voice Composition: 2nd Species Counterpoint
9	Midterm Exam
9	Strict Four-voice Composition: Introduction to Thoroughbass, A Brief History of Basso Continuo
10	Strict Four-voice Composition: Generating Roman Numerals from a Figured Bass Line, Composing in Basso Continuo Style
11	Strict Four-voice Composition: Style and Tendency, Tendency Tones and Functional Harmonic Dissonances
12	Strict Four-voice Composition: Realizing a Figured Bass in Strict Basso Continuo Style; Intro. to Composition Project
13	<i>Thanksgiving Break</i>
14	Harmony: Introduction to Musical Functions, Harmonic Functions
15	Harmony: Harmonic Functions; Composition Project; Final Exam Review
16	Final Exam

### Course Calendar

(assignment due dates subject to change)

#### Date(s) Event/Assignment Due

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8/29	Classes Begin
9/2	Due: Analysis Project #1 (Great Music, and How It Works), Part 1 of 2
9/5	- <i>NO CLASSES</i> : Labor Day
9/7	Due: Analysis Project #1 (Great Music, and How It Works), Part 2 of 2
9/7	Due: HW#1 (Scales)
9/12	- <i>Census Date</i> (Last day to withdraw from course without penalty)
9/14	Due: HW#2 (Key signatures)
9/21	Due: HW#3 (Intervals)
9/28	Due: Analysis Project #2 (Interval Study)
10/5	Due: HW#4 (Cantus firmus)
10/12	Due: HW#5 (First-species counterpoint)
10/19	Due: HW#6 (Second-species counterpoint)

10/26	<b>Midterm Exam</b> (Scales, key signatures, intervals, first- and second-species counterpoint)
10/31	- <i>Withdrawal Deadline</i>
11/2	Due: HW#7 (Intro. to bass figurations)
11/9	Due: HW#8 (Intro. to Roman numerals)
11/16	Due: HW#9 (Realizing a figured bass in 4-voice basso continuo style)
11/18	Due: <b>Composition Project Draft #1</b> (Second-species and basso continuo)
11/21-11/25	- <i>NO CLASSES</i> : Thanksgiving Holiday
11/30	Due: Analysis Project #3 (Diatonic Roman Numeral Analysis)
12/7	Due: HW#10 (Intro. to harmonic functions and progression)
12/9	Due: <b>Composition Project Final Draft</b> (Second-species and basso continuo)
12/12 (Mon.)	- <i>NO CLASSES</i> : Study Day
12/13 (Tue.)	<b>Composition Project Performances</b> ( <i>Tentatively</i> 2:00-4:00 p.m. – BRH)
12/14 (Wed.)	<b>Final Exam (8:00-10:00 a.m. – FAC 2006)</b> (second-species counterpoint, figured bass, Roman numerals, harmonic function, part writing and voice leading)