

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.

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

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

Final Exam	25%
Midterm	20%
Homework	15%
Concert report	15%
Final Project	10%
Attendance/participation	15%

LECTURES:

Week 1	Topics:	Textbook:
Tue, Sept 3	Introduction to the course; musical perception: music and time, overtone series	
Thu, Sept 5	Pitch notation: staves and the grand staff, clefs; accidentals, enharmonics; diatonic and chromatic half steps and whole steps	Chapter 1
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; triplets; 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		
<i>Tue, Oct 1</i>	<i>National Day — no class</i>	
Thu, Oct 3	Intervals: numbers and qualities; textures in music: homophonic, polyphonic, monophonic	Chapter 5
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

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