

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:	Monday 10:30-11:30AM 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 during regular office hour.
Instructional Assistant:	Roderick YU
Lectures:	L1: Mon, Wed. 9:30-10:20
Lecture Room:	Lectures will be conducted online via Zoom meetings for the duration of the term.
Tutorials:	T3, Wed 10:30-11:20 ; T2 Thu 10:30-11:20 ; T1 Thu 12:00-12:50 ; T4 Thu 14:00-14:50
Tutorial Room	G004, 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

We will provide all required course materials.

Homework assignments will be written on handouts distributed electronically via Canvas. **Since we are conducting this course entirely online, the assignments must be scanned or otherwise converted to PDFs/JPEGs, and uploaded to Canvas.** 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. Participation is mandatory. I will periodically call on students at random to answer questions. If you are logged on but do not respond, you will be counted absent for the session. Frequently, I will pose questions via Zoom chat for the entire class. Your participation on the Zoom chat will be automatically tallied and figured into your final participation grade.

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.

Depending on the situation of the pandemic, you will be required to do one of the following:

- 1) listen to one, full length album, or - circumstances permitting - attend one professional live concert featuring classical music, and write a two-to-four-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. 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.

- 2) Cosmopolis Festival: attend 2 concerts (online – or, circumstances permitting, live) from the University’s brand new Cosmopolis Festival. You will then write a two-to-four-page, double-spaced report on one of them. I will provide schedule and additional details as the concerts approach, if they indeed occur.

Grading

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

LECTURES:

Week 1	Topics
	Introduction to the course; musical perception: music and time, overtone series
Week 2	
	Pitch notation: staves and the grand staff, clefs; accidentals, enharmonics; diatonic and chromatic half steps and whole steps
	Ear training on half and whole steps; rhythmic notation; note values; meter; bar lines; tempo; upbeats and downbeats; rests
Week 3	
	Dotted and tied rhythms; triplets; pick-up measures; rests; triple and duple meters
	Rhythm composition; musicianship exercises with rhythms; introducing keys and scales
Week 4	

	Circle of fifths and keys, placement of accidentals
	Devices for determining keys; circle of fifths in minor; minor scale forms (natural, harmonic, melodic); discussing rhythm composition exercise
Week 5	
	Ear training with major and minor keys and scales; relative and parallel keys
	Intervals: numbers and qualities; textures in music: homophonic, polyphonic, monophonic
Week 6	
	Motives and themes; writing melodies in major
	Discussion on melodies in major; ear training with intervals
Week 7	
	Introducing exercise for writing melodies in minor; more on intervals; review for midterm
Wed, March 17	MIDTERM EXAMINATION
Week 8	
	Introduction of triads in major keys
	Discussion on melodies in minor key; more on guidelines for concert report
Week 9	
	Seventh chords; inversions of chords and figured bass; ear training with triads
	Harmonic analysis in major; ear training with seventh chords
Week 10	
	Chords in minor keys
	More on harmonic analysis and modulation

Week 11	
	Chord inversions and cadences
Week 12	
	More on cadences; ear training with cadences
	Introducing composition exercise (final project)
Week 13	
	Analyzing music examples from repertoire
	Discussion of composition exercise
Week 14	
	Review for Final Exam