

Fall, 2009  
Oxford College of Emory University  
**Music 114: Introduction to Theory and Composition**  
MWF 10:40 a.m. – 11:30 a.m. in Few Choral Rehearsal Room

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Welcome to Music 114 and the study of theory and composition in the tonal system of Western music. It is your responsibility to read this syllabus, retain it for reference, and follow all course policies. All work in this class is governed by the **College Honor Code**.

Our class conference is **114 Music Archetto on Learnlink**. The syllabus and other important information will be posted there. Check the conference daily. Use it to communicate with me and with your classmates. Please feel free to come and speak with me about any course-related issues.

### **Course Content**

Music 114 is an introductory course exploring basic harmonic practice in Western music. Topics are tonal music theory including pitch notation, rhythm and meter, scales, intervals, triads, harmony, and musical form. You will study how musical compositions are created by analyzing works by a variety of composers from different time periods. You will learn concepts to apply to your own original compositions. Classes use lecture and interactive formats. The course fulfills the Oxford College Humanities requirement, the GER Area IVA and may be counted for the music major or minor at Emory College.

### **Course Goals**

- You will be able to read and notate Western music
- You will demonstrate understanding of the basic principles of organization in Western music
- You be able to critically analyze examples of Western tonal music
- You will create an original musical composition in the Western tonal idiom
- You will develop your aesthetic sense by improving your perception and appreciation of beauty in all music

## Course Requirements

Textbook	William Duckworth, <b>A Creative Approach to Music Fundamentals</b> . 10 <sup>th</sup> Edition ISBN-13:978-0-495-57220-6 Schirmer (Cengage). 2010
Supplies	Pencils, erasers, and one 3-ring binder

## Assessment of Student Learning

The grading system is "plus-minus" with a 200-point scale

--3 Written Tests (the 2 highest grades will be counted) 100 points

--4 Practical Skills Tests (the 3 highest grades will be counted) 30 points  
These tests include rhythm, pitch, and sight singing. They are individual, and are given outside of class by appointment.

--2 Short Compositions 20 points

--Final Composition 30 points

You will present your final composition to the class on the date of the final exam.

Your presentation will include:

- 1) The final written draft of your composition.
- 2) A written harmonic analysis of your composition
- 3) An oral report explaining your composition and analysis
- 4) A live performance of your composition

--Class participation and completion of homework on time 10 points

You be prepared to present your homework examples to the class.

--Attendance at required events 5 points

--Self-evaluation essay 5 points

### The grading scale is as follows:

Points earned	Grade
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190	A
180	A-
175	B+
170	B
160	B-
155	C+
150	C
140	C-
130	D
Below 130	F

### **Credit for participation in Oxford Ensembles**

You may earn 10 points in place of one practical skills test and also up to 5 extra points for participation in Oxford Chorale or Oxford Instrumental Ensemble. An audition is required. Attendance at specific rehearsals and concert performances is required.

### **Course Policies**

You must come to class well prepared. This means at least two hours of study for each hour of class. All work is graded on quality of content and writing style (content includes the quality of ideas and information; writing style includes organization of material and accuracy of spelling, punctuation, and grammar.) Music composition assignments are graded on quality of ideas, organization into an artistic whole, and neatness of manuscript.

You are expected to attend and participate in all classes, to find out about work missed because of absence, and complete homework on time.

All assignments are due at the beginning of class on the due date. **Late work will not be accepted.** Extensions may be requested on occasion, but this must be done before the due date. It is the responsibility of the student to be sure that the professor has received his or her paper.

**There are no "make-up" tests.** If you do not appear for a test, you will earn a "0."

Be on time for class. If you arrive more than 5 minutes after class begins, you will be marked late. If you are late twice, this will equal one absence. Do not bring food, chewing gum, or drinks into the classroom. You may bring water or cough drops.

**There are no excused absences. Absences will affect your grade thus:**

<b>3 absences:</b>	<b>The grade will be B or less</b>
<b>4 absences</b>	<b>The grade will be C or less</b>
<b>5 absences</b>	<b>The grade will be D or less</b>
<b>more than 5 absences</b>	<b>The grade will be F</b>

### Course Outline

**Date Topic Pages of Reading and Exercises in Text  
Dates Listed are Due Dates**

8/26	Music Theory in the Western Tradition	Lecture Introduction xix-xxiv
8/28	Rhythm and Pitch Style periods in Western Music History Classical Heritage, Medieval and Renaissance	Chapter 1, pp. 1-15
8/31	The Keyboard Style Periods in Western Music History Baroque, Classic, and Romantic	pp. 15-22
9/2	Practice Materials Style Periods in Western Music History 20 <sup>th</sup> and 21 <sup>st</sup> centuries	pp. 23-30
9/4	Rhythm I: Simple Meter Practice Materials	Chapter 2, pp.31-42 pp. 43-46
9/7	<b>No class</b>	<b>Labor Day Holiday</b>
9/9	Focus on Skills	pp. 47-50
9/11	Rhythm II: Compound Meter	Chapter 3, pp. 51-68
9/14	Practice Materials	pp. 69-71
9/16	Pitch Practice materials	Chapter 4, pp. 73-83 pp. 85-89
9/18	Focus on Skills	pp. 91-93

9/21	<b>Test 1</b>	
9/23	Major Scales	Chapter 5, pp.95-106
9/25	Practice Materials	pp. 107-113
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9/28	Major Key Signatures	pp. 115-120
	Practice Materials	pp. 121-123
9/30	Intervals	pp. 125-135
	Practice Materials	pp. 141-150
10/2	Compound Intervals, Interval Inversion	pp. 136-139
	Practice Materials	pp. 151-153
	<b>Short Composition 1 due</b>	
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10/5	Focus on Skills	pp. 155-157
10/7	Minor key signatures	Chapter 8, pp. 159-166
	Practice Materials	pp.167-170
10/9	Minor Scales	pp. 171-187
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 <b>10/12 and 10/13      No Class – Mid-Semester Vacation</b>		
10/14	Practice Materials	pp.189-193
10/16	Practice Materials	pp. 194-198 (through Ex. 9-11)
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10/19	Practice Materials	pp. 198-202
10/21	Pentatonic and Blues Scales	pp.201-208
	Practice Materials	pp. 211-214
10/23	Focus on Skills	pp. 215-218
	<b>Short composition 2 due</b>	
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<b>10/26</b>	<b>Test 2</b>	
10/28	Triads	pp. 219-227
	Practice Materials	pp. 233-236
10/30	Inversions of Triads	PP. 228-231
	Practice Materials	pp. 237
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11/2	Triads in a Musical Context	pp.239-244
	Practice Materials	pp. 255-259 (through Ex, 12-5
11/4	Seventh chords	pp. 244-254
	Practice Materials	pp. 259-260

11/6 Chord progressions pp. 261-275

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**11/9** Practice materials pp-277-278

11/11 Focus on Skills pp. 279-281

**11/13 Test 3**

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11/16 Writing a Song pp. 283-290

11/18 Musical Form pp. 290-296

11/20 Practice Materials pp. 297-299

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**11/23 Clean Draft Copy of Long Composition Due**

Individual Consultation with Professor on Composition

**11/25 and 11/27**

**No Class Thanksgiving Holiday**

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11/30 and 12/2 Individual consultation with professor on composition

12/4 **No class at 10:40 a.m. You must attend the Oxford Chorale Holiday**

**Concert on 12/3 or 12/4 at 8 p.m. in the Chapel. Write your name and Music 101 on your ticket in order to receive credit.**

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**12/8 Student course evaluations**

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**12/10 Final Exam in Few Choral Rehearsal Room at 7:00 p.m.**

**Long composition in final written form and presentation due**

See final exam schedule (printed by Records and Registration Office) for College policy on final exams.

**The Professor reserves the right to alter this syllabus to suit pedagogical needs.**