



MUTH 011: Music Theory I

Term: 2020 Winter Session

Instructor: Staff

Language of Instruction: English

Classroom: TBA

Office Hours: TBA

Class Sessions Per Week: 6

Total Weeks: 4

Total Class Sessions: 25

Class Session Length (minutes): 145

Credit Hours: 4

Course Description:

The course provides a brief introduction to the resources and practices in the field of western music. Presenting the students with musical principles and tools to understand music, students are supposed to grab the ideas of the main features in the field of music and get them prepared to further their study in further music theory courses and professional careers. A wide range of topics are covered in this course including music notation, interval identification, common-practice scales and modes, melodic construction and analysis.

Learning Objectives:

The objectives of the course will be achieved by means of finishing required readings, listening to lectures given by the instructor, participating in the in-class discussions, and finishing assigned homework.

By taking this course, the students are supposed to acquire 1) a thorough understanding of the basic features and principles of music, 2) a technique of sight singing, 3) the ability to recognize and dictate the rhythm by using correct notations, and 4) the ability to compose short melodies using correct notations.

Course Materials:



1. Required Textbook:

Tonal Harmony,

Stefan Kostka, Dorothy Payne, Byron Almén, 8th edition

2. Other materials:

Students will be provided with supplemented reading material selected by the instructor. During the lecture, in-class handouts and PowerPoint slides will also be provided by the instructor.

Course Format and Requirements:

The format of the course is mainly in lectures and students are expected to attend all lectures.

Each lecture will build on the knowledge acquired in the previous one and, if you miss a class, you are responsible for getting the lecture notes from your classmates.

There are also chances for students to make in-class discussions about their personal ideas toward certain topics. In order to get a thorough understanding of the knowledge presented, students are supposed to finish all the assigned readings before the class and write down their own thoughts and questions for in-class discussions.

Please do not use electronic devices such as phones, iPads, computers, etc. during the lectures.

Grading Scale:

A+: 98%-100%

A: 93%-97%

A-: 90%-92%

B+: 88%-89%

B: 83%-87%

B-: 80%-82%

C+: 78%-79%

C: 73%-77%

C-: 70%-72%

D+: 68%-69%

D: 63%-67%

D-: 60%-62%

F: Below 60%

Course Assignments:

**Attendance: 10%**

Students are required to be presented at all class sessions. Notifications about absence reasons to the instructor should be done in advance if students are not able to attend classes. Active participation in all classroom activities is also very important for students to achieve success in this course.

Quizzes: 15%

There will be 5 quizzes during the entire course, the form of which include sight singing, dictation, keyboard playing and so on. Students will be informed the time and the form of the quizzes in advanced. The grades of the quizzes consist of 15% of students' final score, and each quiz consists of 3%.

Homework assignments: 20%

Students would be assigned 1 piece of homework each week, the forms of which include problem sets, composing short melodies, preparing for singing a short melody in class and so on. Students are encouraged to work with their classmates to brainstorm ideas and enhance the learning efficiency. Though encouraged to work in groups, each student is supposed to hand in his/her work individually. For written works, no late work will be accepted, and for each late work there will be 10 points (100 points in total) taken off.

Exams: 55%

There will be 2 midterm exams and 1 final exams for this course.

The midterm and final exams are both closed-book in-class exams. The forms of the questions include multiple choices, right-or-wrong questions, definitions, melody compositions and so on. Exams will cover most of the materials used in class, including textbooks, handouts and reading materials. Classes before the midterm exams and the final exam will be left for review and Q&A.

Course Assessment:

Attendance	10%
Quizzes	15%
Homework assignments	20%
Midterm Exams 1	15%
Midterm Exams 2	15%
Final Exam	25%
Total	100%

**Course Schedule:**

Week	Topics	Assignments
Week One (Class 1-6)	<ul style="list-style-type: none"> • Introduction to the course: The basic introduction of the music in the western world • Elements of pitch (Reading: <i>Tonal Harmony</i>, Ch 1) <ul style="list-style-type: none"> - The Major scale & the Major key signatures - Minor scales & Minor key signatures - Scale degree names - Intervals - Perfect, Major, and Minor intervals • Elements of rhythm (Reading: <i>Tonal Harmony</i>, Ch 2) <ul style="list-style-type: none"> - Rhythm and meter - Durational symbols - Beat and tempo - Simple & compound time signatures • Introduction to triads and seventh chords (Reading: <i>Tonal Harmony</i>, Ch 3) <ul style="list-style-type: none"> - Triads - Seventh chords - Inversion symbols and figured bass - Lead-sheet symbols • Diatonic chords in Major and Minor keys (Reading: <i>Tonal Harmony</i>, Ch 4) <ul style="list-style-type: none"> - Diatonic triads in Major & Minor - Diatonic seventh chords in Major & Minor • Principles of voice leading (Reading: <i>Tonal Harmony</i>, Ch 5) <ul style="list-style-type: none"> - The melodic line - Notating chords - Voicing a single triad - Parallel motion 	<ul style="list-style-type: none"> • Quiz 1 • Homework 1 • Quiz 2
Week Two (Class 7-12)	<ul style="list-style-type: none"> • Root-position part writing (Reading: <i>Tonal Harmony</i>, Ch 6) • Harmonic progression and the sequence (Reading: <i>Tonal Harmony</i>, Ch 7) • Triads in first & second inversion (Reading: <i>Tonal Harmony</i>, Ch 8-9) <ul style="list-style-type: none"> - Bass arpeggiation and the melodic bass 	<ul style="list-style-type: none"> • Homework 2 • Quiz 3 • Midterm Exam 1 • Homework 3



	<ul style="list-style-type: none"> - Inversions in lead sheets - Parallel sixth chords - Soprano-bass counterpoint - The cadential six-four - The passing six-four - The pedal six-four • Cadences, phrases, periods, and sentences (Reading: <i>Tonal Harmony</i>, Ch 10) <ul style="list-style-type: none"> - Musical form - Cadences and harmonic rhythm - Motives and phrases - Period forms - The sentence • Two-part tonal counterpoint (Reading: <i>Tonal Harmony</i>, Ch 11) • Non-chord Tones (Reading: <i>Tonal Harmony</i>, Ch 12-13) <ul style="list-style-type: none"> - Classification of non-chord tones - Special problems in the analysis of nonchord tones • The V⁷ Chord and Other diatonic seventh chords (Reading: <i>Tonal Harmony</i>, Ch 14&15) <ul style="list-style-type: none"> - The II⁷ chord - The VII⁷ chord in Major & Minor - The IV⁷ chord - The VI⁷ cord - The I⁷ chord - The III⁷ chord • Secondary functions (Reading: <i>Tonal Harmony</i>, Ch 16-17) 	
Week Three (Class 13-18)	<ul style="list-style-type: none"> • Modulations using diatonic common chords (Reading: <i>Tonal Harmony</i>, Ch 18) <ul style="list-style-type: none"> - Modulation and change of key - Modulation and tonicization - Key relationships - Common-chord modulation • Some other modulatory techniques (Reading: <i>Tonal Harmony</i>, Ch 19) <ul style="list-style-type: none"> - Altered chords as common chords - Sequential modulation 	<ul style="list-style-type: none"> • Quiz 4 • Homework 4 • Midterm Exam 2



	<ul style="list-style-type: none"> - Modulation by common tone - Direct modulation • Larger forms (Reading: <i>Tonal Harmony</i>, Ch 20) • Both mixture and the Neapolitan (Reading: <i>Tonal Harmony</i>, Ch 21) <ul style="list-style-type: none"> - Borrowed chords in Major & Minor - Other borrowed chords in Major - The Neapolitan chord • Augmented sixth Chords (Reading: <i>Tonal Harmony</i>, Ch 22) <ul style="list-style-type: none"> - The interval of the augmented sixth - The Italian, French, German augmented 6th chord - Other uses of conventional augmented 6th chords - Resolutions to other scale degrees • Enharmonic spellings and enharmonic modulations (Reading: <i>Tonal Harmony</i>, Ch 23) <ul style="list-style-type: none"> - Enharmonic spellings - Enharmonic reinterpretation - Harmonic modulations using the Major-Minor seventh sonority - Other examples of enharmonicism 	
Week Four (Class 19-25)	<ul style="list-style-type: none"> • Further elements of the harmonic vocabulary (Reading: <i>Tonal Harmony</i>, Ch 24) <ul style="list-style-type: none"> - The dominant with a substituted 6th - The dominant with a raised 5th - 9th, 11th, 13th chords - The common-tone diminished seventh chord • Tonal harmony in the late 19th century (Reading: <i>Tonal Harmony</i>, Ch 25) • Materials and techniques (Reading: <i>Tonal Harmony</i>, Ch 26) <ul style="list-style-type: none"> - Impressionism - Scale materials - Chord structures - Rhythm and meter • Post-tonal theory (Reading: <i>Tonal Harmony</i>, Ch 27) <ul style="list-style-type: none"> - Basic atonal theory 	<ul style="list-style-type: none"> • Quiz 5 • Homework 5 • Final Exam



	<ul style="list-style-type: none">- Twelve-tone serialism, Integral serialism• New directions (Reading: <i>Tonal Harmony</i>, Ch 28)<ul style="list-style-type: none">- Explorations of texture, timbre, and tuning- Indeterminacy- Minimalism- Electronic and computer music <p>Review for the Final Exam</p>	
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Academic Integrity:

Students are encouraged to study together, and to discuss lecture topics with one another, but all other work should be completed independently.

Students are expected to adhere to the standards of academic honesty and integrity that are described in the Shanghai Normal University’s *Academic Conduct Code*. Any work suspected of violating the standards of the *Academic Conduct Code* will be reported to the Dean’s Office. Penalties for violating the *Academic Conduct Code* may include dismissal from the program. All students have an individual responsibility to know and understand the provisions of the *Academic Conduct Code*.

Special Needs or Assistance:

Please contact the Administrative Office immediately if you have a learning disability, a medical issue, or any other type of problem that prevents professors from seeing you have learned the course material. Our goal is to help you learn, not to penalize you for issues which mask your learning.