THEORY I

MUS 115 – Fall 2015

Section 001 MWF – 9:00-9:50

Section 002 MWF – 10:00-10:50

(both sections meet in Music 214)

Dr. David Davies, Assistant Professor

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Office Hours: MWF 8:00-9:00, TH 8:30-9:30

Co-Requisite: MUS117 (Ear Training I)

Required Materials: Tonal Harmony (7th Edition), Kostka/Payne
Workbook for Tonal Harmony (7th Edition) Kostka/Payne
Staff Paper
Pencils

Course Description: Theory I is the first in a four-semester sequence which examines the notational, harmonic, and compositional practices of the Western art-music tradition. Beginning with a review of music fundamentals, the course will also include the study of part-writing, triad construction, and melodic structure, with an emphasis on compositional and analytical skills.

Student Learning Outcomes: After successful completion of the course, the student will be able to:

- Construct triads and dominant-seventh chords, in root position and in inversion, on a grand staff.
- Identify diatonic triads and dominant chords, in root position and in inversion, utilizing standard roman-numeral symbols.
- Identify errors in four-part, chorale-style writing.
- Harmonize a melodic line (given or original) in four-part, chorale-style, in a manner consistent with the common-practice period.

Course Requirements: There will be frequent homework assignments utilizing both analytical and compositional skills. **All** work should be done with either or computer notation software. The student may not receive credit for homework assignments completed in pen. Homework is to be turned in during class on the day on which it is due. **Late assignments will not be accepted for credit unless by previous arrangement with the instructor.**

Often it may be helpful for students to work on homework assignments with a partner, or in groups. When done correctly, this can serve as a proven method for success for students who may be struggling with a particular concept in class. However, take care that the completed assignment reflects your own understanding of the material, and is not merely a copy of a classmate or colleague's work. Doing so will help to ensure that your work efforts in the class are both fruitful (reflecting the very purpose of homework) and academically honest.

Three examinations will be given during the semester. Specific information as to exam content will be provided at least a week before the exam is administered. In addition, there will be frequent quizzes of varying scope and length, both announced ***and unannounced***.

In addition to the Homework and Exams, there will be a Final Project for which the student will compose a 4-part Chorale to a provided melody. Specific details as to timing and content will be provided during the semester. Compositions will be performed in class.

Evaluation:

Homework:	30%
Exams:	30%
Quizzes:	20%
Final Project:	10%
Class Participation:	10%

Attendance Policy: The University Catalog states, "Students are expected to be present for all class meetings of any course for which they are enrolled." Sporadic attendance is a waste of your intellectual and financial resources. Unless they are the result of a medical or family emergency, excused absences (as defined by the Catalog) need to be arranged beforehand with the instructor. Each student is allowed up to three unexcused absences over the course of the semester. Additional unexcused absences may result in the lowering of the final grade and, in rare and extreme cases, the student being dropped from the course.

Cell Phone/Laptop Policy: During class all cell phones should be turned off or silenced. Reading and/or responding to text messages or tweets, is both rude and distracting to both your instructor and your classmates. Repeated use of cell phones in class will result in a reduction in the student's Class Participation grade. Unless there's an obvious reason to be using one, laptops are not needed during class time and should not be used.

Note Bene: The study of music theory is an essential and important component of the developing musician's education. Far from being just another "required course," music theory forms the foundation of nearly all higher-ed courses in music, which is the primary reason for its placement at the very start of collegiate music studies. This is also a subject where the concepts are presented sequentially, each one leading to the next. As such, it is imperative that the student speak up if they are having issues with a particular topic. Do not wait in frustration, seek me out before or after class, or e-mail me to set up a time to meet individually.

The following statements are required by either University policy, state, or federal law:

University Mission Statement:

Texas A&M University-Commerce nurtures and educates for success through access to academic research, and service programs of high quality.

Music Department Mission Statement:

The Music Department of Texas A&M University-Commerce promotes excellence in music through the rigorous study of music history, literature, theory, composition, pedagogy, and the preparation of music performance in applied study and ensembles to meet the highest standards of aesthetic expression.

Disability Resources Statement:

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you have a disability requiring an accommodation, please contact:

Office of Student Disability Resources and Services
Texas A&M University-Commerce
Gee Library, Room 132
908.886.5150, or 903.886.5835, phone
903.468.8148, fax
StudentDisabilityServices@tamuc.edu

Non-Discrimination Statement:

A&M-Commerce will comply in the classroom, and in online courses, with all federal and state laws prohibiting discrimination and related retaliation on the basis of race, color, religion, sex, national origin, disability, age, genetic information or veteran status. Further, an environment free from discrimination on the basis of sexual orientation, gender identity, or gender expression will be maintained

Behavioral Statement: All students enrolled at the University shall follow the tenets of common decency and acceptable behavior conducive to a positive learning environment (Student's Guide Handbook, Policies and

TENTATIVE COURSE SCHEDULE

Week I 8/31-9/4	Course Introduction, Fundamentals, [notation, pitch collections]	Chapters 1 & 26
Week II 9/7 – 9/11	Elements of Pitch [intervals] **NO CLASS ON MONDAY (LABOR DAY)**	Chapter 1
Week III 9/14-9/18	Elements of Rhythm [duration, meter, beat and subdivision]	Chapter 2
Week IV 9/21-9/25	Elements of Rhythm, Intro to Triads [Western and non-Western meters]	Chapter 2-3
Week V 9/25-10/2	Diatonic Triads and Seventh Chord [triad construction, figured bass symbols]	Chapters 4, & 26
Week VI 10/5-10/9	Review and Exam **EXAM I on Wednesday, October 7th** **NO CLASS on Friday, October 9th**	
Week VII 10/12-10/16	Introduction to Voice Leading [types of motion, voicing chords]	Chapter 5
Week VIII 10/19-10/23	Writing in Chorale-style [root position]	Chapter 6
Week IX 10/26-10/30	Writing in Chorale-style, Passing and Neighbor Tones [root position and first inversion]	Chapters 6, 11
Week X 11/2-11/6	Writing in Chorale-style [including the Dominant 7, second inversion, PT and NT]	Chapter 8-9
Week XI 11/9-11/13	Review and Exam **EXAM II on Wednesday, November 11th** **NO CLASS on Friday, November 13th**	
Week XII 11/16-11/20	Harmonic Progression and Soprano Harmonization [functional harmony, principles of melodic construction]	Chapters 7, 5
Week XIII 11/23-11/27	Soprano Harmonization **NO CLASS ON FRIDAY (THANKSGIVING HOLIDAY)**	Chapter 7
Week XIV 11/30-12/4	Soprano Harmonization	Chapter 7
Week XV 12/7-12/1	Final Project Performances, Review for EXAM III	
EXAM III	**Section 001 - Wednesday, December 16th, 8:00-10:00** **Section 002 – Monday, December 14th, 10:30-12:30**	