

# BEGINNING MUSIC THEORY (MUSIC 2)

(Syllabus updated 8-04)

Class meets in CA 104 @ M W 10:00 – 11:25 a.m.

Ed Macan, Ph.D.

(Office: CA 118, Phone: 476-4321, Office hours: M/W 2 –3 p.m., T/TH 11:30 a.m. – 12:30 p.m., F 1 – 2 p.m.)

TEXTS. Spencer, Peter. *The Practice of Harmony*, 5<sup>th</sup> edition. Prentice Hall, 2003.  
Ottman, Robert. *Music for Sight Singing*, 6<sup>th</sup> edition. Prentice Hall, 2003.

**COURSE DESCRIPTION.** This course is intended as a continuation of Music 1, Introduction to Music. As such, it is expected that students enrolled in this course will already have a knowledge of rhythm and pitch notation; be familiar with chromatic, whole tone, major, and minor scales; and be acquainted with the circle of fifths, keys, and key signatures. Students without knowledge of this basic subject matter should enroll in Music 1 first. On the first day of class, I will give a review test of this subject matter; students who score substantially below 70% will be urged to transfer to Music 1.

We will spend a short amount of time at the beginning of the semester (roughly three weeks) reviewing Music 1 material, then we will move on. During the course of the semester we will study intervals, triads, four-part writing, primary triads in root position, inversions of the primary triads, and simple roman numeral analysis.

As in my Music 1 classes, I will also place considerable emphasis on practical music making. We will work on many of the same rhythm exercises we dealt with in Music 1, now with the goal of learning to notate them by ear. We will work on identifying intervals by ear, and eventually on notating simple melodies and chord progressions by ear. We will also do a substantial amount of sight singing throughout the semester.

Like my Music 1 classes, this course will demand your constant participation, both in working through theory problems at the board and in the ear training/sight singing exercises; this is not a typical lecture course format!

**Suggestion: Students with no keyboard experience are recommended to enroll concurrently in Music 25A, Beginning Class Piano.**

**GRADING.** Grading will be as follows:

- |   |     |
|---|-----|
| 1. Composite of eight to nine written quizzes   | 70% |
| 2. Participation grade (based on attendance and quality of participation in sight singing and ear training exercises) | 30% |

Final grades are letter grades. When figuring out the composite of your quiz scores at the end of the semester, I will automatically drop your lowest grade. When figuring out the letter grade equivalent of test scores, I use the following scale: 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-, 67%-69%=D+, 63%-66%=D, 60%-62%=D-, under 60%=F. NOTE: I expect students to take quizzes on the day they are scheduled for. *Missed quizzes may not be retaken unless you have informed me by the quiz day of your need to schedule an alternative time. This policy also applies to finals day.*

Note: Final grades are not posted. To find out your final grade, bring a self-addressed stamped envelope on finals day.

**PARTICIPATION.** Punctual attendance is absolutely crucial for one's success in this course,

since material is presented in a graded, step-by-step format, and since the performance and listening skills taught in this class are acquired through sustained, regular repetition. The participation component of your grade acknowledges the importance that regular attendance—and participation in classroom activities—has on your successful mastery of the principles and techniques taught in this course. You will be awarded ten participation points for each class you attend, but please note the following: (a) if you have not arrived by the time I complete taking role, you will be considered absent; (b) if you leave class early, you will be considered absent; (c) if you choose not to participate in sight singing, ear-training, or board exercise, you will receive one-half of a full absence for that class meeting.

You will be awarded 10 participation points for each class for which you receive full attendance credit. At the end of the semester, I will tally out your participation grade according to the following scale: 270 points and above is an A, 250 to 269 points is a B, 230 to 249 points is a C, 200 to 220 points is a D, and less than 200 points is an F. The resulting participation grade counts for 30% of your final grade.

NOTE: FOR THE PURPOSES OF TALLYING YOUR PARTICIPATION GRADE, *THERE IS NO SUCH THING AS AN EXCUSED ABSENCE*. To receive full participation points for a given day, you must be here, and you must be participating.

### CLASS SCHEDULE (approximate).

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|---|--------------------------------------|
| 1. Intro to Course; review time signatures  | 20. SS #130                          |
| 2. <u>Begin ch. 1</u> ; review duple simple meter (II, 1)   | 21. <b>Quiz #7 (ch. 7)</b> ; SS #194 |
| 3. <b>Quiz #1 (ch. 1)</b> ; <u>Begin chs. 2, 3</u> ; review t.s.m.  | 22. Begin ch. 8                      |
| 4. review quadruple simple meter (II, 1)  | 23.                                  |
| 5. review duple compound (II, 2)  | 24. SS #205                          |
| 6. review triple compound (II, 2)   | 25.                                  |
| 7. <b>Quiz #2 (chs. 2-3)</b> ; review quadruple compound  | 26. SS #245                          |
| 8. <u>Begin ch. 4</u> (intervals), review simple meter $\div 4$   | 27. <b>Quiz #8 (ch. 8)</b>           |
| 9. (continue)   | 28. Begin ch. 9; SS #255             |
| 10. <b>Quiz #3 (ch. 4)</b> ; begin d, A, comp. intervals;<br>review compound meter $\div 6$ ; learn octaves | 29.                                  |
| 11. learn P 5ths  | 30. <b>FINAL (Quiz #9, ch. 9)</b>    |
| 12. <u>Begin ch. 5</u> (triads); learn P 4ths; review ties;<br><b>Quiz #4 (ch. 4)</b>                       |                                      |
| 13. learn M 3rds; review syncopation  |                                      |
| 14. learn m 3rds; dotted rhythms  |                                      |
| 15. learn M 2nds, m 2nds; review dotted rhythms   |                                      |
| 16. SS#61, 74; review triplets  |                                      |
| 17. <b>Quiz #5 (ch. 5)</b> ; SS #81, 82   |                                      |
| 18. Begin ch. 7; SS #104, 105   |                                      |
| 19. SS #115   |                                      |

NOTE: Students are kindly requested to **PLEASE NOT BANG ON THEIR KEYBOARDS** when we are not doing class keyboard instruction. Thank you for your cooperation in this matter, which will make life infinitely more tolerable for all of us.

NOTE: Concerning the electronic keyboards in CA 104, (a) please do not put any beverage or beverage container, full or empty, on the keyboards at any time; (b) please do not write on the keyboards; (c) please remove and insert headphone jacks *gently* in the keyboards.

NOTE: Like any experiential class, this one may get intense sometimes. I expect students to support each other, and to not say anything to another student that they would dislike another student saying to them.

**NOTE: Your continued enrollment in this class after the end of the second week of the semester indicates that you have read, understood, and agreed to be bound by the terms of this syllabus. Please be aware that after the third week of the semester I take no further responsibility for dropping you from the class roll if you stop coming to class. It will be your responsibility to fill out the appropriate petition at Admissions and Records to be permitted to drop the class late. Ordinarily I will sign such a petition, but it is solely your responsibility to initiate this action. Please be aware that in accordance with college policy, incompletes will be given only in highly unusual circumstances, most often for unforeseeable medical emergencies. An extensive workload, academic or otherwise, will not be considered sufficient cause to grant an incomplete.**