

# **AH-MUSC 104**

## **INTRODUCTION**

### **TO**

## **MUSIC THEORY**

**Fall semester 2019**



## **AH-MUSC 104 – INTRODUCTION TO MUSIC THEORY**

[FALL SEMESTER 2019]

**Classroom No: XV** [Franklin: Old Town Hall]

**Class times:** Tuesday 16:00-18:00 / Friday 11:00-13:00 (T6)

Instructor: Prof. Dr. Albert Clement

Email: [a.clement@ucr.nl](mailto:a.clement@ucr.nl)

Office No & location: Franklin 2.08

Appointments: to be arranged in class or by email

### **I. TRACK INFORMATION**

- a) Prerequisites for this course: none.
- b) This course serves as prerequisite for AH-MUSC 202.
- c) Other courses relevant to this course: all musicology courses offered at UCR.  
*AH-MUSC 104 is compulsory for all Performing Arts students.*

### **II. COURSE DESCRIPTION**

This course provides an introduction to the theory of Western Music from the Middle Ages to the 20th century. Its three main elements are (1) the rudiments of music theory, (2) musical harmony, analysis, and practical training, and (3) obtaining basic knowledge of organology.

Students will be introduced to key terms of western music theory, including its notation, keys, intervals, scales, etc., as well as the basics of harmony and voice leading. Beginning with music fundamentals, this course covers all the topics necessary for a thorough and critical understanding of undergraduate music theory by focusing on music in context.

The course and the course materials used will link each of the issues that comprise a tonal theory curriculum, explicitly and critically connecting written theory (writing and analysis), skills (singing, playing, and dictation), and music-making outside the theory class.

Selected works from the history of western music will be studied and analysed. The course will also provide an overview over the historical development of harmony, counterpoint, and musical forms. During the entire course students will deepen their skills by means of (almost) weekly rhythmic, melodic and harmonic aural exercises. Tests and skills sessions (see course schedule) can always be used for consultation as well.

#### *COURSE OBJECTIVES*

- The course will introduce certain key terms, persons, works, genres, sources, and concepts associated with the theory of Western music.
- Equal treatment of all repertoires is precluded by the exigencies of time. Rather, much of the course will take the form of a series of case studies, in which selected topics will be explored.
- In the course of the semester, students will also be introduced to the social and intellectual context of pieces of music, as well as to a number of the fundamental theoretical and methodological issues surrounding its study.

- By the end of the course, students should have demonstrated in examinations, papers, presentations, discussions, exercises and a final essay an ability to think, speak, and write critically about the theory of Western music.

### III. STUDY LOAD

This course earns students four credits (equivalent to 7.5 ECTS). The class meets twice a week for two hours. Preparation time is approximately 10 hours per week.

### IV. COURSE MATERIALS

*Required to purchase:*

- Eric Taylor, *The AB Guide to Music Theory Part I* (ABRSM 1989; reprint 2011).
- Eric Taylor, *The AB Guide to Music Theory Part II* (ABRSM 1991; reprint 2011).
- I. Peter Burkholder, Donald J. Grout, Claude V. Palisca, *A History of Western Music*, 9th Edition (New York / London: Norton, 2014).
- Claude V. Palisca (ed.), *Norton Anthology of Western Music*, 7th Edition (New York / London: Norton, 2014), Vols. 1 and 2.
- Leo Treitler, *Strunk's Source Readings in Music History*. Revised edition (Norton: New York / London, 1998. NB: if this book is not available anymore, selected text will be available during class.

*Recommended for further study:*

- Selected entries in *The New Grove Dictionary of Music and Musicians* (on-line version available to students)
- Steven G. Laitz, Christopher Bartlette, *Graduate Review of Tonal Theory: A Recasting of Common-Practice Harmony, Form, and Counterpoint* (Oxford 2009).

### V. COURSE REQUIREMENTS

- Attendance at all tests, examinations and lectures is required. Students absent without prior arrangement from any exam will receive a failing grade for that test. Students absent from class without prior notification *and* permission will also seriously harm their final grade for this course.
- Reading, listening to, and studying compositions in addition to those dealt with in class is not only required, but imperative because many of the repertoires covered in this course will be unfamiliar to most.
- Reading of academic texts is required, not only of texts in the text books used in this course, but also of such other articles or chapters of books as may be assigned and handed out or placed on reserve by the instructor during the course of the semester.
- Timely completion of assigned homework, exercises, case studies and other assignments, following the instructions arranged during classes.
- Timely completion of a term paper of ca. 2,500 words on a topic chosen by the student and permitted by the instructor. This essay should clearly relate to the theme of the course and be written in good academic prose.
- All written work needs to be handed in (final versions and former versions) in a Portfolio in the final week of the course.

## VI. ASSESSMENT

- 3 Mid-term Examinations (3 x 15%) 45%
- Portfolio, including the results of
  - (a) Tests of knowledge and understanding ((almost weekly in weeks 1-10);
  - (b) Practice of skills (almost weekly, weeks 1-10).

*NB the individual results of these tests are not graded: they serve as exercises in order to be well prepared for the examinations*

  - Original and final results to be handed in together in Portfolio 25%
- Class participation: active involvement in presentations and discussions 15%
- 1 Term Paper 15%

### The main criteria on what aspects students will be graded are:

- Critical reading of literature and texts.
- Sound knowledge of all topics and themes discussed in class, to be demonstrated in written exams.
- Timely completion of all written work according to the guidelines mentioned above, and testifying of a critical approach.
- The ability to present own research in an academic way.
- The ability to work in a group as an active member of a team.

## VII. COURSE SCHEDULE - SPRING SEMESTER 2018

Page numbers refer to the text books (ABG I / ABG II; HWM / SR) mentioned above.

*N.B. Reading of materials recommended in class and related to the topics, as well as studying corresponding music examples available in the Norton Anthology is always required!*

<p>AUGUST <b>Week 1 [35]</b> Tue 27</p> <p>Fri 30</p>	<p><b>General Introduction / What to say about Music Theory?</b></p> <p><b>Fundamentals: Rhythm, Tempo, Pitch</b> Reading: AGB I, 1-14; Appendix B</p> <p><b>TEST 1</b></p> <p><b>Background and Context: Greece</b> Reading: HWM 10-19 / SR Ch 4</p> <p><b>SKILLS I</b></p>
<p>SEPTEMBER <b>Week 2 [36]</b> Tue 3</p> <p>Fri 6</p>	<p><b>Fundamentals: Rhythm, Scales, Keys, Clefs</b> Reading: AGB I, 15-32; Glossary xiv-xv</p> <p><b>TEST 2</b></p> <p><b>Background and Context: The Development of Notation</b> Reading: HWM 32-40 / SR Ch 14, 24</p> <p><b>SKILLS 2</b></p>
<p><b>Week 3 [37]</b> Tue 10</p>	<p><b>Fundamentals: Grouping, Rests, Words, Syncopation, Intervals; Before the Tonal Period</b> Reading: ABG I, 33-56; Glossary xvi-xvii ABG II, 237-242</p>

	<b>TEST 3</b>
Fri 13	<b>Background and Context: Church Modes and Solmisation</b> Reading: HWM 40-45; 138-140 / SR Ch 27, 28 <b>SKILLS 3</b>
<b>Week 4 [38]</b> Tue 17	<b>Fundamentals: Triads, Chords, Phrases, Cadences, Tempo, Dynamics, Mood</b> Reading: ABG I, 57-80; Glossary xviii-xix <b>TEST 4</b> EXAM PREPARATION
Fri 20	No reading [day reserved to prepare Examination I]
<b>Week 5 [39]</b> Tue 24	<b>EXAMINATION I</b>
Fri 27	<b>Background and context: Early Organum, Notre Dame rhythmic modes; Franconian notation</b> Reading: HWM 84-89; 91-93; 104-107 / SR Ch 31  <b>Background and context: Ars Nova Innovations and Forms Fixes</b> Reading: HWM 114-119; 125-127 / SR Ch 35 <b>SKILLS 4</b>
<b>OCTOBER</b> <b>Week 6 [40]</b> Tue 1	<b>Fundamentals: Articulation, Ornamentation, Reiteration</b> Reading: ABG I, 81-103; Glossary xx-xxii <b>TEST 5</b>
Fri 4	<b>Background and Context: From new counterpoint and applications of Greek ideas to tuning and temperament; Text depiction and expression in the works of Josquin</b> Reading: HWM 154-160; 203, 207-209 / SR Ch 67, 70 <b>SKILLS 5</b>
<b>Week 7 [41]</b> Tue 8	<b>Fundamentals: Voices and non-harmony notes</b> Reading: ABG II, 105-125 <b>TEST 6</b>
Fri 11	<b>Background and Context: The Lutheran Chorale and Burmeister's <i>Musica poetica</i></b> Reading: HWM 213-220 / SR Ch 73 <b>SKILLS 6</b> <b>Hand in proposal / draft-in-the making of term paper</b>
<b>Week - [42]</b>	<b>14-18 OCTOBER: FALL BREAK</b>
<b>Week 8 [43]</b> Tue 22	<b>Fundamentals: Tonal Harmony, Chords</b> Reading: ABG II, 126-152 <b>TEST 7</b>
Fri 25	<b>Background and Context: From modal to tonal music; Monteverdi, Rameau</b> Reading: HWM 300-306; 316; 425-427 / SR Ch 82, 83 <b>SKILLS 7</b>

<p><b>Week 9 [44]</b> Tue 29</p> <p>NOVEMBER Fri 1</p>	<p><b>Fundamentals: Chords, Aspects of Melody; Some modern developments</b> Reading: ABG II, 153-179, 243-252 <b>TEST 8</b> Exam preparation</p> <p>No reading [day reserved to prepare Examination II / Moderation]</p>
<p><b>Week 10 [45]</b> Tue 5</p> <p>Fri 8</p>	<p><b>MID-TERM EXAMINATION II</b></p> <p><b>Background and Context: The Leitmotiv and other 'Codes'</b> Reading: HWM 689-695 and to be assigned in class <b>SKILLS 8</b></p>
<p><b>Week 11 [46]</b> Tue 12</p> <p>Fri 15</p>	<p><b>Instruments I: Strings</b> Reading: ABG II, 198-206, HWM, <i>passim</i>, and New Grove entries</p> <p><b>Instruments II: Woodwind and Brass</b> Reading: ABG II, 207-218, HWM, <i>passim</i>, and New Grove entries</p>
<p><b>Week 12 [47]</b> Tue 19</p> <p>Fri 22</p>	<p><b>Instruments III: Percussion, Keyboard, and Combinations</b> Reading: ABG II, 219-236, HWM, <i>passim</i>, and New Grove entries</p> <p><b>Background and Context: New sounds, new thinking, bands</b> Reading: HWM 937-943; 945-953</p>
<p><b>Week 13 [48]</b> Tue 26</p> <p>Fri 29</p>	<p>No reading [day reserved to review, research, and repair]</p> <p><b>EXAMINATION III</b></p>
<p>DECEMBER <b>Week 14 [49]</b> Tue 3</p> <p>Fri 6</p>	<p><b>INDIVIDUAL PRESENTATIONS I</b></p> <p><b>INDIVIDUAL PRESENTATIONS II</b></p> <p><i>In this week, individual consultation sessions will be scheduled (on top of the many possibilities offered before: see course description)</i></p>
<p><b>Week 15 [50]</b> Tue 10</p> <p>Fri 13</p>	<p><b>Final discussion</b></p> <p><b>Handing in of Portfolio: All tests and skills results (original and corrected versions); term paper</b></p>

### VIII. STUDENT LEARNING OUTCOMES (SLO)

Period	Teaching activities	Student is able to
Period 1 (Weeks 1, 2)	General Introduction and fundamentals: Rhythm, Tempo, Pitch, Scales, Keys, Clefs. <i>Reading selected texts</i>	Partially fulfill course objectives as mentioned above, related to the teaching activities in the left column.
Period 2 (Weeks 3, 4, 5)	Fundamentals (continued): Rests, Words, Syncopation, Intervals, Church modes, Triads, Chords, Phrases, Cadences, Tempo, Dynamics, Mood <i>Reading selected texts; answering questions in writing: presentations; contributing to class discussions. First examination (fundamentals of notation).</i>	Partially fulfill course objectives as mentioned above, related to the teaching activities in the left column.
Period 3 (Weeks 6, 7)	Articulation, Ornamentation, Reiteration. Tuning & Temperament; Music & Rhetoric. <i>Reading selected texts; answering questions in writing: presentations; contributing to class discussions.</i>	Partially fulfill course objectives as mentioned above, related to the teaching activities in the left column.
Period 4 (Weeks 8, 9)	Aspects of Harmony. <i>Reading selected texts; answering questions in writing: presentations; contributing to class discussions. Second examination (all aspects dealt with in class so far, with a focus on aspects of harmony).</i>	Partially fulfill course objectives as mentioned above, related to the teaching activities in the left column.
Period 5 (Weeks 10-12)	Organology (excursion included): gaining knowledge of the main theories as well as basic knowledge of instruments used in western culture. <i>Research; reading selected text, critical discussion;</i>	Partially fulfill course objectives as mentioned above, related to the teaching activities in the left column.
Period 6 (Weeks 13-15)	<i>Third examination (on organology).</i> Research presentations and final preparations for the portfolio.	Hand in all written work mentioned above (see Assessment). The continuous assessment, tests, discussions, presentations, and research aim to reach the outcomes mentioned below.

The student who has completed this course:

1. Knows essential musical terminology:
  - a) Defines musical key terms.
  - b) Describes given musical phenomena employing correct technical terms.
2. Comprehends compositional techniques:
  - a) Describes in his/her own words musical forms.
  - b) Organises disordered musical units in a logical order.
3. Applies theoretical knowledge to concrete examples:
  - a) Determines key or mode of a given passage.
  - b) Identifies and constructs triads and seventh chords.
4. Analyses musical structures in set pieces:
  - a) Subdivides complex pieces into logical sections.
  - b) Provides a basic Roman numeral analysis of a set passage or piece.
5. Commands over practical musical skills:
  - a) Writes down rhythmic, interval, and melodic dictations.

- b) Writes sections of two-part free and imitative counterpoint.
- 6. Assesses musical works on the basis of given criteria:
  - a) Evaluates in how far a piece corresponds to one of the set forms.
  - b) Discusses the quality of a piece in objective terms.
- 7. Has a basic knowledge and understanding of the construction, function, and sound of the main instruments used in Western music.
- 8. Has a basic knowledge of the background and context of musical terms and instruments.

## **IX. RECOMMENDED SOURCES FOR FURTHER READING / PRACTICING / RESEARCH**

### **GENERAL**

[Anatomy of a Fugue](#) and [Canons and Fugues of J.S. Bach](#) (analysis)

[Archive of Dissertation Abstracts in Music](#)

[Music Theory Online](#)

[Reading White Mensural Notation](#)

[Rhythm and Meter in Tonal Music: A Bibliography and Glossary of Terms](#)

[Temperaments](#)

[The Just Intonation Network](#)

### **MUSIC RESEARCH DATABASES**

[18th-century Flute Database](#)(listings for about 1700 instruments, with details of attribution, maker's mark, materials, keys, and reports in the literature)

[All-Music Guide](#) (index to recordings, reviews, artists bio's, articles on musical genres, glossary of musical terms)

[American Music Resource](#) -- information about all styles of music indigenous to the Western Hemisphere

[Aria Database](#) / Robert Glaubitz (translations, aria texts, and collection of MIDI files)

[The Big Bands Database](#)

[British Song Fa La La](#) (database of British songs representing a body of song literature from the end of the 16th century to the present)

[Canadian Music Periodical Index](#) -- [Periodical Title List](#)(focuses on articles and news items covering all aspects of musical activity in Canada from the late nineteenth century to the present day, updated monthly)

[CANTUS](#) (Indices of chants in selected manuscripts and early printed sources of the Divine Office)



[Classical Music Events Calendar](#)

[Composer Timeline](#)

[Computer Music Research Institutions](#)

[Dictionary of American Hymnology](#) / Oberlin College Library and the Hymn Society in the U.S. and Canada

[Digital Image Archive of Medieval Music \(DIAMM\)](#) (aims to digitize and enhance images of fragmentary British manuscripts of medieval polyphonic music)

[Directory of Music User Guides for Libraries](#) / Compiled by the Bibliographic Instruction Subcommittee Music Library Association

[Dissertations in Music Theory from MTO](#) / Society for Music Theory (Abstracts)

[Doctoral Dissertations in Musicology-Online \(DDM-Online\)](#)

[Folk Music: An Index to Recorded Resources](#) / by Jane Keefer (Johns Hopkins University)

[Index to Theses of Great Britain and Ireland](#) (site registration necessary)

[International Music Organizations Database](#) / The College Music Society

[Journal of New Music Research: Electronic Appendix](#) (contains sound examples that have been mentioned in articles of the Journal of New Music Research)

[Kirk Collection: Dance Band Index](#) from Indiana State University (a collection of 1,532 dance orchestra arrangements dating from 1900-1955)

[The Lester S. Levy Sheet Music Collection](#) -- Milton S. Eisenhower Library of The Johns Hopkins University (focuses on popular American music spanning the period 1780 to 1960)

[MLA Notes Obituary Index](#)

[Medieval Music Database](#)

[Monumenta Musicae Byzantinae: Inventory of Microfilms and Photographs](#) / University of Copenhagen, Institute for Greek and Latin

[MTInfobase of Musicals](#) from Music Theatre International

[Music Bibliography](#) : from California State University

[Musica](#): the International Database of Choral Repertoire / International Federation for Choral Music

[MuSICA](#) -- the Music and Science Information Computer Archive (Scientific research (references & abstracts) on music as related to behavior, the brain and allied fields)

[Operabase](#) (information on opera performances, opera houses, opera timelines)

[The Parlor Songs Collection](#) - Collection of popular and classical sheet music from the 1800's to the 1940's and beyond (includes midi files)

[Renaissance Liturgical Imprints: A Census \(RELICS\)](#) / University of Michigan (database of information about worship books printed before 1601)

[RILM](#) (Répertoire International de Littérature Musicale)

[RIPM](#) (Répertoire International de la Presse Musicale)

[saggi musicali italiani](#): A Database for Texts on Music Theory and Aesthetics / Center for the History of Music Theory and Literature Indiana University

[SHARC Timbre Database](#) / Gregory J. Sandell (a resource devoted to the study of what determines the timbre, or characteristic signature of musical instruments)

[THEMA music THEory of the Middle Ages](#) (this database comprises hypertext transcriptions of 18 manuscript copies of 14 Latin theoretical treatises related to musica mensurabilis of the thirteenth century)

[Thesaurus Musicarum Italicarum \(TMI\)](#) Utrecht University

[Thesaurus Musicarum Latinarum \(TML\)](#) Indiana University

[University of Texas, San Antonio, Institute for Music Research](#)

[Wighton Database](#) - Fully searchable database of early Scottish music)