



Dartmouth College

Department of Music

Introduction to Music Theory (Music 20)

Fall 2014 (Mondays, Wednesdays, and Fridays, 10:00-11:05 a.m.; lab at x-hour, Thursdays, 12:00-12:50 p.m.)

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General information

This course begins a sequence in harmony and theory and is intended for those who may consider a music major or minor. Topics will include: music notation; interval identification; common-practice scales and modes; harmonic function; melodic construction; and formal analysis. In addition, students will have opportunity to improve skills in rhythmic, melodic and harmonic dictation, sight singing, and score reading. Prerequisite: the ability to read music in two or more clefs or permission of the instructor.

Objectives of the Course

1. Understand the concepts of, and be proficient in writing and recognizing:
 - notes: treble and bass clefs; all accidentals, ledger lines
 - key signatures: all major and minor
 - scales: major and all forms of minor; parallel, relative
 - intervals: simple and compound; perfect, major, minor, diminished, augmented; inversion
 - triads and seventh chords: all roots, qualities, and inversions; treble, bass clefs and grand staff; four-voice keyboard and chorale voicing and various real-music textures; inversion symbols and figured bass
 - durational symbols: all levels (sizes); various kinds of computations and relationships
 - meter: all simple and compound time signatures; measure/beat/division/subdivision hierarchy; all duration values for beat
 - diatonic chords: triads and seventh chords; major and minor keys; Roman numeral symbols
 - voice leading: voicing; line relations (parallel, similar, contrary, oblique); root position and first inversion
 - harmonic progression: functions of diatonic chords
 - cadence types; motives; phrases; phrase groups/periods; double periods
2. Develop the ability to sing all scale forms, ascending and descending, at a moderate tempo, with letter names and scale degree numbers.
3. Acquire a technique to sing intervals, ascending and descending, between a perfect unison and a perfect fifth.

4. Acquire a technique for singing at sight diatonic melodies,
 - using tonal orientation,
 - with good continuity and flow,
 - with a clear beat and meter at a steady appropriate musical tempo,
 - involving stepwise motion and intervals from the tonic and dominant triads,
 - in simple and compound time with rhythms involving division of the beat,
 - in major and minor keys.
5. Acquire a technique to perform at sight rhythms,
 - demonstrating a clear understanding of the relationship between measure, beat, and division of the beat,
 - with a steady appropriate musical tempo,
 - in simple and compound time,
 - with all durational values as the beat.
6. Acquire a technique to identify by ear:
 - major and minor scales;
 - ascending and descending melodic and harmonic intervals, from m2 through P8;
 - triads of all types;
 - tonic, subdominant, and dominant functions of triads in major and minor keys;
 - cadence types.
7. Acquire a technique to take melodic dictation of diatonic melodies involving
 - stepwise motion and outlines of the tonic and dominant triads,
 - of up to around twelve or fifteen notes,
 - with a few to several hearings;
 - establish an internal sense of tonal orientation.
8. Acquire a technique to take rhythmic dictation of melodies and rhythm patterns involving
 - simple and compound meters,
 - division of the beat,
 - and all note values as the beat;
 - establish an internal sense of metric organization and rhythmic pattern.

Text and materials

The required textbook is Stefan Kostka & Dorothy Payne, *Tonal Harmony* (7th ed.). All readings will be taken from the sixth edition.

Please be sure that you purchase the correct version of the texts at the Dartmouth bookstore.

You should also bring ample music paper and pencils as well as writing paper for taking notes. (See either the course Canvas website or <http://www.musicshnaf.com/> for free music paper.) Reserve materials related to this course can be found in Paddock Library under Music 20 reserve. *N.B.: All music assignments must be completed in your own legible hand. You may not use computer programs (e.g., Finale, Sibelius) for your music assignments.*

Grades for the work in this course

Your grade will be determined by your performance on the various quizzes and examinations that will occur regularly in this class, on your work in aural theory (lab work), and on your attendance and participation in class.

Quizzes (5 @ 20 pts. each)	100pts.
Midterm and final examinations (2 @ 100 pts. each)	200 pts.
Keyboard examinations (3 @ 50 pts. each)	150 pts.
Musicianship Training (= x-hour, weekly assignments)	300 pts.
Final Composition Project (75 points for composition, 25 for performance)	100 pts.
Class attendance, participation, homework	75 pts.

Quizzes will be administered at the beginning of each class session indicated. Failure to arrive within five minutes of the beginning of a class session disqualifies you from taking the quiz administered on that day.

Two unexcused absences are allowed. A third unexcused absence will reduce the attendance/participation total to 60 pts. possible. A fourth unexcused absence will reduce the attendance/participation total to 30 pts. possible. After five or more unexcused absences, no points will be given for attendance and participation. *N.B.:* This attendance policy includes the mandatory weekly x-hour lab.

Letter grades are not assigned until the day I submit grades to the registrar. What I do is to look at the point distribution for the entire class, look for natural break points in that distribution, and assign grades accordingly. As the class progresses, I will hand out point distributions at various times, so that students can gauge their performance relative to their peers and see where the break points appear at that particular time. Students should keep in mind that the points set aside for class attendance and participation are not added until the day I submit grades to the registrar, and thus students who choose not to attend or participate in class may need to do better on all other assignments to compensate for their choice.

A note about the Assignments

All reading and listening assignments are to be completed by the class hour on the day listed, regardless of any changes in topics. Quizzes, exams, and assignments similarly are due in class on the day listed.

The course website

Nearly all of the documents that you will need for the course — including audio and .pdf files for the midterm — will be posted on our course's Canvas website (accessible through the main Dartmouth screen). Once you have logged in successfully, you will find a link to the website for Music 20. All students

should access the website before the second meeting of the course to insure that they can in fact gain access to the website. I recommend you check at the Student Computer Help Desk if you have difficulties logging into Canvas. Anyone who has difficulty in accessing the website should contact me to be sure that they have been enrolled as a valid student in this course.

Office Hours

My office is around the corner from Faulkner (Hop 46). Regular office hours are Mondays, Wednesdays and Fridays, 11:15-12:30 and Tuesdays, 9:00-11:30a.m. While I hope to be in my office during these times, it is best to contact me via email before you drop by. If you cannot meet during these times, we can schedule an appointment that is mutually convenient. I will answer your email in as timely a fashion as I can. And I encourage you to seek me out if you are having difficulty, or if you just want to talk. I am looking forward to learning with you.

Music 20 — Harmony and Theory I

All reading assignments are from Stefan Kostka & Dorothy Payne, Tonal Harmony (7th ed.)

Date	Lecture Topic	Reading Assignment	Homework Assignments and Quizzes
Week 1			
9/15	Course introduction, and introduction to pitch and time;		
9/17	Elements of pitch, staffs and clefs, intervals and accidentals	ix-xii; ch. 1	Log into course Canvas
9/19	Introduction to rhythm and musical time; conducting patterns; duration and meter; time signatures, triplets and duplets; rhythmic displacement		Assignment 1: Elements of Pitch
Week 2			
9/22	Orthography, the grand staff; scales (diatonic and chromatic); scale degrees; key signatures; intervals (names, inversions, and their compounds)	ch. 2	
9/24			Assignment 2: Intervals & Rhythm
9/26	relative and parallel keys; the circle of fifths	ch. 3	Assignment 3: Triads and Seventh Chords QUIZ #1
Week 3			
9/29	triads (components, types, positions and inversions); Ramellian analysis; the role of the dominant; compound intervals	ch. 4	
10/1			Assignment 4: Figured Bass
10/3	Harmonic Rhythm	ch. 5 & 7	Assignment 5: Voice Leading
Week 4			
10/6	Basic functional harmony	Ch. 8	
10/8	the dominant seventh chord; identifying chords in musical pieces;	ch. 9 & 13	triads, open & closed positions Assignment 6: Triads and First Inversion Chords
10/10			Assignment 7: Harmonic Progressions Keyboard Exam #1 including all major and harmonic minor scales, one octave, hands alone, in all keys through four sharps and four flats.

Week 5			
10/13	Identifying chords in musical pieces; standard progressions (sequences); cadential formulas	ch. 10, 14 & 15	QUIZ #2
10/15	Voice Leading and Part Writing		Assignment 8: 3-part writing
10/17			
Week 6			
10/20	The Neopolitan Sixth	ch. 21 & 22	QUIZ #3
10/22	In-class x-hour and midterm review		Assignment 9: Mode Mixture
10/24	MIDTERM EXAMINATION		
Week 7			
10/27	non-harmonic tones; phrase structure;	ch. 11 & 12; 16 & 17	
10/29	secondary functions; modulation		
10/31	augmented sixth chords; motive, phrase, period, section and piece;	ch. 23 & 24	Assignment 10: Secondary Dominants
Week 8			
11/3			Assignment 11: Composition Blue Prints Keyboard Exam #2; will include major and harmonic minor scales, two octaves, hands alone, in all keys through five sharps and five flats.
11/5	Formal structures in Western music: Sonata form, binary and ternary forms, strophic and variation settings		
11/7			QUIZ #4
Week 9			
11/10	formal structures in Western music (cont.);	ch. 18 & 20, and ch. 28, pp. 495-500	
11/12	free composition (beginning)		
11/14	Diatonic Modes and Other Scales		QUIZ #5 FINAL COMPOSITIONS DUE BY 5pm; N.B.: late submissions will not be accepted
Week 10			
11/17	Last Class: Final Examination Review		Ch. 30, pp. 541-568
11/25 8:00-11:00a.m.	FINAL EXAM (including Keyboard Exam #3) The Keyboard Exam will include the chord progression I V ⁶ I (i V ⁶ i), hands alone, in all keys through five sharps and five flats.		