

Music Theory I (HUMA 2104)

School of Humanities

HKUST

Fall 2017

Instructor: Ilari Kaila, kaila@ust.hk
Office hours: TBA/by appointment
Office: Music Room B, University Center (ground floor)
Instructional Assistant: Galison Lau, galisonlau@ust.hk
Lectures: Monday, Wednesday 9:30-10:20 AM
Room: LTL, CYT Bldg
Tutorials: Wednesday 3:30-4:20 PM; Wednesday, 4:30-5:20 PM;
Thursday, 6:00-6:50 PM; Friday, 4:30-5:20 PM;
Room: G005, CYT Bldg

Course description

HUMA 2104 is an introduction to the basics of music theory, with an emphasis on reading, writing, and analytical listening. Writing skills taught in the course include pitch notation using treble and bass clefs, rhythmic notation, the construction of scales in major and minor keys, intervals, chords, chord progressions, and simple harmonic analysis. Aural skills taught in the class and practiced in tutorials include recognizing chords and intervals, notating simple melodies and rhythms by ear, and distinguishing between tonalities (major and minor), meters (duple and triple), and textures (homophonic and polyphonic). The course culminates in a final project of composing a simple tonal piece.

A broader purpose of the course is to help students acquire listening skills that may be applied to various types of music. Students will develop an understanding of how texture, dynamics, motives, themes and their development, instrumentation, time signatures, and other parameters interact to create music. Examples used in class will be drawn mostly, but not exclusively, from the Western classical repertoire. Although prior musical training will be helpful, there are no prerequisites for the course.

Intended Learning Outcomes (ILOs)

On successful completion of the course, you will have

- the ability to listen to music analytically, with an awareness of parameters such as meter, texture, modulation, instrumentation, and form;
- learned the rudiments of reading and writing music, as well as basic musicianship skills;
- developed a deeper appreciation and understanding of music, regardless of style, and of Western classical music in particular; and
- prepared yourself to pursue more advanced studies in music.

Concert report

You need to hear one professional live concert featuring classical music, and write a three-to-five-page, double-spaced concert report. I will give you options and suggestions, including multiple free concerts happening on campus, or, if you have a particular event in mind, let me know beforehand.

Required materials

The text for the course is *Rudiments of Music* by Perry Goldstein. It is a *requirement* that you acquire your own copy of either the e-book (link below) or a hard copy. Homework assignments will be written on tear-out pages in the book, or print-outs from the e-book that will automatically include your email address/name. For copyright reasons, we cannot accept photocopies or print-outs that do not include your name as the e-book owner.

<https://www.kendallhunt.com/rudiments/>

You will also need additional music staff paper, which you can print out online for free.

Attendance and participation are crucial for assimilating the skills needed for reading music and developing your ear. *If you cannot commit to attending every session, you should not take this course.* We will be taking attendance at the beginning of the class; arriving late twice will be considered equivalent of being absent once.

Homework

Each homework assignment must be turned in at the beginning of the class session it is due. I do not accept late homework unless there are extenuating circumstances; even so, missing the deadline will lower your homework grade. If we have gone through a homework assignment in detail in class after the deadline, it cannot be turned in late regardless of the reason. Under extenuating circumstances, you will be assigned a make-up homework exercise.

Composition exercise

The course will provide you an opportunity to try your hands on writing a short, simple composition exercise that will follow the rules of traditional tonal music. This will be done gradually, in clearly defined stages. You need not worry about writing a flawless or expressive work of art—the purpose of this project is to give you insights into how composition works by trying it out yourself.

Examinations

The midterm will cover the material of the first half of the course and the final exam will cover mostly the material of the second half, with some material from the first. There will be occasional in-class quizzes which will be graded as homework assignments. Exams may not be made up unless you have a verifiable illness or emergency. You must notify me in advance if you must miss an exam.

Grading

Homework	25%
Final Exam	25%
Concert report	15%
Midterm	20%
Attendance/participation	15%

LECTURES:

Week 1	Topics:	Textbook:
Mon, Sept 4	Introduction to the course; musical perception: music and time, overtone series	
Wed, Sept 6	Pitch notation: staves and the grand staff, clefs; accidentals, enharmonics; diatonic and chromatic half steps and whole steps	Chapter 1
Week 2		
Mon, Sept 11	Ear training on half and whole steps; rhythmic notation; note values; meter; bar lines; tempo; upbeats and downbeats; rests	Chapter 2
Wed, Sept 13	Dotted and tied rhythms; triplets; pick-up measures; rests; triple and duple meters	Chapter 2
Week 3		
Mon, Sept 18	Rhythm composition; musicianship exercises with rhythms; introducing keys and scales	Chapters 2-3
Wed, Sept 20	Circle of fifths and keys, placement of accidentals	Chapters 3-4
Week 4		
Mon, Sept 25	Devices for determining keys; circle of fifths in minor; minor scales forms (natural, harmonic, melodic); discussing rhythm composition exercise	Chapter 4
Wed, Sept 27	Ear training with major and minor keys and scales; relative and parallel keys	Chapter 4
Week 5		
<i>Mon, Oct 2</i>	<i>Day Following National Day — no class</i>	
Mon, Oct 4	Intervals: numbers and qualities; textures in music: homophonic, polyphonic, monophonic	Chapter 5
Week 6		
Wed, Oct 9	Motives and themes; writing melodies in major	Chapter 6
Wed, Oct 11	Discussion on melodies in major; ear training with intervals	Chapter 7

Week 7		
Mon, Oct 16	Introducing exercise for writing melodies in minor; more on intervals	Chapters 6-7
Wed, Oct 18	Introduction of triads in major keys	Chapter 8
Week 8		
Mon, Oct 23	Review for midterm	
Wed, Oct 25	MIDTERM EXAMINATION	
Week 9		
Mon, Oct 30	Discussion on melodies in minor key; more on guidelines for concert report	Chapter 7
Wed, Nov 1*	Seventh chords; inversions of chords and figured bass; ear training with triads	Chapter 8
Week 10		
Mon, Nov 6	Harmonic analysis in major; ear training with seventh chords	Chapter 9
Wed, Nov 8	Chords in minor keys	Chapter 10
Week 11		
Mon, Nov 13	More on harmonic analysis and modulation	Chapter 11
Wed, Nov 15	Inversions and cadences	Chapter 11
Week 12		
Mon, Nov 20	More on cadences; ear training with cadences	Chapter 11
Wed, Nov 22	Introducing composition exercise (final project)	Chapter 12
Week 13		
Mon, Nov 27	Discussion on composition exercise; review	Chapter 12
Wed, Nov 29	Review for final exam	