

Oxford College of Emory University

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Music 114: Introduction to Theory and Composition

Dr. Maria Archetto

Office: Few 204

Telephone: 770-784-4718

E-mail: marchetto@emory.edu

Welcome to Music 114 and the study of basic 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. You are responsible for all material covered in class and for all assignments. All of your work in this class is governed by the **College Honor Code** (See [College Catalog](#).) This means that all homework assignments, tests, and compositions must be your own work, and all ideas derived from outside sources must be acknowledged.

Music 114 meets Monday/Wednesday/Friday from 10:40-11:30 a.m. in Few Choral Rehearsal Room. My office hours are Monday through Friday from 2:30-3:30 p.m. and also by appointment. Please feel free to come to my office and speak with me about any course-related issues.

Our class conference is on Learnlink and is titled **114 Music Archetto**. The syllabus and other information will be posted on the conference. Please check the conference daily; and please use it to communicate with me and to discuss course material with your classmates.

Course Content

Music 114 is an introductory course exploring basic harmonic practice in the Western musical tradition. Fundamental topics in tonal music theory including pitch notation, rhythm and meter, scales, intervals, triads, harmony, and musical form are covered. You will learn some ways in which composers have created musical works by analyzing examples of high quality compositions by a variety of composers in different time periods. From analysis, you will learn concepts you will apply to your own original composition which you will also learn to notate. The course fulfills: a Humanities requirement at Oxford and the Area IVA GER for Emory College. Classes use lecture and interactive format. Tests consist of objective and analytical questions. Requirements include an original composition, as well as sight-singing, ear-training and keyboard tests.

Course Goals

The primary goals of the course are:

to develop your ability to notate music in the Western tradition

to develop your ability to read music in the Western tradition

2. to develop your abilities in understanding the principles of organization in music of the Western tradition
3. to develop your abilities in the critical analysis of Western tonal music
4. to develop your abilities in creating an original musical composition in the Western tonal idiom
5. to develop your aesthetic sense by improving your perception and appreciation of beauty in music

Assessment of Student Learning

The grading system is "plus-minus."

4 Written Tests (40% of grade)

10 Sight-singing Tests (20%)

10 Keyboard Tests (20%)

(Sight-singing and keyboard tests are individual oral tests given outside of class time on Friday afternoons. Participation in Oxford Chorale may be substituted for the sight-singing tests.)

Final exam (10%) The final examination is an original composition. The final written draft of the composition is due by 5 p.m. on Monday, November 29. During the final exam period you will present a written analysis and a performance of the composition.

Class participation and completion of daily homework (5%)

Self-evaluation (5%) The self-evaluation is an essay (minimum length is 3 pages) due by 5 p.m. on Friday, December 10. In this essay you should explain how and to what extent you have achieved the goals of the course which are listed above, i.e., you should describe in detail what you have learned from the course. If you have learned something not reflected in the specific goals of the course, describe what further learning you experienced. Content, spelling, grammar, and writing style are graded in this essay.

Course Requirements and Policies

Required book: William Duckworth, **A Creative Approach to Music Fundamentals**. Eighth Edition (Wadsworth Publishing)

Required supplies: Pencils and erasers, 3-ring binder (1.5")

The successful student in Music 114 will come to class well prepared. This means at least two hours of studying for each hour of class time. All work in the course is graded on quality of content and level of writing style (content includes the quality of ideas and information, writing style includes organization of material and accuracy of spelling and grammar.) Music composition assignments are graded on quality of ideas, methods of organization into an artistic whole, and neatness of manuscript.

You are expected to attend all classes, ask questions, and participate in discussions, and to find out about work missed because of absence. Completion of homework on time is also expected. Excessive absences and lack of preparation for class will affect your grade negatively. See the College policy on class attendance (including the policy on religious holidays, College Catalog) You are allowed three absences without penalty. You should use these for serious illness and emergencies and for religious holidays.

All assignments are due at the beginning of class on the due date. **Late assignments will not be accepted.** Extensions may be requested on occasion, but this must be done before the due date. Optional practice exercises may be found on the CD rom accompanying the text..

There are no "make-up" tests except in cases of severe illness or emergency as documented in writing by a medical professional and determined by the professor. If you fail to appear in class for a test during the time specified, you will receive a grade of "0." Be sure to inform the professor (in advance, if possible) of your inability to be present for a test and the reason why.

Please be on time for class. Late arrivals are discourteous to everyone. If you arrive after 10:45 a.m., you will be marked late. If you are late twice, this will equal one absence. Please do not bring food (including chewing gum) or drinks into the classroom. You may bring water or cough drops.

Tentative Course Outline:

Date	Topic	Reading and Exercises in Text Assignments are listed on their due date		
8/25	Music Theory in the Western Tradition			Lecture
8/27	Rhythm	Ch. 1, pp. 1-17	Ex. 1-7	
8/30	Pitch	Ch. 1, pp. 17-26	Ex. 8-15	
9/1	The Keyboard	Ch. 1, pp. 27-32	Ex. 16-18	
9/3	Focus	Ch. 1, pp. 32-34	Prepare Musical Problem	
	Style periods in Western music history		Lecture	
9/6	No class-Labor Day Holiday			
9/8	Rhythm	Ch. 2, pp. 35-41	Ex. 1-6	
9/10	Rhythm	Ch. 2, pp. 42-	53	Ex. 7-9
	Musical form			Lecture
9/13	Rhythm	Ch.2, pp. 53-60	Prepare musical problems	
9/15	Focus	Ch. 2, pp. 61-62	Prepare musical problems	
9/17	Written Test 1			
9/20	Pitch	Ch. 3, pp. 63-71	Ex. 1-4	
9/22	Pitch	Ch. 3, pp. 72-82	Ex. 4-8	
9/24	Focus on skills I	pp. 83-86	Ex. 1-6	
	Binary form (AB)			In-class analysis
9/27	Major scales	Ch. 4, pp. 87-99	Ex. 1-5	
9/29	Major scales	Ch. 4, pp. 99-109	Ex. 6-10	
10/1	Focus	Ch. 4, p. 110	Prepare musical problem	
	Ternary form (ABA)		In-class analysis	
10/4	Major Key Signatures	Ch. 5, pp. 111-116	Ex. 1-3	
10/6	Major Key Signatures	Ch. 5, pp. 116-121	Ex. 4-6	
10/8	Written test 2			
10/11	No Class—Mid-Semester Vacation			
10/13	Intervals	Ch. 6, pp. 122-128,	Ex. 1-4	
10/15	Intervals	Ch. 6, pp. 129-139	Ex. 5-9	
10/18	Intervals	Ch. 6, pp. 140-154	Ex. 10-14	
10/20	Focus on Skills II	pp. 155-157	Ex. 1-6	
10/22	Theme and Variation form		In-class analysis	
10/25	Minor key signatures	Ch. 7, pp. 158-163	Ex. 1-3	
10/27	Minor key signatures	Ch. 7, pp. 164-169	Ex.4-5	
10/29	Written outline of composition due			
	Individual meetings to discuss compositions			

Tentative Course Outline:

Date	Topic	Reading and Exercises in Text	
11/1	Minor scales-natural	Ch. 8, pp. 170-183, Ex. 1-5	& Musical Problem
11/3	Minor scales-harmonic	Ch. 8, pp. 173-193, Ex. 6-11	& Musical Problem
11/5	Minor scales-melodic	Ch. 8, pp. 193-199, Ex. 12-14	
11/8	Minor scales-sight-singing	Ch. 8 pp. 200-205	Ex. 15 and Musical Problems

11/10 Review Major and Minor Scales and Musical forms
Do Focus on Skills III, pp. 225-228, Ex. 1-6

11/12 Written test 3

11/15	Triads	Ch. 10, pp. 230-240,	Ex. 1-7
11/17	Triads	Ch. 10, pp. 240-253	Ex. 8-14
11/19	Triads	Ch. 10, pp. 254-261	Ex. 15-19

Written composition due in corrected draft form

11/22 Dominant Seventh Chord Ch. 10, pp. 261-274 Ex. 20-22

11/24 and 11/26 No class-Thanksgiving Vacation

11/29 Tonality Ch. 11, pp. 275-302. Do Musical Problem, p.300

Written composition due in final draft form

12/1 Tonality Do Focus on Skills IV, pp. 303-307 Ex. 1-6

Course Evaluations

12/3 No class at 10:40. Attendance requirement is Oxford Chorale Holiday Concert on 12/2 or 12/3 at 8 p.m. in the Chapel. Sign your ticket with your name and Music 101 .

-----12/6 **Written**
test 4

12/7 Final draft of composition due by 5 p.m.

12/10 Final Exam in Choral Rehearsal Room at 9:00 a.m. Final exam is presentation of written analysis and performance of composition.

Written Self-Evaluation due by 5 p.m.

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