Music 1100  
Music Fundamentals (Non-Music Major Sections)  
Fall Semester 2012  
MWF 7:30-8:20 a.m.  
FA 214 (Somers)

Instructor:  
Haley Somers: somers.usu@gmail.com

Office hours are by appointment only (FA 217B). Please email for an appointment or for any other questions. Ms. Somers will be prompt at responding to emails, but at times during the semester it may take up to two school days to respond. Please plan accordingly.

Required Texts  
*Introductory Musicianship - A Workbook, Eighth ed.*—Theodore A. Lynn

Highly Recommended Supplies  
Manuscript Paper (available at Bookstore or print your own online)  
Note-taking Paper  
Music note and key signature flashcards (can be also be accessed online at www.teoria.com)

Course Objective: Become proficient in the fundamentals of music notation, terminology, structure, and rhythm thereby making music more accessible and enjoyable.

Course Grading: Music 1100 for Non-Music Majors is a graded course. Regular and punctual attendance is required in this class. This will be part of your grade as determined by pop quizzes at the beginning of class. There will be 6 pop quizzes over the course of the semester, and the lowest one will be dropped. There will be 6 Chapter tests, and one Timed Note Test. The lowest Chapter Test score will be dropped. Be aware that the Timed Note Test cannot be dropped. *Notice for all tests will be given at least one week in advance by email and by announcement in class. Missed pop quizzes and tests cannot be not be made up.* The final is comprehensive and will be given on Monday, December 10th from 7:30-9:30am.

All tests must be done in pencil. Anything else will not be accepted.

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pop Quizzes</td>
<td>10% (lowest quiz score will be dropped)</td>
</tr>
<tr>
<td>Timed Note Test</td>
<td>10% (score cannot be dropped)</td>
</tr>
<tr>
<td>6 Chapter Tests</td>
<td>50% (lowest test score will be dropped)</td>
</tr>
<tr>
<td>Final Exam</td>
<td>30%</td>
</tr>
</tbody>
</table>
Final grades are as follows:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>100-93</td>
</tr>
<tr>
<td>A-</td>
<td>92-90</td>
</tr>
<tr>
<td>B+</td>
<td>89-88</td>
</tr>
<tr>
<td>B</td>
<td>87-84</td>
</tr>
<tr>
<td>B-</td>
<td>83-80</td>
</tr>
<tr>
<td>C+</td>
<td>79-78</td>
</tr>
<tr>
<td>C</td>
<td>77-74</td>
</tr>
<tr>
<td>C-</td>
<td>73-70</td>
</tr>
<tr>
<td>D+</td>
<td>69-68</td>
</tr>
<tr>
<td>D</td>
<td>67-64</td>
</tr>
<tr>
<td>D-</td>
<td>63-60</td>
</tr>
<tr>
<td>F</td>
<td>59-0</td>
</tr>
</tbody>
</table>

Course Schedule: Each chapter will be covered in roughly two weeks concluding with a Chapter Test. The Timed Note Test will be given in between the first two Chapter Tests. As stated before, notice for all tests will be given by email one week in advance as well as in class.

Academic Integrity - "The Honor System"
The Honor Pledge: To enhance the learning environment at Utah State University and to develop student academic integrity, each student agrees to the following Honor Pledge: "I pledge, on my honor, to conduct myself with the foremost level of academic integrity." A student who lives by the Honor Pledge is a student who does more than not cheat, falsify, or plagiarize.

Students with Disabilities
The Americans with Disabilities Act states: "Reasonable accommodation will be provided for all persons with disabilities in order to ensure equal participation within the program. If a student has a disability that will likely require some accommodation by the instructor, the student must contact the instructor and document the disability through the Disability Resource Center, preferably during the first week of the course. Any request for special consideration relating to attendance, pedagogy, taking of examinations, etc., must be discussed with and approved by the instructor. In cooperation with the Disability Resource Center, course materials can be provided in alternative format, large print, audio, diskette, or Braille."
Music 1110 – Music Theory I
Utah State University
Spring Semester 2013
M/W/F 9:30-10:20 a.m.
Multiple sections – FA Rooms 220, 123, 218

Instructors:
Luke Hancock – ldhancock@gmail.com
Brooke Hirst – brooke.hirst@usu.edu
Haley Somers – somers.usu@gmail.com

Office hours are by appointment. Please contact your instructor.

Required Materials:
Manuscript Paper
Mechanical Pencil (part-writing done in pen will not be accepted)

Course Objectives:
This course is the first in a three-semester series which trains students in the principles of musical analysis and composition. Prior to taking this course, students must either pass the Music Fundamentals exam, or have successfully completed the prerequisite course Music 1100. Topics covered in this course will include identification of non-chord tones, cadential patterns, phrase structures, species counterpoint, harmonic progressions, and an introduction to four-part writing.

Grading:
Grades will be determined by points earned through a combination of: Homework, Tests, Quizzes, and Assignments. Assigned homework is a required part of this course and completion is not optional. Late homework and homework partially completed or containing numerous errors may not receive full credit. Regular attendance is expected and roll will be taken. Every three unexcused absences will result in an automatic deduction of a half letter grade. Three tardies will equal an absence. In order to fulfill the requirement for a music degree, a grade of C- or higher must be earned. Grades will be based on the following scale: 93%-100% = 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+; 66%-60% = D; >59% = F
Tentative Course Schedule:

Monday, January 7 – Chapter 5
Wednesday, January 9 – Chapter 5
Friday, January 11 – Chapter 5

Monday, January 14 – Chapter 6
Wednesday, January 16 – Chapter 6
Friday, January 18 – Chapter 6

Monday, January 21 – NO CLASS (Martin Luther King, Jr. Day)
Wednesday, January 23 – Chapter 6
Friday, January 25 – TEST #1 – Chapters 5 & 6

Monday, January 28 – Chapter 7
Wednesday, January 30 – Chapter 7
Friday, February 1 – Chapter 7

Monday, February 4 – Chapter 8
Wednesday, February 6 – Chapter 8
Friday, February 8 – Chapter 8

Monday, February 11 – Chapter 8
Wednesday, February 13 – Chapter 8
Friday, February 15 – Test #2 – Chapters 7 & 8

Monday, February 18 – NO CLASS (President’s Day)
Tuesday, February 19 (Monday classes meet on Tuesday) – Chapter 9

Wednesday, February 20 – Chapter 9
Friday, February 22 – Chapter 9

Monday, February 25 – Chapter 9
Wednesday, February 27 – Chapter 9
Friday, March 1 – Chapter 10

Monday, March 4 – Chapter 10
Wednesday, March 6 – Chapter 10

Friday, March 8 – NO CLASS (Music Teachers National Association Convention)

March 11-15 – NO CLASS – USU Spring Break

Monday, March 18 – Chapter 10
Wednesday, March 20 – Chapter 10
Friday, March 22 – Test #3 – Chapters 9 & 10

Monday, March 25 – Chapter 11
Wednesday, March 27 – Chapter 11
Friday, March 29 – Chapter 11

Monday, April 1 – Chapter 11
Wednesday, April 3 – Chapter 11
Friday, April 5 – Chapter 12

Monday, April 8 – Chapter 12
Wednesday, April 10 – Chapter 12
Friday, April 12 – Chapter 12

Monday, April 15 – Chapter 12
Wednesday, April 17 – Chapter 13
Friday, April 19 – Chapter 13

Monday, April 22 – Chapter 13
Wednesday, April 24 – Chapter 13
Friday, April 26 – Chapter 13

Friday, May 3 – 9:30 a.m. – FINAL EXAMINATION

Students with Disabilities

The Americans with Disabilities Act states: “Reasonable accommodation will be provided for all persons with disabilities in order to ensure equal participation within the program. If a student has a disability that will likely require some accommodation by the instructor, the student must contact the instructor and document the disability through the Disability Resource Center (797-2444), preferably during the first week of the course. Any request for special consideration relating to attendance, pedagogy, taking of examinations, etc., must be discussed with and approved by the instructor. In cooperation with the Disability Resource Center, course materials can be provided in alternative format, large print, audio, diskette, or Braille.”
Caine College of the Arts
Utah State University

MUSC 1130 / Music Theory II
9:30-10:20am
Lecture: Monday & Wednesday, Dr. Vaclavik (FA 214)
Lab: Friday, Brandon Lee (FA 214) Ryan Frazier (FA 218)

Contact Information:
Dr. Vaclavik
Office: FA 204
Office Phone: 435-797-3095
Office Hours: Mon/Wed 10:30am-11:30pm
Email: jude.vaclavik@usu.edu

Brandon Lee
bieeplanomachine@aol.com

Ryan Frazier
pianomanfrazier@yahoo.com

Required Text: ($105 total)

Required Course Materials:

1. You are required to bring manuscript paper - 12 staves or more (8x11 or 9x12) to every class
2. You are required to bring pencils with erasers to every class. It is unacceptable to submit a document in pen – only documents in pencil will be accepted.

Course Description:

*MUSC 1130/Theory II* is the Part II of the four-semester core theory curriculum. This semester, we will develop basic analytical skills while learning advanced diatonic and basic chromatic concepts. The text is intended for at-home use, which will lay the foundation for classroom study and review. This class is a Lecture/Lab. The lectures with Dr. Vaclavik will occur on Monday and Wednesday. During the lectures, Dr. Vaclavik will explain all new materials. In Friday’s Labs, the Graduate Assistants, Brandon Lee and Ryan Frazier, will work closely with the students, reiterate the materials, and answer questions.

Course Objectives:

The following course objectives align with Utah State’s IDEA evaluations at the end of the semester. The following objectives specific to this theory course are:

1. Gaining factual knowledge (terminology, classifications, methods, trends) - *Essential Objective*
   a. You will learn musical notation, terminology, principles, traditions

2. Learning fundamental principles, generalizations, or theories – *Essential Objective*
   a. You will learn theories and compositional methods that develop in the twentieth-century classical music tradition

3. Learning to apply course material (to improve thinking, problem solving, and decisions) – *Important Objective*
   a. You will learn how specific compositional methods were implemented and reciprocally how to analyze applicable music. It is my hope that you will be able to make critical decisions in your performances of music from this era.
Grades:

Earning a D or below is failing. You will not graduate as a music major without passing the core music curriculum.

Grade Proportions:

Classroom Participation: 10% *(this is subjective)*
Homework: 10%
Quizzes/Projects: 50%
Final: 30%

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>100-93</td>
</tr>
<tr>
<td>A-</td>
<td>92-90</td>
</tr>
<tr>
<td>B+</td>
<td>89-88</td>
</tr>
<tr>
<td>B</td>
<td>87-84</td>
</tr>
<tr>
<td>B-</td>
<td>83-80</td>
</tr>
<tr>
<td>C+</td>
<td>79-78</td>
</tr>
<tr>
<td>C</td>
<td>77-74</td>
</tr>
<tr>
<td>C-</td>
<td>73-70</td>
</tr>
<tr>
<td>D+</td>
<td>69-68</td>
</tr>
<tr>
<td>D</td>
<td>67-64</td>
</tr>
<tr>
<td>D-</td>
<td>63-60</td>
</tr>
<tr>
<td>F</td>
<td>59-0</td>
</tr>
</tbody>
</table>

Attendance Policy:

For the lecture and lab: Each lecture begins at 9:30 promptly. There will be an attendance sign-in sheet that will be monitored by the Graduate Assistant (GA). You may only initial adjacent to your name before 9:30 to receive credit for your attendance. Tardy students that arrive up to 15 minutes late may sign-in after class.

General Attendance Info: You are granted three (3) absences per semester. After three absences, your final semester grade will be lowered one-third (1/3) of a letter grade per extra absence. For example, if you are absent four times. Your 'A' will be docked to 'A-'.

Three (3) tardies (of up to fifteen minutes late from the start of class) equals one (1) absence. Excessive tardies can lower your grade for the semester.

Homework:

There will be regular homework assignments, as indicated in the syllabus’ timeline. The homework will be assigned with the understanding that the lab will aid in the completion and comprehension of the week’s assignment.

Homework is always due on Monday, as indicated in the syllabus. It is due upon entering the classroom; Homework will not be accepted after 9:30am. You will be allowed to submit homework late one (1) time during the semester. Late HW must be submitted on Wednesday, one class late – no exceptions.

Homework is given full-credit for thoughtful completion. Incomplete HW will not receive credit.

Reading each chapter prior to classroom teaching is part of your homework. Basic prior knowledge of the terminology is essential to your classroom learning. This will enable a conversation between student and teacher. Dr. Vaclavik reserves the right to give a pop quiz on the expected reading.

Quizzes:

There will be periodic quizzes throughout the semester (typically after several chapters). Each quiz will take an entire class period. There are no retakes. Quizzes cannot be made up due to absence. The rare exception of hospitalization or medical emergency is excusable and the quiz may be taken upon the first day returning to class. If you miss a quiz, you will earn a zero. Do not ask Dr. Vaclavik to be excused, it will not be granted. If official school business such as a university concert, band trip, etc., takes you away from the exam, it is your responsibility to notify at least a week in advance with documentation – i.e. written notification by the faculty member in-charge. It is also your responsibility to make up the exam within one (1) week of your return.
As a courtesy, your lowest quiz grade will be dropped when averaging for the semester.

There is no midterm – the regular quizzes throughout the semester will suffice.

**Analyses:**

We will analyze several works at the end of the semester. The music will contextualize our studied materials, and, as a result, require your critical thinking.

**Final:**

**Your Final Exam will be administered on Monday, April 30, 2012 from 7:30-9:20am.**

This Final is assigned by the Registrar's Office and cannot be altered. Plan your summer vacation accordingly – you will not be allowed to leave early. Your first responsibility is to being a student. Failure to take the Final Exam will result in a zero (and remember that this is worth 30% of your grade). The will be no exceptions granted.

This Final Exam will represent your accumulative knowledge of the semester's materials. The Final Exam will remain in the possession of the instructor.

**Class Expectations:**

For ALL items below, the consequences may include and are not limited to: loss of participation credit for the semester (10% of your final grade) and dismissal from the classroom. Any of these punishments may occur at the teacher's discretion on the first offense. Continuing offenses can result in removal from the course and meetings with Dr. Vaclavik, Dr. Bankhead, or Dr. Jessop.

1. Participation is not optional.
2. You will respect your classmates. This means that laughing or mocking classmates/instructor is unacceptable.
3. Come prepared with all assignments and reading. Failure to come prepared is equivalent to not participating.
4. Do not shout, yell, or talk back to your instructor – they are merely trying to help you or provide feedback or information.
5. You may not talk in class unless called upon – silence is required so that your peers may concentrate.

**Contacting the Instructor:**

My preferred method of communication with individual students is via email. Please email me at jude.vaclavik@usu.edu. Please do not use the Blackboard/Canvas Mail tool, as I will NOT be checking it for messages. I will respond to email within two working days (Monday – Friday). It is often difficult to respond to everyone immediately with over 300 students, so plan accordingly. Extend the same courtesies to the Graduate Assistants.

If you experience a legitimate emergency, I will attempt to contact you in a timely manner.

**Office Hours:**

My office hours are on Mon. and Wed. from 10:30-11:30am or by appointment. If you stop by my office and my door is shut, please knock. I might be meeting with a student. If you knock and I do not answer, please wait 5 minutes because I might have stepped out of my office quickly. It is always best to let me know you are planning to come by, but of course walk-ins are welcome.

**Graduate Student Instructors:**
The Graduate Assistant (GA) are to be treated with all of the respect of Lead Instructor, Dr. Vaclavik. Any misconduct toward the GA will result in the loss of participation credit points and a meeting with Dr. Vaclavik, your Area Head, and possibly, the Music Department Head, Dr. Bankhead. The GA reserves the right to dismiss you from the classroom if you are disruptive.

University Policies:

Honor Pledge
Students will be held accountable to the Honor Pledge which they have agreed to: "I pledge, on my honor, to conduct myself with the foremost level of academic integrity."

Academic Dishonesty
The Instructor of this course will take appropriate actions in response to Academic Dishonesty, as defined the University’s Student Code:

Acts of academic dishonesty include but are not limited to:

1. Cheating: (1) using or attempting to use or providing others with any unauthorized assistance in taking quizzes, tests, examinations, or in any other academic exercise or activity, including working in a group when the instructor has designated that the quiz, test, examination, or any other academic exercise or activity be done "individually"; (2) depending on the aid of sources beyond those authorized by the instructor in writing papers, preparing reports, solving problems, or carrying out other assignments; (3) substituting for another student, or permitting another student to substitute for oneself, in taking an examination or preparing academic work; (4) acquiring tests or other academic material belonging to a faculty member, staff member, or another student without express permission; (5) continuing to write after time has been called on a quiz, test, examination, or any other academic exercise or activity; (6) submitting substantially the same work for credit in more than one class, except with prior approval of the instructor; or (7) engaging in any form of research fraud.

2. Falsification: altering or fabricating any information or citation in an academic exercise or activity.

3. Plagiarism: representing, by paraphrase or direct quotation, the published or unpublished work of another person as one's own in any academic exercise or activity without full and clear acknowledgment. It also includes using materials prepared by another person or by an agency engaged in the sale of term papers or other academic materials.

Full text of the Student Code available at available at available at http://www.usu.edu/studentservices/pdf/StudentCode.pdf:

Students with Disabilities
Students with ADA-documented physical, sensory, emotional or medical impairments may be eligible for reasonable accommodations. Veterans may also be eligible for services. All accommodations are coordinated through the Disability Resource Center (DRC) in Room 101 of the University Inn, (435)797-2444 voice, (435)797-0740 TTY, (435)797-2444 VP, or toll free at 1-800-259-2966. Please contact the DRC as early in the semester as possible. Alternate format materials (Braille, large print or digital) are available with advance notice.

Instructor Absence:

This season, I am the Composer-in-Residence at the Lubbock Symphony Orchestra and will be traveling for orchestral premieres and lectures. I also have a few performances in New York that will require my attendance. I will update the schedule accordingly if I must be absent during a lecture. In this case, I will ask Brandon Lee or Ryan Frazier to lecture in my place.
**Timeline:**

This syllabus is subject to change according to the momentum of the class. Dr. Vaclavik reserves the right to alter materials according to the needs of the class or at his discretion. Follow this timeline accordingly unless otherwise indicated.

**Coaching Sessions:**

There are regular coaching and review sessions with the Undergraduate Teaching Fellows (UTF), every Thursday evening in room FA104 at 8pm.

**WEEK OF (fill in below) 2011:**

ML= Monday Lecture, WL= Wednesday Lecture, FLab= Friday Lab

<p>|            | Assigned Reading: Ch. 13, p. 209-227 |
|            | WL: PART THREE: DIATONIC 7th CHORDS, Ch. 13-15 |
|            | Presentation: Chapter 13: The V7 Chord |
|            | FLab: Week-in-Review |
|            | Assigned Reading: Ch. 14, p. 229-242 |
| Jan. 16-20: | ML: Jan. 16 —no class — MLK, Jr. Day |
|            | WL: Presentation: Chapter 14: The II7 and VII7 |
|            | FLab: Week-in-Review |
|            | Assigned Reading: Ch. 15, p. 243-255 |
| Jan. 23-27: | ML: HW: #1 Due |
|            | Presentation: Chapter 15: Other Diatonic Seventh Chords |
|            | WL: In-class Practice: Review and analyze (TBD) |
|            | FLab: QUIZ #1: Chapters 13-15 |
|            | Assigned Reading: Ch. 16, p. 257-275 |
| Jan. 30-Feb. 3: | ML: PART FOUR: CHROMATICISM 1, Ch. 16-20 |
|            | Presentation: Chapter 16: Secondary Functions 1 |
|            | WL: Presentation: Chapter 16: Secondary Functions 1 |
|            | FLab: Week-in-Review |
| Feb. 6-10:  | ML: HW #2 Due |
|            | In-class Practice: Analysis (TBD) |
|            | WL: In-class Practice: Analysis (TBD) |
|            | FLab: Week-in-Review |
|            | Assigned Reading: Ch. 17, p. 277-301 |
| Feb. 13-17: | ML: Presentation: Chapter 17: Secondary Functions 2 |
|            | WL: Presentation: Chapter 17: Secondary Functions 2 |
|            | FLab: Week-in-Review |
|            | Assigned Reading: Ch. 18, p. 303-317 |
|            | Tues: HW #3 Due |
|            | Analysis: Fragments with Secondary Functions (TBD) |
|            | WL: Analysis: Fragments with Secondary Functions (TBD) |
|            | Review for Quiz #2 |
|            | FLab: QUIZ #2: Chapters 16-17 |
|            | Assigned Reading: Ch. 18, p. 303-317 |
| Feb. 27-Mar. 2: | ML: Presentation: Chapter 18: Modulations with Common Chords |
|            | WL: Presentation: Chapter 18: Modulations with Common Chords |
|            | FLab: Week-in-Review |</p>
<table>
<thead>
<tr>
<th>Date</th>
<th>ML:</th>
<th>WL:</th>
<th>FLab:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mar. 5-9:</td>
<td>In-class Practice: Analysis (TBD)</td>
<td>In-class Practice: Analysis (TBD)</td>
<td>Week-in-Review Assigned Reading: Ch. 19, p. 319-334</td>
</tr>
<tr>
<td>Mar 12-16:</td>
<td><strong>SPRING BREAK – NO CLASSES</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mar. 26-30:</td>
<td>ML: HW #4 Due In-class Practice: Analysis (TBD)</td>
<td>WL: In-class Practice: Analysis (TBD), Review for Quiz #3</td>
<td>FLab: QUIZ #3: Chapters 18-19</td>
</tr>
<tr>
<td>Apr. 23-27:</td>
<td>ML: Class Composition Concert</td>
<td>WL: Class Composition Concert</td>
<td>FLab: Final Review Q&amp;A – Dr. Vaclavik</td>
</tr>
<tr>
<td>April 30, 2012:</td>
<td><strong>FINAL EXAMINATION: 7:30-10:20am in FA 214</strong></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Music 1130 – Aural Skills I
Utah State University – Spring Semester 2013
T/TH 9:00 – 10:15 a.m.
Multiple sections – FA Rooms 220, 118, 218

Instructors:
Luke Hancock – ldhancock@gmail.com
Brooke Hirst – brooke.hirst@usu.edu
Haley Somers – somers.usu@gmail.com
Office hours are by appointment. Please contact your instructor.

Required Materials:
A New Approach to Sight Singing, 5th Edition, by Berkowitz, Frontier, & Kraft
Manuscript Paper
Mechanical Pencil

Course Objectives:
This course is the first in a three-semester series which trains students to aurally identify intervals, scales, melodies, chords, and harmonic progressions. Students will also be required to develop their ability to sing melodies by sight. Prior to taking this course, students must either pass the Music Fundamentals exam, or have successfully completed the prerequisite course Music 1100.

Sight Singing Exams:
All students will be required to attend a weekly 5-minute Sight Singing Exam outside of class. Each student’s exam time will be determined during the first week of the semester and this time will remain the same throughout the semester. To avoid an undue burden on Undergraduate Teaching Fellows who will proctor the Sight Singing Exams, NO MAKE-UP SIGHT SINGING EXAMS WILL BE ALLOWED. Each student will be allowed to drop their lowest Sight Singing Exam score.

Grading:
Grades will be determined by points earned through a combination of: Sight Singing Exams, Tests, Quizzes, and Assignments. Regular attendance is expected and roll will be taken. Every three unexcused absences will result in an automatic deduction of a half letter grade. Three tardies will equal an absence. In order to fulfill the requirement for a music degree, a grade of C- or higher must be earned. Grades will be based on the following scale: 93%-100% = A; 87%-92% = A-; 83%-86% = B+; 80%-82% = B; 77%-79% = C+; 73%-76% = C; 70%-72% = C-; 67%-69% = D+; 66%-60% = D; >59% = F
Tuesday, January 8 – Course organization

Tuesday, January 10 – Unit 1

Tuesday, January 15 – Unit 1

Thursday, January 17 – Unit 1

SS Test 1: Melodies 1-11 & Sing a Major Scale with hand signals

Tuesday, January 22 – Unit 1 TEST, Transcription #1 due

Thursday, January 24 – Unit 2

SS Test 2: Melodies 12-24 & Sing m2 and M2 above or below a given note

Tuesday, January 29 – Unit 2

Thursday, January 31 – Unit 2

SS Test 3: Melodies 25-35 & Sing m3 and M3 above or below a given note

Tuesday, February 5 – Unit 2

Thursday, February 7 – Unit 2

Test 4: Melodies 36-46 & Sing all 3 versions of a minor scale

Tuesday, February 12 – Unit 2 TEST, Transcription #2 due

Thursday, February 14 – Unit 3

SS Test 5: Melodies 47-57 & Sing arpeggiated I, IV and V chords, given tonic

Tuesday, February 19 – NO CLASS (Monday classes meet on Tuesday)

Thursday, February 21 – Unit 3

SS Test 6: Melodies 58-67 & Sing P4 and P5 above or below a given note

Tuesday, February 26 – Unit 3

Thursday, February 28 – Unit 3

SS Test 7: Melodies 68-82 & Sing arpeggiated i, iv and V chords, given tonic

Tuesday, March 5 – Unit 3

Thursday, March 7 – Unit 3 TEST, Transcription #3 due

SS Test 8: Melodies 83-96 & Sing any scale degree, given tonic

March 11-15 – NO CLASS – USU Spring Break

Tuesday, March 19 – Unit 4

Thursday, March 21 – Unit 4

SS Test 9: Melodies 97-106 (no additional skill)

Tuesday, March 26 – Unit 4

Thursday, March 28 – Unit 4

SS Test 10: Melodies 107-118 & Sing m6 or M6 above a given note

Tuesday, April 2 – Unit 4

Thursday, April 4 – Unit 4 TEST – Transcription #4 due

SS Test 11: Melodies 119-130 & Sing an arpeggiated ii chord, in root and inversions, given tonic

Tuesday, April 9 – Unit 5

Thursday, April 11 – Unit 5

SS Test 12: Melodies 131-142 & Sing a tritone above or below a given note

Tuesday, April 16 – Unit 5

Thursday, April 18 – Unit 5

SS Test 13: Melodies 143-154 & Sing an arpeggiated vii° chord in root and inversions, given tonic

Tuesday, April 23 – Unit 5

Thursday, April 25 – Unit 5 – Transcription #5 due

SS Test 14: Melodies 155-166 (no additional skill)

Tuesday, April 30 – 9:30 a.m. – FINAL EXAMINATION

SS Final: Melodies 167-180 (no additional skill)

Students with Disabilities

The Americans with Disabilities Act states: "Reasonable accommodation will be provided for all persons with disabilities in order to ensure equal participation within the program. If a student has a disability that will likely require some accommodation by the instructor, the student must contact the instructor and document the disability through the Disability Resource Center (797-2444), preferably during the first week of the course. Any request for special consideration relating to attendance, pedagogy, taking of examinations, etc., must be discussed with and approved by the instructor. In cooperation with the Disability Resource Center, course materials can be provided in alternative format, large print, audio, diskette, or Braille."
Caine College of the Arts
Utah State University

MUSC 1140: Aural Skills II
9:00-10:15am
Tuesday & Thursday

Prof. Coombs (FA 220), Dr. Emile (FA 218), Ryan Frazier (FA118), Haley Somers (FA 116)

Dr. Vaclavik:
Office: FA 204
Office Phone: 435-797-3095
Office Hours: Every Monday 12:30-2:30 Email: jude.vaclavik@usu.edu
Email: jude.vaclavik@usu.edu

Dr. Emile:
Office: FA 122
Phone: 435-797-3051
Email: mark.emile@usu.edu

Prof. Coombs:
Office: UR 1
Email: hiliary.combs@gmail.edu

Haley Somers:
Email: hsober314@gmail.com

Ryan Frazier:
Email: pianomanfrazier@yahoo.com

Required Text: ($95 total) Both available at the USU bookstore. These texts will be used for all four semesters.


Required Course Materials:

1. Manuscript Paper – 12 staves or more (8x11 or 9X12) preferably in a spiral-bound notebook. (You are required to bring this to EVERY CLASS)
2. Pencils with erasers: You are not allowed to use pen. Assignments in pen will receive a zero.

Course Description:

MUSC 1140: Aural Skills II is Part II of a four-semester aural skill curriculum designed to fortify your ear and musicianship skills. This semester, we will continue to focus on basic performance and dictation skills. The two texts are intended for in-class and at-home use. Therefore, you must bring both texts with you to the appropriate sections. Four instructors in tandem teach this course. There will be four groups of students, Group A, B, C, and D, respectively. Each of the four groups, which will be determined alphabetically, will rotate through the instructors, circularly for two weeks before repeating the cycle. Each instructor will be responsible for focusing on specific challenges. The schedule will be precisely specified in the timeline at the end of this syllabus.
Course Objectives:

The following course objectives align with the IDEA evaluations at the end of the semester. The following objectives specific to this theory course are:

1. Learning to apply course material (to improve problem thinking, problem solving, and decisions) - Important Objective
   a. Learning to apply fundamental principles from theory (aural cognition and understanding), using aural skills to improve theory
2. Developing specific skill, competencies, and points of view needed by professionals in the field most closely related to this—Essential Objective
   a. Learning basic musicianship skills (rhythm, pitch, conducting, how to hear music, etc.)
3. Acquiring skills in working with others as a member of a team—Essential Objective
   a. Learning to work together in ensemble or as a unit (as in your orchestra, chorus, band, etc.)

Grades:

A grade of C- or higher is required for credit in this core music course. Earning a D is equivalent to failure of the course. You will not graduate without passing the core music curriculum.

Grade Proportions: All grades are subjective and determined by the instructor according to his or her assessment of your performances/dictations. You may not argue or request a change in grade.

| Dictations/Performances: 70% | | |
| Memory Project: 20% | | |
| Classroom Participation: 10% | | |

| A  | 100-93 | C  | 77-74 |
| A- | 92-90  | C- | 73-70 |
| B+ | 89-88  | D+ | 69-68 |
| B  | 87-84  | D  | 67-64 |
| B- | 83-80  | D- | 63-60 |
| C+ | 79-78  | F  | 59-0  |

Note: Removing a student’s classroom participation fully can be requested by any instructor.

All dictations will be returned to each student after a complete rotation. The grades for both the performance and the dictation will be placed on the dictation. Therefore, you will receive grades for section 'A' every two weeks, for example. The instructors cannot offer students immediate grading feedback because there is not enough time in the class or immediately after class.

All dictations must be on a full sheet of paper (8X11 or close equivalent). Partial, ripped, or miniature sheets of paper will not be graded.

It is the student's responsibility to be accountable for his or her grade. This means that the student should practice each week with renewed vigor, regardless of one's self-assessment from prior materials. Only the individual can improve his outcome through hard-work and individual practice.

The lowest grade (dictation and performance) will be dropped from each section when compiling your final grade for the semester. This means that you will be allowed one 'off-day' in the A, B, C, and D sections. Any single absence for a section will count as your dropped performance and dictation.
All dictations and performances will be graded on a 10-point scale.
10=A (perfect)  9=A (great)  8=B (good)  7=C (okay)  6=D (insufficient)
0-5=F (absent, did not try, or failed)

Attendance Policy:

Each class begins promptly at 9:00 without exception. There will be no attendance taken. If absence or tardiness prohibits your participation in a dictation or performance activity, you will not receive credit. There is no exception to this rule.

If official school business such as a university concert, band trip, etc, takes you away from the class, it is your responsibility to notify the instructors at least a week in advance with documentation - i.e. written notification by the faculty member in-charge. If you fail to provide documentation before your trip, you will not be excused (this is NOT your instructor's responsibility). It is also your responsibility to make up the activity within one (1) week of your return.

Homework:

Your homework involves individual practice. An appropriate amount of individual practice is 2-3 hours per week. This is what should be expected for a 3 hour class. Because you will see each specific instructor and their accompanying activities every 2 weeks, each assignment is yours for two weeks to practice. You will have to manage your time. The homework is ONLY practice for the performance activities or dictations that will be given in class. Therefore, all grades are given on your actual in-class output, not on at-home work.

Quizzes:

There will be no quizzes this semester.

Final:

There is no final exam. Instead there is a Memory Project that you will perform for the class representing 20% of your grade. The memory projects will occur on April 26, 2012. You will perform the memory projects for your ‘home’ instructor – the instructor with whom you began the semester. This is reiterated in the timeline.

About the Memory Project: Your memory project will be a common practice (written 1600-1900) work or excerpt of approximately one-and-a-half minutes in duration. You will sing from memory for the class. This represents your accumulative employment of the skill-sets practiced this semester. Your grade will be judged on intonation, rhythmic accuracy, and accurate note-names.

The composition MUST be an instrumental work because and cannot be a vocal work. All pitches will be accounted for in note-name, sans accidentals (therefore A, A#, and Ab will all be called ‘A’). You cannot use a pop song, jazz tune, church hymn, barbershop quartet, etc. – NO EXCEPTIONS. You will NOT conduct your work.

The work chosen by each student must provide a few complexities: difficult leaps, difficult harmonies, change of key area, etc. In order to ensure that your work is sufficient, it must be instructor approved (by your home instructor at his or her discretion) no later than March 29, 2012.

Class Expectations:

For ALL items below, the consequences may include and are not limited to: loss of participation credit for the semester (10% of your final grade), dismissal from the classroom, and loss of performance/dictation credit for the day. Any of these punishments may occur at the teacher's discretion on the first offense. Continuing offenses can result in removal from the course and meetings with Dr. Vaclavik, Dr. Bankhead, or Dr. Jessop.
1. Participation is not optional. You must perform, as the instructor requires.
2. You will respect your classmates. This means that laughing or mocking classmates/instructor is unacceptable.
3. Come prepared with all assignments. Failure to come prepared is equivalent to not participating.
4. Do not shout, yell, or talk back to your instructor – they are merely trying to help you or provide feedback or information.
5. You may not talk in class unless called upon – silence is required in Aural Skills so that your peers may concentrate.
6. You may not argue for a change in grade.

Contacting the Instructor:

My preferred method of communication with individual students is via email. Please email me at jude.vaclavik@usu.edu. Please do not use the Blackboard/Canvas Mail tool, as I will NOT be checking it for messages. I will respond to email within two working days (Monday – Friday). It is often difficult to respond to everyone immediately with over 300 students, so plan accordingly. The above applies to the all instructors.

If you experience a legitimate emergency, I will attempt to contact you in a timely manner.

Office Hours:

My office hours are on Monday from 12:30-2:30 or by appointment. If you stop by my office and my door is shut, please knock. I might be meeting with a student. If you knock and I do not answer, please wait 5 minutes because I might have stepped out of my office quickly. It is always best to let me know you are planning to come by, but of course walk-ins are welcome.

Graduate Student Instructors (Graduate Assistants):

The Graduate Assistant (GA) will be treated with all of the respect of the faculty instructors. Any misconduct towards the GA will result in the loss of participation and a meeting with Dr. Vaclavik, your Area Head, and possibly, the Music Department Head, Dr. Bankhead. The GA reserves the right to dismiss you from the classroom if you are disruptive.

University Policies:

Honor Pledge

Students will be held accountable to the Honor Pledge which they have agreed to: "I pledge, on my honor, to conduct myself with the foremost level of academic integrity."

Academic Dishonesty

The Instructor of this course will take appropriate actions in response to Academic Dishonesty, as defined the University's Student Code:

Acts of academic dishonesty include but are not limited to:

1. Cheating: (1) using or attempting to use or providing others with any unauthorized assistance in taking quizzes, tests, examinations, or in any other academic exercise or activity, including working in a group when the instructor has designated that the quiz, test, examination, or any other academic exercise or activity be done "individually"; (2) depending on the aid of sources beyond those authorized by the instructor in writing papers, preparing reports, solving problems, or carrying out other assignments; (3) substituting for another student, or permitting another student to substitute for oneself, in taking an examination or preparing academic work; (4) acquiring tests or other academic material belonging to a faculty member, staff member, or another student without express permission; (5) continuing to write after time has been called on
a quiz, test, examination, or any other academic exercise or activity; (6) submitting substantially the same work for credit in more than one class, except with prior approval of the instructor; or (7) engaging in any form of research fraud.

2. Falsification: altering or fabricating any information or citation in an academic exercise or activity.

3. Plagiarism: representing, by paraphrase or direct quotation, the published or unpublished work of another person as one's own in any academic exercise or activity without full and clear acknowledgment. It also includes using materials prepared by another person or by an agency engaged in the sale of term papers or other academic materials.

Full text of the Student Code available at available at available at http://www.usu.edu/studentservices/pdf/StudentCode.pdf:

Students with Disabilities
Students with ADA-documented physical, sensory, emotional or medical impairments may be eligible for reasonable accommodations. Veterans may also be eligible for services. All accommodations are coordinated through the Disability Resource Center (DRC) in Room 101 of the University Inn, (435)797-2444 voice, (435)797-0740 TTY, (435)797-2444 VP, or toll free at 1-800-259-2666. Please contact the DRC as early in the semester as possible. Alternate format materials (Braille, large print or digital) are available with advance notice.

Solfege – or lack thereof
All pitches will be called by note name (without accidental), not in solfege (Do, Re, Mi, etc...). NO solfege will be used. Therefore A-sharp, A-flat, and A-natural will all simply be called 'A'. While it seems illogical, it is not – using two words for a single pitch is cumbersome on the tongue and often causes students to change pitch.

Description of Performance and Dictation Activities:

Every class in the rotation is composed of one dictation and one performance activity.

1. All dictations will be played by the instructor 3 times at 9:00 a.m. sharp – be ready. If you miss it, you miss it.
2. Students will conduct a specified pattern during all performance activities (unless noted otherwise). Each activity will be performed within a specific timeframe. Failure to complete the said activity in its allotted timeframe will result in loss of credit. There are no RETAKES or DO-OVERS. This is performance practice; on stage, you do not get a 'do-over.'

Instructor #1 - Prof. Coombs (Intervals)

1. Resolving Intervals dictation
A series of (harmonic) intervals is played and resolved. A single starting pitch, which could be the top or bottom of the dissonant interval, is offered by the instructor. The student will hear each set of resolving intervals three (3) times. This will be accumulative, so any learned resolving interval can appear at random throughout the semester. This will be graded on accuracy and notation.

2. Resolving intervals
The student will be taught a specific set of resolving (melodic) intervals each rotation to practice and perform. The student will be given a starting pitch and asked to conduct and sing a specified pattern on-the-spot. This is accumulative, so any learned resolving interval pattern can reappear at random throughout the semester. The students will conduct as the teacher instructs. This will be graded on proper intonation, proper implementation of note names, and rhythmic accuracy.
Instructor #2 – Dr. Emile (Linear Melody #1)

1. Unprepared Sight-singing
   A single melody will be split among several students to sight-sing consecutively, while conducting without break. The students will, collectively decide upon any tempo and retain the tempo for accuracy. The instructor will NOT select a tempo. A starting pitch will be given to the first student in a group. This will be graded on precise conducting, intonation, use of note names, and rhythmic accuracy.

2. Melodic Dictations
   A single diatonic melody will be performed completely by the instructor three (3) times at a slow to moderately slow tempo without a metronome. (This will not be a series of fragmented melodies.) The students will be graded on accuracy and notation.

Instructor #3 – Ryan Frazier (Rhythm)

1. Rhythmic Dictations
   A single rhythm will be performed completely by the instructor (verbally as 'ta') three (3) times at a slow to moderately slow tempo without a metronome. The students will be graded on accuracy and notation.

2. Rhythmic Performances
   A single rhythmic exercise will be split among several students to perform consecutively. The students will collectively discern a tempo and conduct accordingly. The instructor will NOT select a tempo. This will be graded on rhythmic accuracy and tempo consistency.

Instructor #4 – Haley Somers (Linear Melody #2)

1. Duets
   A duet will be performed fully by each group (or fragmented for two groups if a melody is particularly long). Each group will determine a tempo and conduct accordingly. Starting pitches will be given. Each group will stay 'partnered' for the semester. Each group must rotate (every rotation) singing the top and bottom parts. These will be graded on conducting, intonation, use of note names, and rhythmic accuracy.

2. Non-diatonic melody dictations
   A short non-diatonic melody will be played slowly (in regular time-intervals, or non-rhythmically) three (3) times. The student will dictate the pitches on a staff (enharmonics are okay!). The melody will consist of a non-diatonic interval pattern using m2 to M7's, both ascending and descending at will. The student is graded on accuracy, without any rhythm. This is accumulative – old intervals will reappear for variety.

TIMELINE:

Note about the timeline:
The goal of the timeline is to maintain the order of the rotation. The instructor gives the assignments in class. It is the responsibility of the student to keep track of the assignments. If a student is absent, it is inappropriate to 'not know' what one is supposed to prepare for each following class – considering each student will have two weeks of rotation before returning to the missed class. No excuses allowed. Ask your peers about all missed assignments, so that you do not fall behind.

There is no class during Finals Week.

Group/Class Assignments:

T= Tuesday, R= Thursday
Instructors:
1= Coombs
2= Emile
3= Frazer
4= Somers

Groups Divisions (alphabetically by last name):
A= Robinson (Parker)-Younberg
B= Jones-Robinson (Daniel)
C= Dean-Jepson
D= Abrahamson-Cottam

Groups are subject to change by Dr. Vaclavik according to enrollment changes.

KEY FOR TEACHING ASSIGNMENTS:
NASS – NEW APPROACH TO SIGHT-SING
ST – STATER: RHYTHMIC TRAINING

DICTATION IS LISTED FIRST, THE PERFORMANCE SECOND.

<table>
<thead>
<tr>
<th>Date</th>
<th>T</th>
<th>R</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jan 10</td>
<td>1A, 2B, 3C, 4D</td>
<td>1D, 2A, 3B, 4C</td>
</tr>
<tr>
<td>Jan 12</td>
<td>1C, 2D, 3A, 4B</td>
<td>1B, 2C, 3D, 4A</td>
</tr>
<tr>
<td>Jan 17</td>
<td>1C, 2D, 3A, 4B</td>
<td>1B, 2C, 3D, 4A</td>
</tr>
<tr>
<td>Jan 24</td>
<td>1A, 2B, 3C, 4D</td>
<td>1D, 2A, 3B, 4C</td>
</tr>
<tr>
<td>Jan 31</td>
<td>1C, 2D, 3A, 4B</td>
<td>1B, 2C, 3D, 4A</td>
</tr>
<tr>
<td>Feb 2</td>
<td>1C, 2D, 3A, 4B</td>
<td>1B, 2C, 3D, 4A</td>
</tr>
<tr>
<td>Feb 7</td>
<td>1A, 2B, 3C, 4D</td>
<td>1D, 2A, 3B, 4C</td>
</tr>
<tr>
<td>Feb 9</td>
<td>1A, 2B, 3C, 4D</td>
<td>1D, 2A, 3B, 4C</td>
</tr>
<tr>
<td>Feb 14</td>
<td>1C, 2D, 3A, 4B</td>
<td>1B, 2C, 3D, 4A</td>
</tr>
<tr>
<td>Feb 16</td>
<td>1C, 2D, 3A, 4B</td>
<td>1B, 2C, 3D, 4A</td>
</tr>
<tr>
<td>Feb 21</td>
<td>1A, 2B, 3C, 4D</td>
<td>1D, 2A, 3B, 4C</td>
</tr>
<tr>
<td>Feb 28</td>
<td>1D, 2A, 3B, 4C</td>
<td>1C, 2D, 3A, 4B</td>
</tr>
<tr>
<td>Mar 1</td>
<td>1C, 2D, 3A, 4B</td>
<td>1B, 2C, 3D, 4A</td>
</tr>
<tr>
<td>Mar 6</td>
<td>1B, 2C, 3D, 4A</td>
<td>1C, 2D, 3A, 4B</td>
</tr>
</tbody>
</table>

(This is the 'Home Group') teaching day; no testing

For the next two weeks, the following will be tested:
1= [d5 and A4] [A4 and d5]
2= [from NASS: p. 43, #184] [NASS: p. 44-5, #185, 187-189]
3= [from ST: p. 28 #27 or 28] [ST: p. 28-9 #27-30]
4= [from NASS: p. 217-8, #39, 41-2] [10 notes featuring M/m2]

For the next two weeks, the following will be tested:
1= [m7] [m7]
2= [from NASS: p. 43, #184] [NASS: p. 45-6, #190-4]
3= [from ST: p. 30 #31 or 32] [ST: p. 30-1 #31-34]
4= [from NASS: p. 219, #44-5] [10 notes featuring m/M3]

For the next two weeks, the following will be tested:
1= [M2 to 6th, M2 to 3rd] [M2 to 6th, M2 to 3rd]
2= [from NASS: p. 46, #196] [NASS: p. 46, #196, 200-2]
3= [from ST: p. 34 #37 or 38] [ST: p. 33-34 #35-38]
4= [from NASS: p. 220, #46-7] [10 notes featuring P4/5]

Feb 21 MONDAY CLASS SCHEDULE NO CLASSES
Feb 23: R = 1A, 2B, 3C, 4D
Feb 28: T = 1D, 2A, 3B, 4C
Mar 1: R = 1C, 2D, 3A, 4B
Mar 6: T = 1B, 2C, 3D, 4A

For the next two weeks, the following will be tested:
1= [d7 and A2] [d7 and A2]
2= [from NASS: p. 46, #196] [NASS: p. 47-8, #203-205]
3= [from ST: p. 35 #39 or 40] [ST: p. 35-6 #39-41]
Mar 8:  R= 1A. 2B. 3C. 4D

Mar 13:  SPRING BREAK NO CLASSES
Mar 15:  SPRING BREAK NO CLASSES
Mar 20:  T= 1D. 2A. 3B. 4C
Mar 22:  R= 1C. 2D. 3A. 4B

Mar 27:  T= 1B. 2C. 3D. 4A

For the next two weeks, the following will be tested:
1= [A6 and d3] [A6 and d3]
2= [from NASS: p. 47, # 200] [NASS: p. 48-9, #206-208]
3= [from ST: p. 37 #40] [ST: p. 37-38 #42-3]
4= [from NASS: p. 225-6, #57,60] [10 notes featuring m/M6]

Mar 29:  R= 1A. 2B. 3C. 4D

Apr 3:  T= 1D. 2A. 3B. 4C
Apr 5:  R= 1C. 2D. 3A. 4B

Apr 10:  T= 1B. 2C. 3D. 4A

For the next two weeks, the following will be tested:
1= [all intervals] [all intervals]
2= [from NASS: p. 49, # 209] [NASS: p. 49-50, #210-213]
3= [from ST: p. 39 #40] [ST: p. 39-40 #44-5]
4= [from NASS: p.228, #64, 66] [10 notes featuring m/M7]

Apr 12:  R = 1A. 2B. 3C. 4D

Apr 17:  T = 1D. 2A. 3B. 4C
Apr 19:  R = 1C. 2D. 3A. 4B

Apr 24:  T = 1B. 2C. 3D. 4A
Apr 26:  R = MEMORY PROJECTS 1A. 2B. 3C. 4D
LAST DAY OF CLASSES

Note: All details are subject to change at the discretion of the Dr. Vaclavik, for the greater good of the students.
KEYBOARD HARMONY I MUSIC 1170 FALL 2012
MWF 8:30-9:20AM – FA 216 & 218
MWF 10:30-11:20AM – FA 216 & 218
MWF 11:30AM-12:20PM – FA 216

NO EATING OR DRINKING IN KEYBOARD LABS!

Credit: 1 hour
Program Coordinator: Aubrey Moeller, Office: FAC 217B
Email: aubrey.moeller@aggiemail.usu.edu

Instructors:
8:30 Rm. 216, Haley Somers
somers.usu@gmail.com

10:30 Rm. 216, Emilee Yates
Jemylates12@gmail.com

11:30 Rm. 216, Emilee Yates
Jemylates12@gmail.com

8:30 Rm. 218, Sheriyn Lee
sherilyn.lee@aggiemail.usu.edu

10:30 Rm. 218, Aubrey Moeller
aubrey.moeller@aggiemail.usu.edu

Program Director: R. Dennis Hirst, Office: 203

REQUIRED TEXTS:

ADDITIONAL REQUIRED MATERIALS: All music majors must own a metronome. Bring your metronome to class during the week of September 4th-7th for verification. Failure to do so will result in a 1/3-letter grade deduction for each late week.
You must also bring your own headphones with a 1/4 inch adaptor to every class period.

SUGGESTED MATERIALS: All students are strongly encouraged to drill daily using note flashcards.
Flashcards may be purchased at local music stores or through the Youth Conservatory.

OBJECTIVES: This course is designed to assist students in developing functional keyboard skills. Content will supplement and reinforce Music Fundamentals.

COURSE SCHEDULE:

August 27-31
Orientation, Units 1, 2, 3 & 4
Units 2, 3 & 4 (metronome due)
Units 4, 5 & 6
Unit 8
Proficiency #1
Unit 7
Units 9 & 10
Units 9&10

September 5-7 (3rd is holiday)

September 10-14

September 17-21

September 24-28

October 1-5

October 8-12

October 15-18*

*19th is fall break, Friday classes meet on Thurs., Oct. 18th

October 22-26

October 29-November 2

November 5-9

November 12-16

November 19 (Thanksgiving Break) Units 9-14

November 26-30

December 3-7

December 10-14**

Units 1 & 14

Units 12, 14 & 15

Units 13 & 15

Units 9-14

Review, Diatonic 7ths

Proficiency #3†
TEST SCHEDULE:

Three Proficiency tests of 200 points each will be given during the semester. Each component of the Proficiency tests will be graded according to the following criteria:

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Baseline score</td>
<td>100%</td>
</tr>
<tr>
<td>Each missed/wrong note</td>
<td>-0.05% to -2.5%</td>
</tr>
<tr>
<td>Each incorrect fingering (where correct fingering is required)</td>
<td>-0.05% to -2.5%</td>
</tr>
<tr>
<td>Hesitation/missed beats</td>
<td>-0.05% to -2.5%</td>
</tr>
<tr>
<td>Each false start/restart</td>
<td>-0.05% to -2.5%</td>
</tr>
<tr>
<td>Incorrect chord in chord progressions</td>
<td>-2.5 to -10%</td>
</tr>
<tr>
<td>General speed &amp; fluency</td>
<td>ranges from -5% to +5%</td>
</tr>
</tbody>
</table>

If a student fails to successfully complete a section of the exam, they have the option of starting the section over for a deduction of two points.

There is a 20-minute time limit on each proficiency. Proficiency tests will be terminated after 25 minutes and points for missed sections will be forfeit.

Students with perfect attendance will receive a 10-point bonus at each proficiency test. Tardies in excess of 5 minutes will count as an absence.

In addition to the Proficiency tests, unannounced quizzes totaling 100 points may be given regularly throughout the semester. These quizzes cannot be made up if missed; however, the lowest score will be dropped at the conclusion of the semester.

Weekly practice records must be submitted at the beginning of class on the day determined by the instructor. These will be worth 3 points each for a total of 45 points. Late practice records will not be accepted.

Four Star sight reading will be turned in weekly. Each unit is worth 10 points, for a total of 200 points for the semester.

GRADING:

This is a Music Department Core Course. Therefore, all music majors must complete this course with a grade of "C-" or higher in order to continue in the music degree program.

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Practice Records</td>
<td>45</td>
</tr>
<tr>
<td>Quizzes</td>
<td>100</td>
</tr>
<tr>
<td>Four Star Sight Reading</td>
<td>200</td>
</tr>
<tr>
<td>Proficiency Test #1</td>
<td>200</td>
</tr>
<tr>
<td>Proficiency Test #2</td>
<td>200</td>
</tr>
<tr>
<td>Proficiency Test #3</td>
<td>200</td>
</tr>
</tbody>
</table>

TOTAL = 945

A = 93-100%  B+ = 87-89%  C+ = 77-79%  D+ = 67-69%
A- = 90-92%  B = 83-86%  C = 73-76%  D = 63-66%
B- = 80-82%  C- = 70-72%  F = 0-62%

Grades will be determined by either the average percentage score of the 3 proficiency tests, or by the percentage of total points earned for the course, whichever is higher.

Fees support course offerings in the following areas—Computer usage, purchase, repair, maintenance, & replacement of equipment;
lab supervision; and to purchase expendable supplies such as recordings, software and related materials.

Students with ADA-documented physical, sensory, emotional or medical impairments may be eligible for reasonable accommodations. Veterans may also be eligible for services. All accommodations are coordinated through the Disability Resource Center (DRC) in Room 101 of the University Inn, (435)797-2444 voice, (435)797-0740 TTY, or toll free at 1-800-259-2966. Please contact the DRC as early in the semester as possible. Alternate format materials (Braille, large print or digital) are available with advance notice.
KEYBOARD HARMONY II  MUSIC 1180
MWF 8:30-9:20AM – FA 216 & 218
MWF 10:30-11:20AM – FA 216 & 218
Spring Semester 2013

NO EATING OR DRINKING IN KEYBOARD LABS!

Credit: 1 hour
Program Coordinator: Aubrey Moeller
Office: FAC 217B, hours arranged
E-mail: aubrey.moeller@aggiemail.usu.edu

Instructors:  Sherilyn Lee
sherilyn.lee@aggiemail.usu.edu  Emilee Yates
Jemyates12@gmail.com

Program Director: R. Dennis Hintz, FAC 203


ADDITIONAL REQUIRED MATERIALS: Metronome, headphones, 1/4 inch adaptor. Bring materials to class January 9-16 for verification. Failure to do so will result in a 1/3-letter grade deduction for each late week. Your headphones and adaptor must be brought to each class period.

OBJECTIVES: This course is designed to help develop functional keyboard skills. Content will supplement and reinforce Music Theory I and Aural Skills I.

COURSE SCHEDULE:
Classes begin:  January 7
Materials check-off:  January 9-16
Martin Luther King, Jr. Day:  January 21
Proficiency #1:  February 6-11*
Presidents’ Day:  February 18
Monday class schedule:
Spring Break:
Proficiency #2:  March 11-15
March 18-22*
Classes end:  April 26
Final:  Monday, April 29, 7:30-9:20am (8:30am classes only)
          Wednesday, May 1, 9:30-11:20am (10:30am classes only)

*Proficiency Dates are tentative. Exact dates will be determined by instructor to allow individualized class pacing.
\Sign-up times for Proficiency Test #3 will be done in class the Wednesday of no-test week.
TESTS:

Three Proficiency tests of 200 points each will be given during the semester. Each component of the Proficiency tests will be graded according to the following criteria:

- Baseline score: 100%
- Each missed/wrong note: -0.5% to -2.5%
- Each incorrect fingering (where correct fingering is required): -0.5% to -2.5%
- Hesitation/missed beats: -0.5% to -2.5%
- Each false start/restart: -0.5% to -2.5%
- Incorrect chord in chord progressions: ranges from -5% to +5%

There is a 20-minute time limit on each proficiency. Proficiency tests will be terminated after 20 minutes and points for missed sections will be forfeit.

Students with perfect attendance will receive a 10-point bonus at each proficiency test. Tardiness in excess of 5 minutes will be counted as an absence.

In addition to the Proficiency tests, unannounced quizzes totaling 100 points may be given regularly throughout the semester. These quizzes cannot be made up if missed; however, the lowest score will be dropped at the conclusion of the semester.

Weekly practice records must be submitted at the beginning of class on the day determined by the instructor. These will be worth 3 points each for a total of 45 points. Late practice records will not be accepted.

Four Star sight reading will be turned in weekly. Each unit is worth 10 points, for a total of 200 points for the semester.

GRADING:

This is a Music Department Core Course. Therefore, all music majors must complete this course with a grade of "C-" or higher in order to continue in the music degree program.

<table>
<thead>
<tr>
<th>Practice Records</th>
<th>45</th>
</tr>
</thead>
<tbody>
<tr>
<td>Quizzes</td>
<td>100</td>
</tr>
<tr>
<td>Sightreading assignments</td>
<td>200</td>
</tr>
<tr>
<td>Proficiency Test #1</td>
<td>200</td>
</tr>
<tr>
<td>Proficiency Test #2</td>
<td>200</td>
</tr>
<tr>
<td>Proficiency Test #3</td>
<td>200</td>
</tr>
<tr>
<td>TOTAL</td>
<td>945</td>
</tr>
</tbody>
</table>

\[
\begin{array}{ccc}
A & = 93-100\% & C+ & = 77-79\% & F & = 0-62\% \\
A- & = 90-92\% & C & = 73-76\% & \\
B+ & = 87-89\% & C- & = 70-72\% & \\
B & = 83-86\% & D+ & = 67-69\% & \\
B- & = 80-82\% & D & = 63-66\% & \\
\end{array}
\]

Grades will be determined by either the average percentage score of the 3 proficiency tests, or by the percentage of total points earned for the course, whichever is higher.

The student fee for this course in the amount of $25 is for CDs, audio/video tapes, playback equipment and repair and maintenance of equipment used in classroom presentations.

If a student has a disability that will likely require some accommodation by the instructor, the student must contact the instructor and document the disability through the Disability Resource Center, preferably during the first week of the course. Any requests for special considerations relating to attendance, pedagogy, taking of examinations, etc. must be discussed with and approved by the instructor. In
cooperation with the Disability Resource Center, course materials can be provided in alternative formats — large print, diskette or Braille.
Instructor: Luke Hancock
UTP: TBD
Music 2110, Spring 2013

Caine College of the Arts
Utah State University

Music Theory III
Monday/Wednesday/Friday
8:30-9:20am, FA 222

Contact Information:
Office: FA 217A
Office Hours: By appointment only
Email: ldhancock@gmail.com

Required Text:

Required Materials:
Manuscript paper- 12 staves or more (8x11 or 9X12).
Pencils and erasers- Homework and quizzes written in pen will not be accepted.

Course Description:
MUSC 2110/Theory III will include material presented in units 18-27 of the
Koska/Payne textbook. It is the third semester of a four-semester theory
sequence. A grade of C- or higher is required for credit in this core music course.

Grade Proportions:
Classroom Participation: 10%
Homework: 20%
Quizzes/Projects: 50%
Final: 20%

Grading Scale:
A   100-93  C  77-74
A-  92-90   C- 73-70
B+  89-88   D+ 69-68
B   87-84   D  67-64
B-  83-80   D- 63-60
C+  79-78   F  59-0
Attendance:
I will stop taking attendance when the class begins – you must make sure you are accounted for if you come late. Stay after and make sure I mark you present. This is your responsibility.
You will only be allowed to obtain three (3) absences per semester without loss of credit. After three, your final semester grade will be dropped one-third (1/3) a letter grade per extra absence. For example, if you are absent four times. Your ‘A’ will be docked to an ‘A-’.
If you show-up after 7:30, you are tardy. Three (3) tardies (of up to ten minutes late from the start of class) equals one (1) absence. If you show up to class more than ten minutes late, you are counted absent but encouraged to stay and learn.

Homework:
Homework assignments will be given regularly. Assignments will be given full-credit for thoughtful completion or graded, depending on the assignment and UTF availability. Incomplete assignments will receive no credit.

Quizzes:
There will be periodic quizzes throughout the semester. Each quiz will take an entire class period. There are no retakes. Quizzes cannot be made up due to absence. The rare exception of hospitalization or medical emergency is excusable and the quiz may be taken upon the first day returning to class. If official school business such as a university concert, band trip, etc, takes you away from the exam, it is your responsibility to notify instructor at least a week in advance with documentation.
As a courtesy, your lowest quiz grade will be dropped when averaging for the semester.

Final Exam:
Monday, April 29, 2013 from 9:30-11:20

Class Expectations:
Participation is not optional. Students will respect their peers. This means that laughing or mocking classmates/instructor is unacceptable.
Come prepared with all assignments and reading. Failure to come prepared is equivalent to not participating.

Student Conduct and Academic Integrity:
“Students have a responsibility to promote academic integrity at the University by not participating in or facilitating others' participation in any act of
academic dishonesty and by reporting all violations or suspected violations of the
Academic Integrity Standard to their instructors.” from the USU Student Code
which may be accessed at:
http://www.usu.edu/studentservices/pdf/StudentCode.pdf#page=3

Please be aware of USU’s honor pledge, to which each student must
adhere: “I pledge, on my honor, to conduct myself with the foremost level of
academic integrity.”

Please be aware of all of your student rights which may be accessed at the
link above. Please contact me immediately if you feel that your student’s rights
have been violated in any capacity or if you would like to report a lapse in
academic integrity.

**Discrimination/Disability:**

We at USU will respect diversity on all counts. Please be aware of all of
your resources at: http://www.usu.edu/studentservices/pdf/resources.pdf

Students with disabilities that require any accommodation by the
instructor should contact him/her and document your needs through the Disability
Resource Center (DRC): http://www.usu.edu/drc/services. This should be done
during the first week of the course. All special requests in relation to attendance,
teaching, exams, etc. should be discussed with the instructor. All materials can be
provided alternately in larger print, audio, or Braille, for example, in cooperation
with the DRC.
MUSIC THEORY IV
Music 2120, Section 001
Fall Semester, 2012
M, W, F 8:30 – 9:20
Room 104

INSTRUCTOR: Prof. Sergio Bernal
Office 218-A, 797-0487, sergio.bernal@usu.edu
Office hours: Wednesday 3:30-4:20, Thursday 12:30-1:20

TEXT: "Materials and Techniques of Post-tonal Music" by Stefan Kostka.
Publisher: Prentice Hall – 4th Edition (earlier editions are accepted)

OBJECTIVES: (aligned with the IDEA evaluations at the end of the semester):
1. Gaining factual knowledge (terminology, classifications, methods, trends) – Essential Objective
2. Learning fundamental principles, generalizations, or theories – Essential Objective
3. Learning to apply course material (to improve thinking, problem solving, and decisions) – Important Objective

GRADING:

- Participation = 25%
- Assignments = 25%
- Quizzes = 30%
- Final = 20%

To earn full participation credit for a class, students must attend and participate constructively during the whole class period. Arriving late or leaving early will automatically cause a half credit reduction. Partial or total absences will not cause credit reduction if due to illness, emergency, or official school business (university concerts, band trips, etc.). Under such circumstances students must provide appropriate documentation (medical note, letter from the ensemble director, etc.) and request permission from the course instructor in advance when applicable. Homework assignments are due at the beginning of the class periods of the designated dates. Late homework will not be accepted.

Students are expected to adhere to the guidelines of Academic Honor and Honesty defined in the university’s student code. Students with special needs may be eligible for reasonable accommodations that are provided in coordination with the Disability Resource Center.

GRADING SCALE: A = 93-100; A - = 90-92; B + = 88-89; B = 84-87; B - = 80-83; C + = 78-79; C = 74-77; C - = 70-73; D + = 68-69; D = 64-67; D - = 60-63; F = 0-59
A minimum grade of C- must be earned to meet music major requirements.
Instructor: Luke Hancock  
UTF: TBD  
MUSC 2130, Spring 2013

Caine School of the Arts  
Utah State University  

Aural Skills III  
Tuesday/Thursday  
7:30-8:45am, Room FA 220  
10:30-11:45am, Room FA 118

Contact Information:  
Office: FA 217A  
Office Hours: TBD  
Email: ldhancock@gmail.com

Required Texts: ($140 total for text/workbook)  

Course Description:  
MUSC 2130/Aural Skills I is a sophomore, second semester ear training/performance course designed to firmly establish that which you will learn in Music Theory into your ears and body. If you can sing it, then you can better hear it. If you can internalize it, you can perform it. If you understand what you hear, you can dictate it. This Aural skills course is designed as a counterpart or supplement to the theory, not as a totally unrelated course. The goal of this course is to train the ear to hear that which is learnt in theory, internalize it and be able to dictate or perform as necessary, honing-in on many necessary skills required as a musician.

Grades/Scale:  
Performance: 40%  
Dictations: 40%  
Final Project: 20%

<table>
<thead>
<tr>
<th>Grade</th>
<th>Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>100-93</td>
</tr>
<tr>
<td>A-</td>
<td>92-90</td>
</tr>
<tr>
<td>B+</td>
<td>89-88</td>
</tr>
<tr>
<td>B</td>
<td>87-84</td>
</tr>
<tr>
<td>B-</td>
<td>83-80</td>
</tr>
<tr>
<td>C+</td>
<td>79-78</td>
</tr>
<tr>
<td>C</td>
<td>77-74</td>
</tr>
<tr>
<td>C-</td>
<td>73-70</td>
</tr>
<tr>
<td>D+</td>
<td>69-68</td>
</tr>
<tr>
<td>D</td>
<td>67-64</td>
</tr>
<tr>
<td>D-</td>
<td>63-60</td>
</tr>
<tr>
<td>F</td>
<td>59-0</td>
</tr>
</tbody>
</table>
Attendance:

I will stop taking attendance when the class begins – you must make sure you are accounted for if you come late. Stay after and make sure I mark you present. This is your responsibility.

You will only be allowed to obtain three (3) absences per semester without loss of credit. After three, your final semester grade will be dropped one-third (1/3) a letter grade per extra absence. For example, if you are absent four times. Your ‘A’ will be docked to ‘A-‘.

If you show-up after 7:30, you are tardy. Three (3) tardies (of up to ten minutes late from the start of class) equals one (1) absence. If you show up to class more than ten minutes late, you are counted absent but encouraged to stay and learn.

Class Design, Performance Testing, Dictations, Homework, Projects, and Final:

Every class will consist of performance tests and one or two dictations. As the class progresses, the amount and difficulty of the work will accelerate. The performance skills include but not limited to: singing assigned short musical patterns, solfège exercises (without pitch), rhythmic counting with conducting, prepared sight-singing in solfège, unprepared sight-singing without solfège, duet singing, singing resolving interval patterns, etc. Dictation skills include but not limited to: rhythmic dictations, two-voice dictations, melodic intervals (non-diatonic, but in progression of order learned), resolving intervals/chords, etc. For sake of time efficiency, no corrections will be given during a performance. If something requires extra help, the instructor will ask the student to stay a minute after class to discuss how they may do it better next time. When a performance activity is started by the student, points will be docked for stopping – you are not allowed to go back and pick up a mistake. In a performance, you would go on. This is expected. You will lose more points for going back than simply going on. Each performance will be graded equally on a 10 point scale. Dictations are graded on a 20 point scale.

The class will perform each required activity for the day in any order as dictated by the teacher in succession. After performances, the class will do the required dictations. After the dictations, the instructor will teach the activities that will be due in the following class. There will be approximately 25 minutes of performances, 25 minutes of dictation, and about 25 minutes for the explanation of the next class’s activities. These proportions are tentative. If you are late, you may miss some of the day’s testing. You cannot make this up - unless advanced notice is given of grave extenuating circumstances (hospitalization, passing of a loved one, etc.). Medical documentation must be provided for serious unexpected illness.

There will be NO HOMEWORK to turn in to the instructor. The practice required to perform the specified activities will serve as the homework. Therefore there will be no homework grading, just performance and dictation grading.

There will be no midterm, since you will be tested daily throughout the semester.
Instead of a final, you will be asked to perform a solfege memory project on the “finals” class. This memory project will be about a minute in length and must be shown to me by not later than Tuesday, March 19, 2013. You may approach me after class with a score – this will ensure that you do not take on more than you can handle. Pianists must accompany themselves on the piano. This means that a pianist must choose a work with more than one line – two-part invention, etc. Failure to show up will result in a zero. If you need to make early travel arrangements, you will have to perform early, but only if you clear this with the instructor first.

Tuesdays:
1. Resolving intervals
2. Chord Singing
3. Rhythm with conducting
4. Prepared sight-singing (solfege)
5. Melodic Dictation (non diatonic)
6. Functional Harmony Dictation

Thursdays:
1. Unprepared sight-singing
2. Duets
3. Solfege (no pitch)
4. Resolving Intervals/chords
5. Rhythmic dictation
6. Two part dictations

Class Expectations:
1. Participation is not optional. Everyone will participate in class. Failure to adhere to class participation will result in loss of total credit for the day.
2. You will respect your classmates. If a peer makes mistakes in front of the class, we all learn. Most likely he/she is not the only person who would have made the mistake. Laughing or mocking classmates will result in immediate loss of credit for the day. Doing this twice will result in a loss of a grade letter from ‘A’ to ‘B’ for example.
3. Come prepared with your exercises. If you are not ready, you will fall behind in the class.

Student Conduct and Academic Integrity:
“Students have a responsibility to promote academic integrity at the University by not participating in or facilitating others' participation in any act of academic dishonesty and by reporting all violations or suspected violations of the Academic Integrity Standard to their instructors.” from, the USU Student Code which may be accessed at:
http://www.usu.edu/studentservices/pdf/StudentCode.pdf#page=3
Please be aware of USU’s honor pledge, to which each student must adhere: “I pledge, on my honor, to conduct myself with the foremost level of academic integrity.”
Please be aware of all of your student rights which may be accessed at the link above. Please contact me immediately if you feel that your student’s rights have been violated in any capacity or if you would like to report a lapse in academic integrity.
Discrimination/Disability:

We at USU will respect diversity on all counts. Please be aware of all of your resources at: http://www.usu.edu/studentservices/pdf/resources.pdf

Students with disabilities that require any accommodation by the instructor should contact him/her and document your needs through the Disability Resource Center (DRC): http://www.usu.edu/drc/services. This should be done during the first week of the course. All special requests in relation to attendance, teaching, exams, etc. should be discussed with the instructor. All materials can be provided alternately in larger print, audio, or Braille, for example, in cooperation with the DRC.

Timeline:

There is no ear-training timeline. This will be tied-in to the progress in your theory sections. The instructors will give fresh materials that will enhance the materials covered in the week’s theory class.

Important Dates:

Final Project Proposal Deadline: March 19, 2013
Final Project Performances on April 23 and April 25

Tues 1/8 – Introduction of the syllabus
Intro to types of performance activities and dictations
Teaching Thursday's activities.

Thurs 1/10 - Unprepared Sight-singing
Resolving Intervals Dictation
Two part Dictation

Tues 1/15 - Chord Singing – fill in the triad based on given quality
Rhythm with Conducting
Non-Diatonic Melodic Dictation

Thurs 1/17 - Duet
Solfege Speaking
Rhythmic dictation

Tues 1/22 - Resolving Intervals – m7
Prepared sight-singing
Functional Harmony Dictation

Thurs 1/24 - Unprepared Sight-singing
Resolving Intervals Dictation
Two part Dictation
Tues 1/29 - Chord Singing – 6/3 up/down (from the top or the bottom)
  Rhythm with Conducting
  Non-Diatonic Melodic Dictation

Thurs 1/31 - Duet
  Solfege speaking
  Rhythmic dictation

Tues 2/5 - Resolving Intervals – M2 (to both 3rds and 6ths)
  Prepared sight-singing
  Functional Harmony Dictation - #2 with vii dim7 (w&h)

Thurs 2/7 - Unprepared Sight-singing
  Resolving Intervals Dict. – All intervals of the Dom7-i/I chord
  (m7,M2, A4/d5)
  Two part Dictation

Tues 2/12 - Chord Singing – 6/4 triads up/ down (from the top or the bottom)
  Rhythm with Conducting
  Non-Diatonic Melodic Dictation

Thurs 2/14 - Duet
  Solfege speaking
  Rhythmic dictation

Tues 2/19 - No class- Monday schedule

Thurs 2/21 - Resolving Intervals – d7-P5, A2-P4
  Prepared sight-singing
  Functional Harmony Dictation - #3 (with Neapolitan)

Tues 2/26 - Unprepared Sight-singing
  Resolving Intervals Dict. – d7-P5, A2-P4
  Two part Dictation

Thurs 2/28 - Chord Singing – V6/3 to I5/3; viidim7 to i5/3
  Rhythm with Conducting
  Non-Diatonic Melodic Dictation

Tues 3/5 - Duet – Berkowitz #48,49,50 (p.119)
  Solfege speaking
  Rhythmic dictation

Thurs 3/7 - Resolving Intervals – A6-8ve, d3-unison
  Prepared sight-singing – Berkowitz # 248,249,251 (p. 52)
  Functional Harmony Dictation - #4 (with Aug6 chords)
Spring Break - No class

Tues 3/19 - Unprepared Sight-singing
  Resolving Intervals Dict. – A6-8ve, d3-unison
  Two part Dictation

Thurs 3/21 - Chord Singing – Dom7 to root/third (M/m) or V6/5 to I/i
  Rhythm with Conducting
  Non-Diatonic Melodic Dictation

Tues 3/26 - Duet
  Solfege speaking
  Rhythmic dictation

Thurs 3/28 - Resolving Intervals – d4-m3; A5-A6
  Prepared sight-singing
  Functional Harmony Dictation - #5 modulation to the Dom.

Tues 4/2 - Unprepared Sight-singing
  Resolving Intervals Dict. – d4-m3; A5-A6
  Two part Dictation

Thurs 4/4 - Chord Singing – viidim4/2 to i6/4-V-i or viidim4/3 to I6.
  Rhythm with Conducting
  Non-Diatonic Melodic Dictation

Tues 4/9 - Duet
  Solfege speaking
  Rhythmic dictation

Thurs 4/11 - Resolving Intervals – Aug. unison-M3, d8 to m6
  Prepared sight-singing
  Functional Harmony Dictation - #6 modulation to rel. Maj/min.

Tues 4/16 - Unprepared Sight-singing
  Resolving Intervals Dict. – Aug. unison-M3, d8 to m6
  Two part Dictation

Thurs 4/18 - Chord Singing – ii/iiidim6-V-i/I or down iv6 to V (Phrygian h.c.)
  Rhythm with Conducting
  Non-Diatomic Melodic Dictation

Tues 4/23 - Final Project Performances

Thurs 4/25 - Final Project Performances
The History of Western Music
Medieval / Renaissance

Professor: Joanna Zattiero
Time: MWF 7:30 – 8:20 am
Room: FAC 104
Office: FA 216C
Office Hours: By appointment
UTF: Sophie Spreier

Required Materials
J. Peter Burkholder, Claude Palisca, and Donald Grout, A History of Western Music, 8th ed. (New York: W. W. Norton, 2010). (HWM)


CD set to accompany volume 1 of NAWM

Scores and recordings posted on the CANVAS website for this class.

For each class, please prepare by listening to the assigned music for the day several times, following along in the NAWM, and reading the analysis provided at the end of each piece. You are also strongly encouraged to read the background readings found in HWM.

Assignments
Papers should be 12-point Times New Roman font, double-spaced, with 1-inch margins on all sides. They should adopt a formal writing tone, with occasional use of first person for emphasis. Any citations should be formatted using Chicago Manual of Style footnote format. Spelling and grammar will be assessed in grading. Failure to follow these guidelines will result in significantly lowered grades.

A handout specific to each of the written assignments will be given no less than 2 weeks before the date the paper is due.

Tests
All tests will include three sections: listening (40%), short answer (30%), and essay (30%). For the listening portion, you will be expected to be able to identify the piece (and movement if necessary) and the composer. In addition, you will be asked questions
pertaining to what we discussed in class about the musical examples. Short answer and essay questions will be drawn from material and music discussed in class.

**Bluebooks are REQUIRED for tests.** Failure to bring a bluebook on test days will result in a zero for the test.

**Grading**
Punctual attendance in class is mandatory. Any exceptions must be discussed with the instructor before the absence occurs. Attendance will be taken at random throughout the semester. Three or more unexcused absences will result in a drop of one letter grade on the student's final course grade. Five or more unexcused absences will result in the student failing the class.

Make-up exams will be offered only at the discretion of the instructor following the explanation and documentation of extenuating circumstances.

*No late papers will be accepted – all late papers will receive a zero.*

<table>
<thead>
<tr>
<th>Attendance/participation</th>
<th>10%</th>
<th>Due</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exam 1</td>
<td>15%</td>
<td>Friday 09/21</td>
</tr>
<tr>
<td>Paper 1 (5-7 pages)</td>
<td>15%</td>
<td>Friday 09/28</td>
</tr>
<tr>
<td>Exam 2</td>
<td>20%</td>
<td>Friday 10/26</td>
</tr>
<tr>
<td>Paper 2 (5-7 pages)</td>
<td>15%</td>
<td>Monday 11/19</td>
</tr>
<tr>
<td>Exam 3</td>
<td>25%</td>
<td>Monday 12/10</td>
</tr>
</tbody>
</table>

**Disability Resource Center**
Students requesting academic accommodations based on a disability must register with the Disability Resource Center (DRC) who will issue a verification letter. DRC is located in University Inn 101, and is open from 8:30 a.m. to 5:00 p.m., Mon-Fri; 797-2444.

**IDEA Evaluations**
The University has switched from the traditional bubble-sheet instructor evaluations to the online IDEA system. Each student is requested to go online during the last three weeks of class to fill out an evaluation.
How to Study – A few Suggestions

Every semester a few students come to my office in a heightened emotional state, concerned about their progress in class. They express frustration as they spend many hours studying, but feel they perform poorly on tests and papers. My first question is always: “How do you study?” Often times therein lay the rub. You have a massive amount of information to assimilate in a short period of time, and to make it more difficult the information is in three different formats: prose writing, musical score notation, and sound. Most students either ignore one or more of these, or attempt to tackle each individually in their study rather than integrate them into a coherent, supportive whole, setting themselves up for frustration and failure.

What to do? Realize that the commentary in HWM and NAWM, the musical scores, and the recordings are all part of an interconnected web, and studying with this in mind leads to greater retention of information, and relevancy.

The Plan for Study:

1. Read the relevant parts of HWM, review notes and PowerPoint slides with a special focus on the historical aspects of the information.

2. For each piece studied in class, go to the relevant score in NAWM and write in, with pencil, all of the analytical material from notes, PowerPoint slides, and commentary. Be careful to note which analytical points were emphasized in class, and include any relevant historical information about the piece in the margins. If something is mentioned in the NAWM commentary, but not discussed in class, it is probably of lesser importance for studying purposes.

3. If you complete steps 1 and 2 above you will have integrated the written material and the score into a powerful studying resource, no longer requiring you to study them separately.

4. Now with your annotated score, listen to the piece. Always follow the score as you listen. This is active, guided listening, and its purpose is for you to identify aurally the analytical notes you have written. Do not listen straight through at first. If you miss something, go back, and listen to that section again until you can aurally identify all of the characteristics noted in your score. Only when you can hear all the analytical characteristics in the piece do you then listen straight through, to get the effect of all of the small details making a coherent whole. Doing this for each piece creates aural connections to the written information, which helps you retain this information in your long-term memory, and is the best preparation for the tests in this class.

5. Repeat steps 1-4 for each piece discussed, in the same week it is presented in class, and review older pieces periodically.
Suggestions that will help you avoid emotional distress regarding your performance in this class:

1. **Do not listen without looking at the score.** This kind of passive listening, often while completing other activities, may help you memorize the sound of the music, but it DOUBLES the amount of material you need to know for a test. Rather than being a supportive component of the written material of the class, the listening becomes a separate category that you have to memorize, which has little relevance to the written material. Listening examples can become more easily confused because you have only your aural memory, not an understanding of what you are hearing, to rely upon.

2. **Do not put off studying the material in class.** Time management is an important skill, and college presents great challenges in this regard. However, with careful planning you should be able to dedicate some time outside of class each week to the study regime suggested above. Attempting to cram it all into the week before the test will lead you to neglect your other responsibilities, discourages long-term retention of the material, and may result in a test outcome which is not reflective of your best effort.

3. **Do not write your papers the night before they are due.** Spelling and grammar are a substantial part of the grade for a paper, and those written without any time to proof will fare worse than papers that have been written with enough time to set them aside for a day or two. After this break the paper should be proofed, corrected, and handed in. To proof, always read your papers out-loud in a full voice as though delivering a speech. This method uncovers what our eyes sometimes ignore: bad grammar, misspellings, and awkward phrases.

4. **Do not write a paper with the same language, tone, and organization with which you speak.** When you communicate in speech, you have the opportunity to interact actively with your audience, and based on their reaction, adjust, amend, or clarify earlier comments so that your point is clear. When you write you do not have that luxury. Rather, you have one chance to make your point, and if it lacks clarity, conciseness, and organization, there is little you can do to help your audience. They will become frustrated, or worse yet loose interest, rendering your opinion and observations ineffective at best and meaningless at worst.
If you find you are following these suggestions and are still struggling, or if you have questions about these suggestions, feel free to visit me in office hours or set up an appointment. I am here to help you be successful.

Class Schedule
Unit I: Medieval Music

Roman Liturgy and Chant

Week 1 – 08/27 – 09/01
INTRODUCTION/SYLLABUS REVIEW
EARLIEST MUSIC, CHANT

LISTENING: Mass for Christmas Day (NAWM 3, CD 1, tracks 4-23)

BACKGROUND READING: HWM pp. 24-61

Week 2 – 09/05
LISTENING: Chants from Vespers for Christmas Day
First Antiphon: Tecum principium, with psalm Dixit Dominus
Hymn: Christe Redemptor omnium
(NAWM 4, CD 1, tracks 24-8)

Ascribed to Wipo of Burgundy, Victimae paschali laudes, sequence (NAWM 5, CD 1, track 29)

Tropes on Puer natus: Quem queritis in presepe and Melisma (NAWM 6, CD 1, tracks 30-33)

BACKGROUND READING: HWM pp. 61-67

Organum and Notre Dame Polyphony

Week 2 – 09/07
LISTENING: Organa from Musica enchiriadis
Tu patris sempiternus es filius
Sit gloria domini
Rex caeli domine
(NAWM 14, CD 1, tracks 48-50)

Alleluia Justus ut palma, free organum (NAWM 15, CD 1,
tracks 51-2)

*Jubilemus, exultemus*, versus in Aquitanian polyphony  
(NAWM 16, CD 1, tracks 53-6)

Léonin, *Viderunt omnes*, organum quadruplum (NAWM 17, CD 1, tracks 57-64)

BACKGROUND READING: HWM pp. 84-98

**Week 3 – 09/10-12**

LISTENING: 

*Clausulae* on Dominus from *Viderunt omnes*

*Dominus*, clausula No. 26

*Dominus*, clausula No. 29

(NAWM 18, CD 1, tracks 65-6)

Pérotin, *Viderunt omnes* (NAWM 19, CD 1, tracks 67-78)

*Ave virgo virginum*, conductus(NAWM 20, CD 1, track 79)

Motets on Tenor *Dominus*

*Factum est salutare/Dominus*

*Fole acostumance/Dominus*

*Super te/Sed fultis* / *Primus tenor/Dominus*

(NAWM 21, CD 2, tracks 1-5)

BACKGROUND READING: HWM pp. 98-107

**French and Italian Music in the 14th Century**

**Week 3 – 09/12-14**

LISTENING: 

Philippe de Vitry, *In arboris/Tuba sacre fidei/Virgo sum*,  
motet (NAWM 24, CD 2, tracks 10-15)

Guillaume de Machaut: *La Messe de Nostre Dame*, mass:  
*Kyrie* (NAWM 25, CD 2, tracks 16-22)

Guillaume de Machaut: *Rose, liz, printemps, verdure*,  
rondeau (NAWM 27, CD 2, tracks 24-27)

BACKGROUND READING: HWM pp. 113-129

**Week 4 – 09/17-19**

LISTENING: 

Philippus de Caserta: *En remrant vo douce*  
*pourtraiture*, ballade (NAWM 28, CD 2, tracks 28-30)
Jacopo da Bologna: *Non al suo amante*, madrigal (NAWM 29, CD 2, tracks 31-32)

Gherardello de Firenze: *Tosto che l'alba*, caccia (NAWM 30, CD 2, tracks 33-34)

Francesco Landini: *Non avrà ma' pieta*, balata (NAWM 31, CD 2, tracks 35-37)

BACKGROUND READING: HWM pp. 128-138

Test I
Friday 09/21

**Unit II: Renaissance Music**

*England and Burgundy in the 15th Century*

**Week 5 – 09/24-26**

**LISTENING:**

John Dunstable: *Quam Pulchra es*, motet or cantilena (NAWM 33, CD 2, tracks 42-43)

Binchois: *De plus en plus*, rondeau (NAWM 34, CD 2, tracks 44-45)

Guillaume Du Fay: *Resvellies vous*, ballade (NAWM 35, CD 2, tracks 46-48)

BACKGROUND READING: HWM pp. 149-182

Sacred Music, Secular Inspirations

**Week 5 – 09/26-28**

**LISTENING:**

Guillaume Du Fay: *Se la face ay pale*

*Se le face ay pale*, ballade

*Missa Se la face ay pale*, cantus-firmus mass: Gloria

(NAWM 37, CD 2, tracks 51-59)

BACKGROUND READING: HWM pp. 183-198
Josquin des Prez

Week 6 – 10/2-4
LISTENING:
Josquin des Prez: Ave Maria...virgo serena, motet (NAWM 41, CD 2, tracks 67-73)
Josquin des Prez: Missa Pange lingua, paraphrase mass:
Excerpts
Kyrie
Credo, excerpt: Et incarnates est and Crucifixus
(NAWM 42, CD 3, tracks 1-6)
Josquin des Prez (?): Mille regretz, chanson (NAWM 43, CD 3, track 17)

BACKGROUND READING: HWM pp. 203-209

Reformation and Counter-Reformation

Week 6 – 10/4-6
LISTENING:
Martin Luther: Nun komm, der Heiden Heiland and Ein’ feste Burg, chorales
Attributed to St. Ambrose: Veni redemptor genitum, Hymn
Martin Luther: Nun komm, der Heiden Heiland
Martin Luther: Ein’ feste Burg
Johann Walter: Ein’ feste Burg, setting for 4 voices
(NAWM 44, CD 3, tracks 8-11)
Loys Bourgeois: Psalm 134, Or sus, serviteurs du Seignur, metrical psalm
Psalm 134, Or sus, serviteurs du Seignur
William Kethe: Psalm 100, All People that on earth do dwell
(NAWM 45, CD 3, tracks 12-13)
William Byrd: Sing Joyfully unto God, full anthem
(NAWM 46, CD 3, tracks 14-18)

BACKGROUND READING: HWM pp. 211-225

Week 7 – 10/8-10
LISTENING:
Giovanni Palestrina: Pope Marcellus Mass, mass: Excerpts
Credo
Agnus Dei I
(NAWM 47, CD 3, tracks 19-27)

Tomas Luis de Victoria: O magnum mysterium
O magnum mysterium, motet
Missa O magnum mysterium, imitation mass: Kyrie
(NAWM 48, CD 3, tracks 28-34)

Orlando di Lasso: Cum essem parvulus, motet (NAWM 49, CD 3, tracks 35-37)

BACKGROUND READING: HWM pp. 225-239

Madrigals and Secular Songs

Week 7 – 10/10-12
LISTENING:

(Chosen from the following list)

Marco Cara: Io non compro piu speranza, frottola (NAWM 51, CD 3, tracks 39-45)

Jacques Arcadelt: Il bianco e dolce cigno, madrigal
(NAWM 52, CD 3, tracks 46-47)

Luca Maranzio: Solo e pensoso, madrigal (NAWM 54, CD 3, tracks 51-56)

Carlo Gesualdo: “Io parto” e non piu dissi, madrigal
(NAWM 55, CD 3, tracks 57-59)

Claude le Jeune: Revecy venir du printans, chanson
(NAWM 58, CD 3, tracks 65-72)

Thomas Morley: My bonny lass she smileth, ballet
(NAWM 59, CD 3, tracks 73-75)

John Dowland: Flow, my tears, lute song (NAWM 61, CD 3, tracks 81-83)

BACKGROUND READING: HWM pp. 240-263

Rise of Instrumental Music
Week 8 – 10/15-17
LISTENING:

Tielman Susato: Dances from Danserye
No.5 Basse danse La morisque
No.38 Pavane, La dona
No.50 Galliard La dona
(NAWM 62, CD 3, tracks 84-86)

William Byrd: Pavana Lachrymae, pavane variations
(NAWM 64, CD 4, tracks 3-8)

Giovanni Gabrieli: Canzon septimi toni a 8, from Sacrae symphoniae, ensemble canzona (NAWM 65, CD 4, tracks 9-16)

BACKGROUND READING: HWM pp. 265-285

Unit III: Baroque Music

New Styles

Week 8 – 10/17-18 (Friday schedule on Thursday, no classes 10/19)
LISTENING:

Claudio Monteverdi: Crudi Amarilli, madrigal (NAWM 66, CD 4, tracks 17-19)

Giulio Caccini: Vedrò 'l mio sol, solo madrigal (NAWM 67, CD 4, tracks 20-21)

BACKGROUND READING: HWM pp. 288-306

The Invention of Opera

Week 9 – 10/22-24
LISTENING:

Jacopo Peri: Le musiche sopra l'Eruidice, opera: Excerpts
Aria: Nel pur arder
Dialogue in recitative: Per quell vago boschetto
(NAWM 68, CD 4, tracks 22-26)

Claudio Monteverdi: L'Orfeo, opera: Excerpt from Act II
Aria/canzonetta: Vi ricorda o boschi ombrosi
Song: Mira, deh mira Orfeo
Dialogue in recitative: Ahi, caso acerbo
Recitative: Tu se 'morta
Choral madrigal: Ahi, caso acerbo
(NAWM 69, CD 4, tracks 27-34)

BACKGROUND READING: HWM pp. 307-319

TEST II
Friday 10/26

Week 10 – 10/29-31
LISTENING:

Claudio Monteverdi: *L'incoronazione di Poppea*, Act I, scene 3 (NAWM 70, CD 4, tracks 35-40)

Antonio Cesti: *Oronte*, excerpt from Act II
  Scene 16, recitative: *E che si fa?*
  Scene 17, opening aria: *Intorno all' idol mio*
(NAWM 71, CD 4, tracks 41-43)

BACKGROUND READING: HWM pp. 319-328

Vocal Music in the Late 17th Century

Week 10 – 10/31-11/2
LISTENING:

(Chosen from the list below)
Barbara Strozzi: *Lagrime mie*, cantata (NAWM 72, CD 4, tracks 44-48)

Giovanni Gabrieli: *In ecclesiis*: Sacred Concerto (NAWM 74, CD 4, tracks 51-56)

Alessandro Grandi: *O quam tu pulchra es*, solo motet
(NAWM 75, CD 4, tracks 57-59)

Giacomo Carissimi: *Historia di Jephte*, oratorio
  Recitative: *Plorate colles*
  Chorus: *Plorate filii Israel*
(NAWM 76, CD 5, tracks 1-6)

Heinrich Schütz: *Saul, was verfolgst du mich*, SWV 415, sacred concerto from *Symphoniae sacrae III* (NAWM 78, CD 5, track 7-10)

BACKGROUND READING: HWM pp. 329-343

Week 11 – 11/5-7
LISTENING:

Jean-Baptiste Lully: Armide, opera: Excerpts
   Overture
   Act II Scene 5: Enfin il est en ma puissance
   (NAWM 82, CD 5, tracks 23-30)

Henry Purcell: Dido and Aeneas, opera: Conclusion
   Recitative: Thy Hand Belinda
   Lament: When I am laid in earth
   Chorus: With Drooping wings
   (NAWM 86, CD 5, tracks 42-45)

BACKGROUND READING: HWM pp. 354-367, 373-378, 382-383

Instrumental and Vocal Music in the Mid-Baroque

Week 11 – 11/7-9
LISTENING:

Girolamo Frescobaldi: Toccata No.3 (NAWM 79, CD 5, tracks 11-12)

Girolamo Frescobaldi: Ricercare after the Credo from the Mass for the Madonna in Fiori musicali (NAWM 80, CD 5, tracks 13-14)

Biagio Marini: Sonata IV per il violino per sonar con due corde, sonata for violins and continuo (NAWM 81, CD 5, tracks 15-22)

BACKGROUND READING: HWM pp. 344-352

Week 12 – 11/12-14
LISTENING:

Elizabeth-Claude Jacquet de la Guerre: Suite in A minor, keyboard suite, from Pieces de clavecin
   Prelude
   Allemande
   Courante I and II
   Sarabande
   Gigue
   Chaconne
   Gavotte
   Menuet
   (NAWM 85, CD 5, tracks 34-41)

A. Scarlatti, Clori vezzosa, e bella
   Recitative: Vivo penando
   Aria: Si, si, ben mio
(NAWM 89, CD 5, tracks 59-63)

A. Corelli, *Trio Sonata, Op.3, No.2, Mvts. 1-4* (NAWM 91, CD 6, tracks 1-5)

BACKGROUND READING: HWM pp. 367-372, 386-387, 390-399

*Masters of the High Baroque*

**Week 12 – 11/14-16**

LISTENING:  

*Buxtehude and Vivaldi*

D. Buxtehude, *Praeludium in E major*, BuxWV 141  
(NAWM 92, CD 6, tracks 6-12)

A Vivaldi, *Violin Concerto in A minor, Op.3, No.6 from L’estro armonico*, Mvts. 1-3  
(NAWM 93, CD 6, tracks 13-30)

BACKGROUND READING: HWM pp. 396-400, 404-413, 420-428

**Week 13 – 11/19**

LISTENING:  

*Couperin and Rameau*

F. Couperin, *Vingt-cinquième ordre, “La visionnaire,”* and  
*La muse victorieuse* (NAWM 94, CD 6, tracks 31-4)

J. Rameau, *Hippolyte et Aricie*, Act IV, conclusion  
(NAWM 95, CD 6, tracks 35-39)

BACKGROUND READING: HWM pp. 429-435

PAPER 2 DUE TODAY

*Thanksgiving Break – 11/21 – 11/23*

*J.S. Bach*

**Week 14 – 11/26-28**

LISTENING:  

*Instrumental Music*

J.S. Bach, *Prelude and Fugue in A Minor*, BWV 543,  
(NAWM 96, CD 6, tracks 40-50)

J.S. Bach, Chorale Prelude on *Durch Adams Fall*, BWV 637  
(NAWM 97, CD 6, track 51)
BACKGROUND READING: HWM pp. 436-448

Week 14 – 11/28-30
LISTENING: Religious Music
J.S. Bach, Cantata: Nun komm, der Heiden Heiland, BWV 63 (NAWM 98, CD 6, tracks 52-66)

BACKGROUND READING: HWM pp. 448-454

G. F. Handel

Week 15 – 12/3-5
LISTENING: Handel’s Operas
Handel, Giulio Cesare, Act II, scenes 1-2 (NAWM 99, CD 6, tracks 67-72)

BACKGROUND READING: HWM pp. 454-460

Week 15 – 12/5-7
LISTENING: Handel’s Oratorios
Handel, Saul, Act II, scene 10 (NAWM 100, CD 6, tracks 73-78)

BACKGROUND READING: HWM pp. 460-467

Final Exam: Monday, 12/10, 7:30-9:20 am
The History of Western Music
Pre-classicism to World War I

Professor: Christopher Scheer, Ph.D.
Time: Tuesday and Thursday 9-10:15 AM
Room: FA 214
Office: FA 210
Office Hours: Tuesday and Thursday 1:30-2:30 PM, and by appointment
E-mail: christopher.scheer@usu.edu

Required Materials


CDs to accompany volumes 2 and 3 of NAWM

Scores and recordings posted on the CANVAS website for this class.

For each class, please prepare by listening to the assigned music for the day several times, following along in the NAWM, and reading the analysis provided at the end of each piece. You are also strongly encouraged to read the background readings found in HWM.

Assignments
Papers should be 12-point Times New Roman font, and double-spaced, with margins of no more than 1 inch on each side. They should adopt a formal writing tone, with occasional use of first person for emphasis. Any citations should be formatted in using Chicago Manual of Style footnote format (See [http://www.chicagomanualofstyle.org/tools_citationguide.html](http://www.chicagomanualofstyle.org/tools_citationguide.html) for more information).

Spelling and grammar will be assessed in grading. Failure to follow these guidelines will result in significantly lowered grades.

A handout specific to each of the written assignments will be given no less than 2 weeks before the date the paper is due.
Writing Fellows Program
Beginning this semester, all students will be required to write two drafts of their papers for this class. The first draft will be handed in to an assigned writing fellow who will assess the grammar, coherence, and clarity of the paper. You will be required to meet briefly with your writing fellow outside class to discuss your paper and how to improve it. With the input from the writing fellow you will then craft a final draft, which will be graded by me. It goes without saying that with all of the assistance offered, final drafts which contain spelling errors, poor grammar, and confusing organization will not receive a passing grade.

Please note: Writing Fellows are students like yourself, they are not equipped to comment on the content of your paper, only its presentation and organization. Questions about content should be addressed to me.

Tests
All tests will include three sections: listening (40%), short answer (30%), and essay (30%). For the listening portion, you will be expected to be able to identify the piece (and movement if necessary) and the composer. In addition, you will be asked questions pertaining to what we discussed in class about the musical example.

Short answer and essay questions will be drawn from material and music discussed in class.

Bluebooks are REQUIRED for tests. Failure to bring a bluebook on test days will result in a 0 for the test.

Grading
Attendance in class is mandatory. Any exceptions must be discussed with the instructor before the absence occurs. Attendance will be taken at random throughout the semester. Five or more unexcused absences will result in the student failing the class.

Make-up exams will be offered only at the discretion of the instructor following the explanation and documentation of extenuating circumstances.

Late papers will receive a zero.

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Percentage</th>
<th>Due</th>
</tr>
</thead>
<tbody>
<tr>
<td>Attendance/participation</td>
<td>10%</td>
<td>Tuesday 25 September</td>
</tr>
<tr>
<td>Exam 1</td>
<td>15%</td>
<td>Thursday 18 September (First Draft)</td>
</tr>
<tr>
<td>Paper 1 (5-7 pages)</td>
<td>15%</td>
<td>Tuesday 4 October (Final Draft)</td>
</tr>
<tr>
<td>Exam 2</td>
<td>20%</td>
<td>Thursday 25 October</td>
</tr>
<tr>
<td>Paper 2 (5-7 pages)</td>
<td>15%</td>
<td>Tuesday 15 November (First Draft)</td>
</tr>
<tr>
<td>Exam 3</td>
<td>25%</td>
<td>Thursday 1 December (Final Draft)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Thursday, 13 December</td>
</tr>
</tbody>
</table>

Disability Resource Center
Students requesting academic accommodations based on a disability must register with the Disability Resource Center (DRC) who will issue a verification letter. DRC is located in University Inn 101, and is open from 8:30 a.m. to 5:00 p.m., Mon-Fri; 797-2444.

**IDEA Evaluations**
This year the University is switching from the traditional bubble-sheet instructor evaluations to the online IDEA system. Each student is requested to go online during the last three weeks of class to fill out an evaluation. There will be a handout with more information about this later in the semester.

**Caveat**
The instructor reserves the right to alter and amend this syllabus, provided he gives no less than one-week notice to students.
How to Study – A few Suggestions

Every semester a few students come to my office in a heightened emotional state, concerned about their progress in class. They express frustration as they spend many hours studying, but feel they perform poorly on tests and papers. My first question is always: “How do you study?” Often times therein lay the rub. You have a massive amount of information to assimilate in a short period of time, and to make it more difficult the information is in three different formats: prose writing, musical score notation, and sound. Most students either ignore one or more of these, or attempt to tackle each individually in their study rather than integrate them into a coherent, supportive whole, setting themselves up for frustration and failure.

What to do? Realize that the commentary in HWM and NAWM, the musical scores, and the recordings are all part of an interconnected web, and studying with this in mind leads to greater retention of information, and relevancy.

The Plan for Study:

1. Read the relevant parts of HWM, review notes and PowerPoint with a special focus on the historical aspects of the information.

2. For each piece studied in class, go to the relevant score in NAWM, and write in, with pencil, all of the analytical material from notes, PowerPoint, and commentary. Be careful to note which analytical points were emphasized in class, and include any relevant historical information about the piece in the margins. If something is mentioned in the NAWM commentary, but not discussed in class, it is probably of lesser importance for studying purposes.

3. If you complete steps 1 and 2 above you will have integrated the written material and the score into a powerful studying resource, no longer requiring you to study them separately.

4. Now with your annotated score, listen to the piece. Always follow the score as you listen. This is active, guided listening, and its purpose is for you to identify orally the analytical notes you have written. Do not listen straight through at first. If you miss something, go back, and listen to that section again until you can aurally identify all of the characteristics noted in your score. Only when you can hear all the analytical characteristics in the piece do you then listen straight through, to get the effect of all of the small details making a coherent whole. Doing this for each piece creates aural connections to the written information which helps you retain this information in your long-term memory, and is the best preparation for the tests in this class.

5. Repeat steps 1-4 for each piece discussed, in the same week it is presented in class, and review older pieces periodically.
Practices that will lead you to my office in emotional distress over your performance in class

1. **Do not listen without looking at the score.** This kind of passive listening, often while completing other activities, may help you memorize the sound of the music, but it DOUBLES the amount of material you need to know for a test. Rather than being a supportive component of the written material of the class, the listening becomes a separate category that you have to memorize, which has little relevance to the written material. Listening examples can become more easily confused because you have only your aural memory, not an understanding of what you are hearing, to rely upon.

2. **Do not put off studying the material in class.** Time management is an important skill, and college presents great challenges in this regard. However, with careful planning you should be able to dedicate some time outside of class each week to the study regime suggested above. Attempting to cram it all into the week before the test will lead you to neglect your other responsibilities, encourage the lack of long-term retention of the material, and may result in a test outcome which is not reflective of your best effort.

3. **Do not write your papers the night before they are due.** Spelling and grammar are a substantial part of the grade for a paper, and those written without any time to proof will fare worse than papers that have been written with enough time to set them aside for a day or two. After this break the paper should be proofed, corrected, and handed in. To proof, always read your papers out-loud in a full voice as though delivering a speech. This method uncovers what our eyes sometime ignore: bad grammar, misspellings, and awkward phrases.

4. **Do not write a paper with the same language, tone, and organization with which you speak.** When you communicate in speech, you have the opportunity to interact actively with your audience, and based on their reaction, adjust, amend, or clarify earlier comments so that your point is clear. When you write you do not have that luxury. Rather, you have one chance to make your point, and if it lacks clarity, conciseness, and organization, there is little you can do to help your audience. They will become frustrated, or worse loose interest, rendering your opinion and observations ineffective at best, and meaningless at worst.

*If you find you are following these suggestions and are still struggling, or if you have questions about these suggestions, feel free to visit me in office hours or set up an appointment. I am here to help you be successful.*
Class Schedule

Pre-Classicism
28 August, Tues.

LISTENING: C. P. E. Bach, Sonata in A Major, H. 186, Wq. 55/4: II (NAWM 107, CD 7, tracks 28-29)
G. P. Sammartini, Symphony in F Major, No. 32, I (NAWM 108, CD 7, tracks 30-32)
J. Stamitz, Sinfonia a 8 in E-flat Major, Op. 11, No. 3, I (NAWM 109, CD 7, tracks 33-37)

BACKGROUND READING: HWM 468-82, 514-25

Classical Instrumental Patterns
30 August, Thurs. The Symphony and Sonata Allegro

LISTENING: Haydn, Symphony No. 92 in G Major, I (NAWM 112, CD 7, tracks 52-79)

BACKGROUND READING: HWM 510-514, 525-546

4 September, Tues. The String Quartet and Rondo

LISTENING: Haydn, Symphony No. 92 in G Major, I and IV (NAWM 112, CD 7, tracks 52-79)

BACKGROUND READING: HWM 510-514, 525-546

6 September, Thurs. Rondo continued, Form in Slow Movements and Minuet and Trio

LISTENING: Mozart, Piano Sonata in F Major, K. 332, I (NAWM 114, CD 8, 1-8)
Haydn, Symphony No. 92 in G Major, II and III (NAWM 112, CD 7, tracks 52-79)

BACKGROUND READING: HWM 546-56

The Concerto
11 September, Tues. Classical Concerto

LISTENING: Mozart, Piano Concerto in A Major, K. 488: I (NAWM 115, CD 8, tracks 9-26)

BACKGROUND READING: HWM 556-559
18th century Serious Opera
13 September, Thurs. Opera Seria and Reform Opera

LISTENING: Hasse, Cleofide, Act II, scene 9, excerpt (NAWM 102, CD 7, tracks 7-11)
Gluck, Orfeo and Euridice, excerpt from Act II, (NAWM 104, CD 7, tracks 16-21)

BACKGROUND READING: HWM 489-93, 497-500

18 September, Tues. Mozart's Operas

LISTENING: Mozart, Don Giovanni, Act I, scenes 1-2 (NAWM 117, CD 8, tracks 36-40)

BACKGROUND READING: HWM 561-4

18th century Comic Opera
20 September, Thurs. Comic Opera

LISTENING: Gay, Beggar's Opera, excerpts (NAWM 103, CD 7, tracks 12-15)
Pergolesi, La Serva Padrona, excerpts (NAWM 101, CD 7, tracks 1-6)

BACKGROUND READING: HWM 484-9, 660-6

Test 1
25 September, Tues.

Beethoven
27 September, Thurs. Beethoven: The Early and Middle Periods and Formal Innovations

LISTENING: Beethoven, Piano Sonata in C Minor, Op. 13, third movement (NAWM 118, CD 8, tracks 41-45)
Beethoven, Symphony no. 3 in E-flat Major, op.55, first movement (NAWM 119, CD 8, tracks 46-61)

BACKGROUND READING: HWM 568-85

2 October, Tues. Beethoven: The Late Period

LISTENING: Beethoven, String Quartet in C-sharp Minor, Op. 131, I-II (NAWM 120, CD 8, tracks 62-71)

BACKGROUND READING: HWM 585-94
Romanticism: Art Song and the Character Piece
4 October, Thurs.      Art Song

LISTENING:  Schubert, Gretchen am Spinnrade (NAWM 121, CD 8, tracks 72-77)
            "      , Winterreise: Der Lindenbaum (NAWM 122, CD 8, tracks 78-81)
            Schumann, Dichterliebe, Im wunderschönen Monat Mai (NAWM 123, CD 8,
            track 82)

BACKGROUND READING:  HWM 595-616

9 October, Tues.      Character Pieces

LISTENING:  Schumann, Carnaval, Op.9, No. 5: Eusebius and No. 6: Florestan (NAWM 125,
            CD 9, tracks 1-3)
            Chopin, Mazurka in B-flat Major, Op. 7, No. 1 (NAWM 126, CD 9, tracks 4-6)
            "      , Nocturne in D-flat Major, Op. 27, No. 2 (NAWM 127, CD 9, tracks 7-
            13)

BACKGROUND READING:  HWM 616-631

Absolute Music after Beethoven and The Program Symphony
11 October, Thurs.      Absolute Music after Beethoven

LISTENING:  Schubert, Symphony no. 8 in B Minor, I (blackboard)
            Mendelssohn, Violin Concerto in E Minor, op. 64, III (NAWM 131, CD 9,
            tracks 43-53)

BACKGROUND READING:  HWM 634-40, 644-6

16 October, Tues.       The Program Symphony

LISTENING:  Berlioz, Symphonie Fantastique, II (blackboard)
            Berlioz, Symphonie Fantastique, V (NAWM 130, CD 9, tracks 29-42)

BACKGROUND READING:  HWM 640-4

18 October, Thurs.      No class, Friday schedule

23 October, Tues.       Brahms and the return of Classicism

LISTENING:  Brahms, Symphony No. 4, in E Minor, Op. 98, IV (NAWM 147, CD 11, tracks
            18-24)

BACKGROUND READING:  HWM 725-35

Test 2
25 October, Thurs.
Italian Opera
30 October, Tues. Early Italian Opera

LISTENING: Rossini, *Il barbiere di Siviglia*, Act I, no. 7 (NAWM 137, CD 9, tracks 77-end)
Bellini, *Norma*, Act I, Scene 4 (NAWM 138, CD 10, tracks 4-7)

BACKGROUND READING: HWM 661-673

1 November, Thurs. No Class, American Musicological Society Conference

French Grand Opera
6 November, Tues. Verdi

LISTENING: Verdi, *La Traviata*, Act III, Scena and Duet (NAWM 142, CD 10, tracks 46-54)

BACKGROUND READING: HWM 702-7

8 November, Thurs. French Grand Opera

LISTENING: Meyerbeer, *Les Huguenots*, Act II, Scenes 7 and 8 (NAWM 139, CD 10, tracks 8-16)

BACKGROUND READING: HWM 673-7

German Opera
13 November, Tues. German Romantic Opera


BACKGROUND READING: HWM 677-680

15 November, Thurs. No Class

National and Nationalist Voices
20 November, Tues. Wagner

LISTENING: Wagner, *Die Walküre*, Act III, Finale (Canvas)

BACKGROUND READING: HWM 686-702
22 November, Tues.  No Class, Thanksgiving

End-of Century and Early 20th Century
27 November, Tues.  National and Nationalist Opera

LISTENING:  Bizet, Carmen, Act I, no. 10 (NAWM 144, CD 11, tracks 1-5)
Sullivan, Pirates of Penzance, Act II, When a foeman bares his steel (NAWM 146, CD 10, tracks 12-17)
Mussorgsky, Boris Godunov, Coronation Scene (NAWM 145, CD 11, tracks 6-11)

BACKGROUND READING:  HWM 709-23

29 November, Thurs.  Germany

LISTENING:  Mahler, Kindertotenlieder, No. 1, Nun will die Sonn' so hell auflenh'n (NAWM 150, CD 11, tracks 42-49)

BACKGROUND READING:  HWM 735-49

German Modernism
4 December, Tues.  France and Russia

LISTENING:  Debussy, Nocturnes: No. 1, Nueses (NAWM 156, CD 12, tracks 9-16)
Stravinsky, Rite of Spring, Excerpts (NAWM 164, CD 12, tracks 49-58)

BACKGROUND READING:  HWM 772-95, 829-35

6 December, Thurs.  Atonality

LISTENING:  Schoenberg, Pierrot lunaire, Op. 21, no. 8 and no. 13 (NAWM 160, CD 12, tracks 32-38)

BACKGROUND READING:  HWM 811-826

Final: December 13, 9:30-11:20
Music History III
Music in the 20th Century

Professor: Christopher Scheer, Ph.D.
Time: Monday, Wednesday, and Friday 10:30-11:20 AM
Room: FAC 220
Office: FAC 210
Office Hours: Tuesday and Thursday 10:30-11:30, and by appointment

Required Materials

World Music

CDs to accompany EXRN

Western Art Music
J. Peter Burk, Norton, 2010


CDs to accompany EXRN

Scores and rec...ite for this class.

For each class, please bring the reading for that day. You will be assessed on your understanding of the reading and the analysis provided in the texts.

Assignments
Papers should be 12-point Times New Roman font, and double-spaced, with margins of no more than 1 inch on each side. They should adopt a formal writing tone, with occasional use of first person for emphasis. Any citations should be formatted in using Chicago Manual of Style format. Spelling and grammar will be assessed in grading. Failure to follow these guidelines will result in significantly lowered grades.
A handout specific to each of the written assignments will be given no less than 2 weeks before the date the paper is due.

**Writing Fellows Program**
All students are required to write two drafts of their papers for this class. The first draft will be handed in to an assigned writing fellow who will assess the grammar, coherence, and clarity of the paper. You will be required to meet briefly with your writing fellow outside class to discuss your paper and how to improve it. With the input from the writing fellow you will then craft a final draft, which will be graded by me. It goes without saying that with all of the assistance offered, final drafts which contain spelling errors, poor grammar, and confusing organization will not receive a passing grade.

Your Writing Fellows are:

**Greg Newbold**  
G.Newb@aggieemail.usu.edu

**Kevin Diehl**  
kevdiehl@hotmail.com

**Sunny Johnson**  
Sunnyr.johnson@gmail.com

**Tests**
All tests will include three sections: listening (40%), short answer (30%), and essay (30%). For the listening portion, you will be expected to be able to identify the piece (and movement if necessary) and the composer. In addition, you will be asked questions pertaining to what we discussed in class about the musical example.

Short answer and essay questions will be drawn from material and music discussed in class.

**Bluebooks are REQUIRED for tests.** Failure to bring a bluebook on test days will result in a 0 for the test.

**Grading**
Attendance in class is mandatory. Any exceptions must be discussed with the instructor before the absence occurs. Attendance will be taken at random throughout the semester. Five or more unexcused absences will result in the student failing the class.

Make-up exams will be offered only at the discretion of the instructor following the explanation and documentation of extenuating circumstances.

Late papers will receive a zero.
Due
Attendance/participation 10%  Wednesday 8 February
Exam 1 15%  Friday 30 January (First Draft)
Paper 1 (5-6 pages) 10%  Friday 17 February (Second Draft)
Exam 2 15%  Wednesday 29 February
Paper 2 (5-6 pages) 15%  Friday 23 March (First Draft)
Exam 3 15%  Monday 16 April (Second Draft)
Exam 4 20%  Friday 30 March
Wednesday 2 May

Disability Resource Center
Students requesting academic accommodations based on a disability must register with the Disability Resource Center (DRC) who will issue a verification letter. DRC is located in University Inn 101, and is open from 8:30 a.m. to 5:00 p.m., Mon-Fri; 797-2444.

Caveat
The instructor reserves the right to alter and amend this syllabus, provided he gives no less than one-week notice to students.
How to Study – A few Suggestions

Every semester a few students come to my office in a heightened emotional state, concerned about their progress in class. They express frustration as they spend many hours studying, but feel they perform poorly on tests and papers. My first question is always: “How do you study?” Often times therein lay the rub. You have a massive amount of information to assimilate in a short period of time, and to make it more difficult the information is in three different formats: prose writing, musical score notation, and sound. Most students either ignore one or more of these, or attempt to tackle each individually in their study rather than integrate them into a coherent, supportive whole, setting themselves up for frustration and failure.

What to do? Realize that the commentary in HWM and NAWM, the musical scores, and the recordings are all part of an interconnected web, and studying with this in mind leads to greater retention of information, and relevancy.

The Plan for Study:

1. Read the relevant parts of HWM, review notes and PowerPoint with a special focus on the historical aspects of the information.

2. For each piece studied in class, go to the relevant score in NAWM, and write in, with pencil, all of the analytical material from notes, PowerPoint, and commentary. Be careful to note which analytical points were emphasized in class, and include any relevant historical information about the piece in the margins. If something is mentioned in the NAWM commentary, but not discussed in class, it is probably of lesser importance for studying purposes.

3. If you complete steps 1 and 2 above you will have integrated the written material and the score into a powerful studying resource, no longer requiring you to study them separately.

4. Now with your annotated score, listen to the piece. Always follow the score as you listen. This is active, guided listening, and its purpose is for you to identify aurally the analytical notes you have written. Do not listen straight through at first. If you miss something, go back, and listen to that section again until you can aurally identify all of the characteristics noted in your score. Only when you can hear all the analytical characteristics in the piece do you then listen straight through, to get the effect of all of the small details making a coherent whole. Doing this for each piece creates aural connections to the written information which helps you retain this information in your long-term memory, and is the best preparation for the tests in this class.

5. Repeat steps 1-4 for each piece discussed, in the same week it is presented in class, and review older pieces periodically.
Practices that will lead you to my office in emotional distress over your performance in class

1. **Do not listen without looking at the score.** This kind of passive listening, often while completing other activities, may help you memorize the sound of the music, but it DOUBLES the amount of material you need to know for a test. Rather than being a supportive component of the written material of the class, the listening becomes a separate category that you have to memorize, which has little relevance to the written material. Listening examples can become more easily confused because you have only your aural memory, not an understanding of what you are hearing, to rely upon.

2. **Do not put off studying the material in class.** Time management is an important skill, and college presents great challenges in this regard. However, with careful planning you should be able to dedicate some time outside of class each week to the study regime suggested above. Attempting to cram it all into the week before the test will lead you to neglect your other responsibilities, encourage the lack of long-term retention of the material, and may result in a test outcome which is not reflective of your best effort.

3. **Do not write your papers the night before they are due.** Spelling and grammar are a substantial part of the grade for a paper, and those written without any time to proof will fare worse than papers that have been written with enough time to set them aside for a day or two. After this break the paper should be proofed, corrected, and handed in. To proof, always read your papers out-loud in a full voice as though delivering a speech. This method uncovers what our eyes sometime ignore: bad grammar, misspellings, and awkward phrases.

4. **Do not write a paper with the same language, tone, and organization with which you speak.** When you communicate in speech, you have the opportunity to interact actively with your audience, and based on their reaction, adjust, amend, or clarify earlier comments so that your point is clear. When you write you do not have that luxury. Rather, you have one chance to make your point, and if it lacks clarity, conciseness, and organization, there is little you can do to help your audience. They will become frustrated, or worse loose interest, rendering your opinion and observations ineffective at best, and meaningless at worst.

*If you find you are following these suggestions and are still struggling, or if you have questions about these suggestions, feel free to visit me in office hours or set up an appointment. I am here to help you be successful.*
Schedule

Unit 1: European Art Music in the 20th Century

German Modernism
Monday 9 January     Expressionism
LISTENING: Schoenberg, Pierrot lunaire, Op. 21, no. 8 and no. 13 (NAWM 160, CD 12, tracks 32-38)
BACKGROUND READING: HWM 810-19

Wednesday 11 January     Expressionism in Opera
BACKGROUND READING: HWM 818-819, 823-826

Friday 13 January      The Second Viennese School
LISTENING: Schoenberg: Piano Suite, op. 25, “Prelude” and “Minuet and Trio” (NAWM 161, CD 12, tracks 39-42)
Webern: Symphony, op.21: First Movement, Ruhig schreitend (NAWM 163, CD 12, tracks 46-8)
BACKGROUND READING: HWM, pp. 818-23, 826-29

Monday 16 January      No Class

Adaptations of the Classical Tradition

Wednesday 18 January    Stravinsky and Bartok
LISTENING: Stravinsky: Symphony of Psalms, first movement (NAWM 165, CD 12, tracks 59-63)
Bartók: Music for Strings Percussion and Celesta: third movement (NAWM 167, CD 12, tracks 66-71)
BACKGROUND READING: HWM, pp. 835-46

Friday 20 January     Ives
LISTENING: Ives, General Booth Enters into Heaven (NAWM 168, CD 12, tracks 72-78)
Ives, The Unanswered Question, coursetools
BACKGROUND READING: HWM, pp. 846-54

Monday 23 January  Holst and Sibelius
LISTENING: Holst, Egdon Heath, coursetools
Sibelius, Symphony no. 5, finale, coursetools
BACKGROUND READING: HWM, pp. 797-8, 799-801

Between the Wars
Wednesday 25 January  Hindemith and Milhaud
LISTENING: Hindemith: Symphony Mathis der Maler: Second movement, Grabegung (NAWM 174, CD 13, tracks 10-13)
Milhaud: La creation du monde, op. 81a: First Tableau (NAWM 172, CD 13, tracks 7-9)
BACKGROUND READING: HWM, pp. 877-88

Friday 27 January  Shostakovich and Prokofiev
LISTENING: Shostakovich: Symphony no. 5, op. 47, second movement (NAWM 176, CD 13, tracks 17-24)
Prokofiev: Alexander Nevsky, op. 78: Fourth Movement, Arise ye Russian People (NAWM 175, CD 13, tracks 14-16)
BACKGROUND READING: HWM, pp. 888-92

Monday 30 January  American Responses to the Modern
LISTENING: Cowell: The Bashee (NAWM 179, CD 13, track 38)
Seeger: String Quartet 1931: Fourth movement, Allegro possible (NAWM 180, CD 13, tracks 39-41)
Copland: Appalachian Spring, Excerpt: Variations on 'Tis the Gift to Be Simple (NAWM 181, CD 13, tracks 42-51)
BACKGROUND READING: HWM, pp. 897-902

Postwar Crosscurrents
Wednesday 1 February  Britten
LISTENING: Britten: Peter Grimes: Act III, Scene 2, To hell with all your mercy! (NAWM 185, CD 13, tracks 68-73)
BACKGROUND READING: HWM, pp. 926-7

Friday 3 February  Messiaen and Crumb

LISTENING: Messiaen: *Quartet for the End of Time*: First movement, *Liturgie de cristal* (NAWM 160, CD 12, track 16)

Crumb: *Black Angels*: *Thirteen Images from the Dark Land*: Images 4 and 5 (NAWM 163, CD 12, tracks 26-27)

BACKGROUND READING: HWM, pp. 922-6, 952-3

Monday 6 February  Babbitt, Penderecki, and Cage

LISTENING: Babbitt: *Philomel*: Section I (NAWM 164, CD 12, tracks 28-32)

Penderecki: *Threnody to the Victims of Hiroshima* (NAWM 165, CD 12, tracks 33-39)

Cage: *Music of Changes*: Book I (NAWM 166, CD 12, tracks 40-42)

BACKGROUND READING: HWM, pp. 930-52

TEST I
Wednesday 8 February

Unit 2: Indigenous Musics of Asia and the Middle East

*Introduction*

Friday 10 February
Monday 13 February

READING: EXRN, pp. 2-25

LISTENING:

*Music of India*

Wednesday 15 February
Friday 17 February
Tuesday 21 February (no class Monday)
READING: EXRN, pp. 26-53
LISTENING: CD 1, tracks 1-3

Music of the Middle East

Wednesday 22 February
Friday 24 February
Monday 27 February

READING: EXRN, pp. 54-87
LISTENING: CD 1, tracks 4-14

TEST II
Wednesday 29 February

Music of China

Friday 2 March
Monday 5 March
Wednesday 7 March

READING: EXRN, pp. 88-133
LISTENING: CD 1, tracks 14-23

Music of Japan

Friday 9 March

Spring Break 12, 14, 16 March

Monday 19 March
Wednesday 21 March

READING: EXRN, pp. 134-159
LISTENING: CD 1, tracks 24-26; CD 2, tracks 1-2
Music of Indonesia

Friday 23 March
Monday 26 March
Wednesday 28 March

READING: EXRN, pp. 160-189

LISTENING: CD 2, tracks 3-10

TEST III
Friday 30 March

Unit 3: Indigenous Musics of Africa and the “New World”

Music of Sub-Saharan Africa

Monday 2 April
Wednesday 4 April
Friday 6 April
Monday 9 April

READING: EXRN, pp. 190-227

LISTENING: CD 2, tracks 11-18

Music in Latin America.

Wednesday 11 April
Friday 13 April (No Class)
Monday 16 April
Wednesday 18 April

READING: EXRN, pp. 266-295

LISTENING: CD 3, tracks 3-8

Native American Music
Friday 20 April
Monday 23 April
Wednesday 25 April

READING: EXRN, pp. 336-361

LISTENING: CD 3, tracks 12-20

Review/Wrap-up
Friday 27 April

**Final: Wednesday 2 May 9:30-11:20**
World Music
MUSC 3160

Professor: Tim Moes
Time: Monday, and Friday 12:00-12:50 PM
Room: FAC 214

Required Materials

Bruno Nettl, et. al., *Excursions in World Music, 6th edition*
Publisher: Pearson

3 CD set to accompany *Excursions in World Music, 6th edition*
Online access to Pearson’s website: www.mymusiclab.com

Additional Text (not required)
World Music A Global Journey 3rd Edition
Terry E. Miller and Andrew Shahriari

Scores and recordings posted on the CANVAS website for this class.

For each class, please prepare by listening to the assigned music for the day several times, following along and reading the analysis provided in the texts or on the Pearson website.

Tests
All tests will include two sections: listening (40%), short answer (60%). For the listening portion, you will be expected to be able to identify the country or geographic area and musical style. In addition, you will be asked questions pertaining to what we discussed in class about the musical examples. Short answer questions will be drawn from material and music discussed in class.

Disclaimer – This class may have some material (videos-recordings) with sexual content and obscene language. This material will be used only to illustrate and educate based on the material being discussed. You may be excused from these portions of the class but it may affect your grade.

Class participation 10%
Exam 1 40%
Exam 2 50%
SCHEDULE

Week 1
1/07 Syllabus review, Introduction to the music's of the world
1/11 Introduction to instruments of world music, world cultures

Chapter 1
Introduction: Studying Musics of the World Cultures

READING: EXRN, pp. 2-25

Week 2
1/14 Music of India, Classical
1/18 Music of Nepal, Sri Lanka, Modern Indian music

Chapter 2
India: the relationship of music and dance; instrumental and vocal improvisation; compositional structure; concept of meter; ancient roots; Hinduism; contrasting Northern and Southern styles; film music, Modern Indian Music, Bollywood, Bhrunga, Current Pop Styles

READING: EXRN, pp. 26-53
LISTENING: CD 1, tracks 1-3

Week 3
1/21 No Class
1/25 Music of the Middle East

Chapter 3
The Middle East: differing conceptions of music; ways musicians learn to improvise; common but diverse musical systems; heterophonic ensemble textures; amateurs over professional musicians; Islam

READING: EXRN, pp. 54-87
LISTENING: CD 1, tracks 4-14

Week 4
1/25 Middle East continued
2/01 Music of Ancient Sumerians, Turkey, North Africa

Week 5
2/04 Music of China
2/08 Music of Mongolia, Tibet

Chapter 4
China: cultural and musical interactions of 56 recognized ethnicities; heterophonic silk and bamboo ensembles; Peking Opera; Confucianism and proper music; 20th century popular music; Songs of the Masses; rock music

READING: EXRN, pp. 88-133
LISTENING: CD 1, tracks 14-23
Week 6
2/11 Music of Japan
2/15 Japan continued, Okinawa, Korea

Chapter 5
Japan: the survival of older musical traditions; elegant court music from China and Korea; Shinto and Buddhist music; the integration of music and drama in noh and kabuki theater; heterophony in chamber music; colotomic structure of court music

READING: pp. 134-159
LISTENING: CD 1, tracks 24-26; CD 2, tracks 1-2

Week 7
2/19 Music of Indonesia
2/22 Music of Southeast Asia, Thailand, Laos, Vietnam

Chapter 6
Indonesia: contrasting Javanese to Balinese orchestration; influences of Hinduism and Islam colotomic musical structures; Indonesian music in the Western world; the role of Western artists and tourists in Indonesian musical culture

READING: EXRN, pp. 160-189
LISTENING: CD 2, tracks 3-10

Week 8
2/25 Music of Africa
3/01 Afro-Pop

Chapter 7
Africa: interlocking instrumental and vocal music; overlapping sound textures; cyclical forms; rhythmic complexity; hereditary musician families; communal music-making; talking drums; urbanization of musical traditions

READING: pp. 190-227
LISTENING: CD 2, tracks 11-18

Week 9
3/04 Africa continued
3/08 Midterm Exam

Spring Break

Week 10
3/18 Music of Europe (non-classical)
3/22 Folk music of Eastern Europe, Scandinavia, Iceland

Chapter 8
Europe: the complex combination of different musical styles and peoples; interrelationships among folk, art, and popular musics; music and instruments defining national culture; technology and culture; attempts to integrate European music

READING: EXRN, pp. 238-275
LISTENING: CD 2, tracks 19-24; CD 3, tracks 1-2
Week 11 3/25 Music of Latin America, Central America
3/29 Music of Brazil, South America

Chapter 9 *Latin America*: the relationships of social values to musical styles varieties of Hispanic cultures; European and Native syncretisms; string instruments and their variants; Afro-Latin American syncretisms

READING: EXRN, pp. 266-295
LISTENING: CD 3, tracks 3-8

Week 12 4/01 Music of the Caribbean
4/05 Musical Styles for the different Islands

Chapter 10 *The Caribbean*: creolization and musical syncretism; colonial music forms as symbols of national identity; songs as voice of social protest; globalization and spread of regional cultures, pop music and the influence of Caribbean on the rest of the world

READING: EXRN, pp. 310-353
LISTENING: CD 3, tracks 9-13

Week 13 4/08 Music of Native America
4/12 Other native tribes, Inuit

Chapter 11 *Native America*: the history and pre-history of musical cultures without written records; music as mediator between human and supernatural worlds; intertribal unity in powwows and music to build consciousness of ethnic identity

READING: EXRN, pp. 336-361
LISTENING: CD 3, tracks 12-20

Week 14 4/15 Music of Ethnic North America
4/19 Development of modern American musical styles, American Folk

Chapter 12 *Ethnic North America*: interaction of rural folk music and urbanized multiethnic culture; preservation and maintenance of ethnic musics through families, communities, and religion; predominant African American influence in popular music; multiculturalism

READING: EXRN, pp. 384-419
LISTENING: CD 3, tracks 22-26

Week 15 4/22 Cultural developments in North American Music Continued
4/26 Review/Wrap-up

Week 16 Final Exam
COURSE OUTLINE
Department of Music

Course: MUSIC 2180/4930 Computer Applications in Music

Prerequisites: General Music Reading and Keyboard Skills

Text & Fees: TBA

Objectives: This course will provide an operational knowledge of computers in the music field with a special emphasis on specific application software which will provide students majoring in Music the skills necessary to enhance their learning and the tools to increase their productivity while attending Utah State. Specific objectives of this course are for students to be able to:

1. Understand how computers integrate into the music workplace so they can succeed in a technological environment;
2. Explain the Musical Instrument Digital Interface (MIDI)
3. Use an integrated software application for music transcription, notation, playback, and publishing;
4. Use a Music Sequencing application for recording & playback, rehearsal, and analysis of musical performances.
5. Be aware of alternate computer-aided music training programs to aid in the teaching of music fundamentals.

Related Fields: The concepts covered in this course are applicable to all fields in music. Business applications of desktop music publishing, sequencing and computer-aided learning are covered in this course.

Evaluation: This course will feature hands-on instruction in which students will gain a measurable skill in working with computers in music related tasks. Students will be required to demonstrate proficiency on the computers at defined intervals in the course through computer-based assignments and through written quizzes and tests.

Assignments, in class tests, a comprehensive final and a finished musical score will be the basis for a student’s grade.

Grading:
10% Assignments
25% Music notation test (Midterm)
15% Music sequencing/MIDI test
10% Alternate software review
15% Finished Musical Score
25% Comprehensive Final

Grading Scale for Tests:
A >=90
B >=80
C >=70
D >=60
F <=59

Tests: There will be a test on each major section of the course (Music Notation/Publishing, Recording/Sequencing, and Alternate Computer-aided Music Training).

Homework: Assignments will be due the next class day after they are covered in class. Late assignments will receive partial credit. If an assignment cannot be completed on time, please make arrangements with the instructor. (Assignments are 10% of total grade)

Materials: Materials will consist of references to be presented in class and documentation for the particular music applications being used.
Students will provide storage medium (USB drive) and earphones/earbuds for use at the computer stations.

Ethics: The Music Department carefully follows all copyright laws. Any academic dishonesty will result in an "F" in the
course and referral to the Standards Committee.

Incomplete: An "I" (Incomplete) is not to be used for avoiding a bad grade—(University Policy). Only extraordinary circumstances that prohibit a student from completing course work are adequate reason for giving an incomplete grade.

SCHEDULE OUTLINE

TOPICS

I. Course Introduction
   About the computer - Mac basics
   The Computer and it's Operating system
   Pointing, Clicking, Double-clicking, dragging, and opening/closing windows
   Choosing commands from Menu
   Scroll Bars, Title Bar, Close Box, Resize Box and Zoom Box
   Command Clicking, Option-click, Shift-click and Option shift clicking
   Launching Programs

II. Introduction to MIDI/Audio Units

III. Music Notation: Finale
   A. Getting Started
      Launching Finale
      Entering music by hand
      Changing views
      Adding a phrase marking
      Changing the key
      Selecting and transforming a region
      Saving your work

   B. Speedy Note Entry and Editing
      Creating New Documents
      Adding Measures
      Speedy Note Entry
      Editing With Speedy Keypad
      Working with Chords
      Accidentals
      Inserting Notes and Rests
      Building a lead Sheet
      Selecting Several Measures by Shift-Clicking
      Copying Music to off screen Targets
      Changing Time Signature
      More on Speedy Entry
      Erasing Music
      Playback
      Setting the Tempo

   C. A Lead Sheet
      Entering lyrics: "Type into score"
      Entering Lyrics: Click Assignment
      Assigning Lyrics
      Adding a Second Lyric Line
      Adding word extensions
      The Repeat Tool
      Chord Symbols

   D. Layout and Printing
      Spacing the Music
      Allocations
      Preparing to Print
      Updating the measure layout
The Page Layout Tool
The Title Tool
Printing Basics

E. Real-Time MIDI Music Entry
   Introduction to HyperScribe
   Transcribing a Melody
   Building a Grand Staff
   Setting Meter and Beaming Patterns
   Two-Handed Hyperscribing
   The Transcription Tool
   Opening and Closing Transcription Files (Note Files)
   Recording and Aligning Time Tags
   The Transcription Menu Options
   Floating Quantization
   "Bouncing-Ball" Playback
   Recording your own music

F. Working With Scores
   Adding Several Staves
   Setting Clefs and Staff names
   Making an Intelligent copy (Mirroring)
   Selecting partial measures; transposing a region
   Hiding Staves (Staff Templates)
   Score Expressions: Adding Expression Markings
   The "Nudge" Keys
   Staff Expressions: Creating Your Own Expressions
   Articulations
   Metatools: Putting In Many Articulations
   Markings That Play Back
   Staff Lists: Specifying Target Staves
   Copying and Pasting Expressions
   Using Text Expression Libraries

G. More MIDI Topics
   Assigning MIDI channels and Instruments
   Adding "tracks"
   The MIDI tool
   Creating a decrescendo
   Editing key velocities
   Editing note durations
   Creating swing playback
   More uses for key velocity and note duration commands
   Editing MIDI continuous data
   Removing and copying MIDI tool data
   Expressions: Defining playback
   Creating an intelligent tempo marking
   Executable Shapes: building a ritard

H. Professional Notation Topics
   The shape designer
   The Special Tools Tool: Fancy beaming and stemming
   The Note Mover Tool: cross - staff notes
   Correcting Split Point Errors
   Working with Inner voices: Layers
   Working with Inner Voices: Voice 1/Voice 2
   Measure Numbers
   Beat Charts
Tuplets
The resize tool
More on the Page layout tool
Optimizing Staves
Measure layout
Part Extraction 1: Special Part Extraction
Part Extraction 2: Splitting into separate Files
Part Extraction 3: Print Parts...command

J. Making the most of Finale
   Working from templates
   Sequence of events
   Speed Tips
   Using keyboard shortcuts
   Macros
   Links to the rest of the world

IV. Sequencing, Recording, & Composition

A. Introduction to Midi Sequencing
   Our class focus will be on using an external midi sequencing program
   as a creative input source for Finale