

Music Theory I (HUMA 2104)
 School of Humanities, HKUST
 Spring 2020

Instructor:	Prof. Timothy Page, hmtpage@ust.hk
Office:	Music Room A, Lo Ka Chung University Center, ground floor.
Office hours:	Thursdays 10:00-12:00 and/or by appointment. Note: Office hours will be conducted online via Zoom meetings until further notice. Please email me in advance for an appointment, even if it will be during regular office hours
Instructional Assistant:	Galison Lau, galisonlau@ust.hk
Lectures:	L1: Tuesday, Thursday 12:00-13:00 L2: Tuesday, Thursday 9:00-10:00
Lecture Room:	L1: LTL, CYT Bldg L2: G005, CYT Bldg Note: Lectures will be conducted online via Zoom meetings until further notice
Tutorials:	Tue, 11:00-11:50; Tue, 14:00-14:50; Tue, 15:00-15:50; Tue 16:30-17:30; Thu, 13:30-14:30; Thu 15:00-16:00; Thu 16:30-17:30
Tutorial Room	G005, CYT Bldg Note: Tutorials will also be conducted online via Zoom meetings until further notice

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;
- prepared yourself to pursue more advanced studies in music.

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 the e-book, which can be purchased here:

<https://he.kendallhunt.com/product/rudiments-music-concise-guide-music-theory>.

Homework assignments will be written on printouts from the e-book that will automatically include your email address/name. **Since we are conducting this course entirely online until further notice, the assignments must be scanned or otherwise converted to PDFs/JPEGs, and uploaded to Canvas.** For copyright reasons, we cannot accept scans of printouts 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 via Zoom, which indicates your login time to the online lectures; arriving late twice will be considered equivalent of being absent once.

Homework

Each homework assignment must be uploaded prior to the beginning of the class session when 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 great 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. **Exams will be held online on Zoom and proctored as if they were taking place in a classroom. They must be attended at their scheduled times.**

Report on classical music recording or live classical music concert.

You will be required to listen to one, full length album, or - circumstances permitting - attend one professional live concert featuring classical music, and write a three-to-five-page, double-spaced report on piece or part of a piece performed. I will provide you with options and suggestions for recordings to listen to, and more detailed guidelines for writing about them. Concert activity on campus has been drastically reduced if not entirely cancelled for Spring 2020. As the situation evolves, I may provide suggestions for live events to attend – or, if there is a particular event you are interested in attending, you may ask me beforehand if it would be appropriate for the assignment.

Grading

Online Final Exam	25%
Online Midterm	20%
Homework	15%
Recording/Concert Report	10%
Final Project	15%
Attendance/participation	15%

LECTURES:

Week 1	Topics	Textbook
Thu, February 20	Introduction to the course; musical perception: music and time, overtone series	
Week 2		
Tue, February 25	Pitch notation: staves and the grand staff, clefs; accidentals, enharmonics; diatonic and chromatic half steps and whole steps	Chapter 1
Thu, February 27	Ear training on half and whole steps; rhythmic notation; note values; meter; bar lines; tempo; upbeats and downbeats; rests	Chapter 2
Week 3		

Tue, March 3	Dotted and tied rhythms; triplets; pick-up measures; rests; triple and duple meters	Chapter 2
Thu, March 5	Rhythm composition; musicianship exercises with rhythms; introducing keys and scales	Chapters 2-3
Week 4		
Tue, March 10	Circle of fifths and keys, placement of accidentals	Chapters 3-4
Thu, March 12	Devices for determining keys; circle of fifths in minor; minor scales forms (natural, harmonic, melodic); discussing rhythm composition exercise	Chapter 4
Week 5		
Tue, March 17	Ear training with major and minor keys and scales; relative and parallel keys	Chapter 4
Thu, March 19	Intervals: numbers and qualities; textures in music: homophonic, polyphonic, monophonic	Chapter 5
Week 6		
Tue, March 24	Motives and themes; writing melodies in major	Chapter 6
Thu, March 26	Discussion on melodies in major; ear training with intervals	Chapter 7
Week 7		
Tue, March 31	Introducing exercise for writing melodies in minor; more on intervals; review for midterm	Chapters 6-7
Thu, April 2	MIDTERM EXAMINATION	
Week 8		
Tue, April 7	Introduction of triads in major keys	Chapter 8
Thu, April 9	Discussion on melodies in minor key; more on guidelines for concert report	Chapter 7
Week 9		
Tue, April 14	Seventh chords; inversions of chords and figured bass; ear training with triads	Chapter 8

Thu, April 16	Harmonic analysis in major; ear training with seventh chords	Chapter 9
Week 10		
Tue, April 21	Chords in minor keys	Chapter 10
Thu, April 23	More on harmonic analysis and modulation	Chapter 11
Week 11		
Thu, April 28	Chord inversions and cadences	Chapter 11
Thu, April 30	NO CLASS ; Buddha's Birthday (national holiday)	
Week 12		
Tue, May 5	More on cadences; ear training with cadences	Chapter 11
Thu, May 7	Introducing composition exercise (final project)	Chapter 12
Week 13		
Tue, May 12	Analyzing music examples from repertoire	Chapter 12
Thu, May 14	Discussion of composition exercise	Chapter 13
Week 14		
Tue, May 19	Review for Final Exam	