

HUMA 2104: Music Theory I — Introduction to Tonal Music SHSS, Division of Humanities, HKUST — Spring 2024

Instructor:	Ilari KAILA – kaila@ust.hk
Office hours:	Mon 12:30–2:30 PM, and by appointment
Office:	Shaw Auditorium, Rm. 205
Instructional Assistants:	Roderick YU – roderickyu@ust.hk
Office:	CYT G004
Lectures:	Monday/Thursday 11:00–11:50 AM
Location:	Shaw Auditorium, Rm. 103
Tutorials:	Wednesday 1:00–1:50 PM; 2:00–2:50 PM; 4:00–4:50 PM; 5:00–5:50 PM.
Location:	Shaw 103

Course description

Music Theory I is an introduction to the basics of Western music theory with an emphasis on analytical listening and rudimentary composition. Writing skills taught in the course include notation; operating with keys and scales; identifying and constructing intervals, chords, and harmonic progressions; and basic harmonic analysis. The course has a rigorous ear-training component which will be mostly practiced in tutorials. This will involve performing (singing, clapping, talking) and writing down music by ear (rhythms, melodies, harmonies). The course culminates in a final project in which students compose a simple piece of music. This project will happen in clearly guided steps throughout the semester.

A broader objective of the course is to acquire listening skills that may be applied to various types of music. Students will develop an understanding of how different parameters (melody, harmony, rhythm, and so on) interact to create music. Examples used in class will be drawn mostly, but not exclusively, from 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 (including HUMA3104: Music Theory II).

Attendance and participation are crucial for assimilating the skills needed for reading music and developing your ear. *If you cannot commit to attending every class session and tutorial, 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.

Cosmopolis Festival at HKUST

This semester will be the third season of HKUST's new cross-cultural music and arts initiative, the Cosmopolis Festival. *Attending at least three events (two concerts, one educational event) is mandatory, and your term paper will be based on what you hear at the festival* (see below). For HUMA 2104, all students need to attend the Paavali Jumppanen

piano recital (April 20, 7:30 PM), in addition to one concert and one workshop of their choice.

Concerts:

Modern Jazz with the Chris Carpio Quartet — February 16 at 7:30 PM

Ensemble Dal Niente: Contemporary and Electroacoustic Works — March 8 at 7:30 PM

Ranjani-Gayatri: A Carnatic Vocal Recital — April 13 at 7:30 PM

Yi Xiang Chaozhou Music Ensemble: String Poems — April 16 at 7:30 PM

Piano Recital with Paavali Jumppanen — April 20 at 7:30 PM

Workshops, talks, masterclasses:

Chris Carpio: Jazz Improvisation Workshop — February 21 at 5:00 PM

Chris Carpio: Heir to a Filipino Music Legacy in Hong Kong — February 21 at 7:30 PM

Chamber Music Masterclass with Ensemble Dal Niente — March 7 at 3:30 PM

Q&A With Ranjani-Gayatri — April 13 at 11:00 AM

Carnatic Rhythm Workshop — April 14 at 9:30 AM

Yi Xiang Chaozhou Ensemble: Instrument Demo and Discussion — April 15 at 7:30 PM

For more information, visit: https://cosmopolisfestival.hkust.edu.hk/upcoming_event

Term paper/concert report

Your term paper will be an analytic, comparative writing assignment, based on a composition of your choice that you hear at the Cosmopolis Festival (see above). The length is a minimum 350 words, which works out to around 1.5 pages in Times New Roman 12-point font, double spaced. More details will be given in class.

Study materials

No textbook is required for this class. You will be given PDF handouts and assignments, and directed to various online resources for reference, review, and practice. For taking notes, you will need music staff paper, which you can print out from a file available on Canvas.

Homework

Each homework assignment will be given to you as a PDF file. It should be printed out by the student, completed in pencil, scanned or photographed, and uploaded on Canvas by the given deadline, usually before the next class session. Alternatively, the homework can be done on a tablet computer or other device that allows marking up a PDF file. We do not accept late homework unless there are extenuating circumstances; even so, missing the deadline will lower your homework grade. If we have already gone through assigned material in detail in the class after the deadline, it cannot be turned in late regardless of the reasons. Under extenuating circumstances, you may 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, following the rules of traditional tonal music, as your final project. This is the most challenging component of HUMA 2104. You don't need to worry about your project being a flawless work of art—the purpose is to give you insights into the craft composition by trying it out yourself, and learning music theory through “reverse engineering”. This will be done gradually over the course of the semester, with ample opportunity for revisions at every stage of the process.

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%
Final Project	15%
Concert report	10%
Attendance/participation	15%

97–100	A+
93–96	A
90–92	A-
87–89	B+
83–86	B
80–82	B-
77–79	C+
73–76	C
70–72	C-
60–69	D
below 60	F

HUMA 2104: Music Theory I — Introduction to Tonal Music

Class schedule — Spring 2024

LECTURE:

TOPIC:

Week 1

Thu, Feb 1 – Lec 1

Introduction to the course; musical perception: music and time, overtone series

Week 2

Mon, Feb 5 – Lec 2

Topic 1. Rhythmic notation; note and rest durations; meter; bar lines; tempo; upbeats and downbeats; simple triple and duple meter

Thu, Feb 8 – Lec 3

Topic 1. Dotted and tied rhythms; triplets; compound meters; pick-up bars

Week 2 tutorials: Reading rhythms; simple rhythm dictations; recognizing meter

Week 3

Chinese New Year—no class on Monday, February 12

Thu, Feb 15 – Lec 4

Topic 2. Pitch notation: staves and the grand staff, clefs; accidentals, enharmonics; diatonic and chromatic half steps and whole steps

Week 4

Mon, Feb 19 – Lec 5

Topics 3 & 4. Introducing rhythm composition assignment; introducing keys and scales

Thu, Feb 22 – Lec 6

Topic 4. Circle of fifths and keys, placement of accidentals

Week 4: tutorials: More rhythm work, including reading short parallel period phrases; simple singing exercises on half steps and whole steps, major scales

Week 5

Mon, Feb 26 – Lec 7

Topic 4. Devices for determining keys; circle of fifths in minor; minor scale forms (natural, harmonic, melodic); relative and parallel keys

Thu, Feb 29 – Lec 8

Topics 3 & 5. Discussion on students' rhythm composition assignments; introducing intervals

Week 4 tutorials: Ear training with major and minor scales

Week 6

Mon, Mar 4 – Lec 9

Topic 5. Intervals: numbers and qualities

Thu, Mar 7 – Lec 10

Topic 6. Introducing major-key melody composition assignment; motives and themes; phrase structure

Week 6 tutorials: Singing simple parallel period phrases in major.

Week 7

Mon, Mar 11 – Lec 11

Topic 6. More on melodic writing in major

Thu, Mar 14 – Lec 12

Topic 9. Introducing triads and harmony**Week 8**

Mon, Mar 18 – Lec 13

Topics 7 & 8. Introducing minor-key melody composition assignment; application of minor scales; analytic listening: texture, meter, and tonality

Thu, Mar 21 – Lec 14

Topics 6 & 11. Discussion on students' phrases in major key; guidelines for concert report/term paper**Week 9**

Mon, Mar 25 – Lec 15

Topic 9. Seventh chords; inversions of chords and figured bassWeek 9 tutorials: Ear training with triads***Midterm break—no class on Mar 28, Apr 1, Apr 4*****Week 10**

Mon, Apr 8 – Lec 16

Topic 10. Harmonic analysis in major; ear training with seventh chords

Thu, Apr 11 – Lec 17

MIDTERM EXAMINATION**Week 11**

Mon, Apr 15 – Lec 18

Topic 10. Introducing cadences; harmony creating form

Thu, Apr 18 – Lec 19

Topic 10. More on harmonic analysis; analyzing examples from repertoire**Week 12**

Mon, Apr 22 – Lec 20

Topics 11 & 12. Introducing composition exercise (final project); more on term paperWeek 11 tutorials: Ear training with cadences

Thu, Apr 25 – Lec 21

Topic 12. Working on sample final project together**Week 13**

Mon, Apr 29 – Lec 22

Topics 9 & 12. Discussion on students' phrases in minor key; more work on sample final project: voice leading

Thu, May 2 – Lec 23

Topic 12. More work on sample final project: voice leading and texture; analyzing music examples from repertoire**Week 13**

Mon, May 6 – Lec 24

More analysis of music from repertoire

Thu, May 9 – Lec 24

Wrapping up; review for final examination