Music Theory I (HUMA 2104)
School of Humanities, HKUST
Fall 2019

Instructor: Ilari Kaila, kaila@ust.hk
Office hours: TBA and by appointment
Office: Music Room B, University Center (ground floor)
Instructional Assistant: Galison Lau, galisonlau@ust.hk
Lectures: Tuesday, Thursday 2:00-2:50PM
Room: LTL, CYT Bldg
Tutorials: Monday, 12:00-12:50 PM; Wednesday, 3:00-3:50 PM;
           Wednesday, 4:30-5:20 PM; Wednesday, 5:30-6:20 PM
Room: G005, CYT Bldg

Course description
HUMA 2104 is an introduction to the basics of music theory with an emphasis on
analytical listening and rudimentary composing. 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.
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. We 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 as your final project, which 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. Exams may not be made up unless you have a verifiable illness or emergency. You must notify us in advance if you must miss an exam.

Grading
<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Final Exam</td>
<td>25%</td>
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<tr>
<td>Midterm</td>
<td>20%</td>
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<tr>
<td>Homework</td>
<td>15%</td>
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<td>Concert report</td>
<td>15%</td>
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<tr>
<td>Final Project</td>
<td>10%</td>
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<tr>
<td>Attendance/participation</td>
<td>15%</td>
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## LECTURES:

### Week 1
- **Tue, Sept 3**  
  Topics: Introduction to the course; musical perception: music and time, overtone series  
  Textbook:  

### Week 2
- **Tue, Sept 10**  
  Ear training on half and whole steps; rhythmic notation; note values; meter; bar lines; tempo; upbeats and downbeats; rests  
  Chapter 2
- **Thu, Sept 12**  
  Dotted and tied rhythms; tuplets; pick-up measures; rests; triple and duple meters  
  Chapter 2

### Week 3
- **Tue, Sept 17**  
  Rhythm composition; musicianship exercises with rhythms; introducing keys and scales  
  Chapters 2-3
- **Thu, Sept 19**  
  Circle of fifths and keys, placement of accidentals  
  Chapters 3-4

### Week 4
- **Tue, Sept 24**  
  Devices for determining keys; circle of fifths in minor; minor scales forms (natural, harmonic, melodic); discussing rhythm composition exercise  
  Chapter 4
- **Thu, Sept 26**  
  Ear training with major and minor keys and scales; relative and parallel keys  
  Chapter 4

### Week 5
- **Tue, Oct 1**  
  National Day — no class

### Week 6
- **Tue, Oct 8**  
  Motives and themes; writing melodies in major  
  Chapter 6
- **Thu, Oct 10**  
  Discussion on melodies in major; ear training with intervals  
  Chapter 7
<table>
<thead>
<tr>
<th>Week 7</th>
<th>Tue, Oct 15</th>
<th>Introducing exercise for writing melodies in minor; more on intervals; review for midterm</th>
<th>Chapters 6-7</th>
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<tr>
<td></td>
<td>Thu, Oct 17</td>
<td>MIDTERM EXAMINATION</td>
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<tr>
<td>Week 8</td>
<td>Tue, Oct 22</td>
<td>Introduction of triads in major keys</td>
<td>Chapter 8</td>
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<tr>
<td></td>
<td>Thu, Oct 24</td>
<td>Discussion on melodies in minor key; more on guidelines for concert report</td>
<td>Chapter 7</td>
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<td>Week 9</td>
<td>Tue, Oct 29</td>
<td>Seventh chords; inversions of chords and figured bass; ear training with triads</td>
<td>Chapter 8</td>
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<td>Thu, Oct 31</td>
<td>Harmonic analysis in major; ear training with seventh chords</td>
<td>Chapter 9</td>
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<td>Week 10</td>
<td>Tue, Nov 5</td>
<td>Chords in minor keys</td>
<td>Chapter 10</td>
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<td>Thu, Nov 7</td>
<td>More on harmonic analysis and modulation</td>
<td>Chapter 11</td>
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<td>Week 11</td>
<td>Tue, Nov 12</td>
<td>Chord inversions and cadences</td>
<td>Chapter 11</td>
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<td>Thu, Nov 14</td>
<td>More on cadences; ear training with cadences</td>
<td>Chapter 11</td>
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<td>Week 12</td>
<td>Tue, Nov 19</td>
<td>Introducing composition exercise (final project)</td>
<td>Chapter 12</td>
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<td>Thu, Nov 21</td>
<td>Analyzing music examples from repertoire</td>
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<td>Week 13</td>
<td>Tue, Nov 19</td>
<td>Discussion on composition exercise</td>
<td>Chapter 12</td>
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<td>Thu, Nov 21</td>
<td>Review for final examination.</td>
<td>Chapter 12</td>
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