

# Music 230.01: Music Theory 1:

## Instructor:

James Bohn  
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## Office Hours:

Friday 11AM-1PM

## Meets:

Monday, Wednesday, Friday: 10 AM, NC 189

## Textbook:

Benward, Bruce and Saker, Marilyn. *Music in Theory and Practice*. 8<sup>th</sup> Edition, Volume 1. Boston: McGraw Hil, 2003.

## Grading:

12 Assignments	50%
4 Tests	40%
2 Quizzes	10%

## Grading Scale:

97%-100%	A+
93%-96%	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+
63%-66%	D
60%-62%	D-
0%-59%	F

# Music 230.01: Grading Details

## Assignments:

Late assignments receive half credit. Late assignments will not be accepted after the last day of class. Assignments must be completed in pencil. Any assignment completed in pen will have 5 points taken off the score.

Working together on assignments constitutes plagiarism, as the student is not submitting their own original work, rather they are submitting their work mixed with the work of another. Assignments are intended to be an assessment of the individual student's abilities, not the student's ability when they work collectively.

## Minimum Grade:

Music students must pass the course with a C or better.

## Academic Integrity:

This course conforms to Rhode Island College's policy on academic integrity (<http://www.ric.edu/adamslibrary/resources/facultyresources/acadinteg.html>).

## Proficiency Test:

Test #2 will function as a proficiency test for the course. By the end of the course, every student must receive a grade of 80% or better on a test at the difficulty of Test #2.

## Office Hour Policy:

Anytime you hand in an assignment or test on time, and your grade on said assignment or test is less than 70% your score will be raised by 1% if you visit the instructor's office hour within one week.

## Cellular Phone Policy:

If your cell phone rings during class, your semester grade will be lowered by one percent. If a cell phone rings during class, and no individual owns up to the phone being theirs, the entire class's semester grade will be lowered by two percentage points. If the instructor's cell phone rings during class, the entire class's semester grade will be raised by three percentage points.

# Music 230.01: Course Outline:

- 8/30 Session 1: The Materials of Music: Sound and Time  
9/1 Session 2: Pitch Notation  
**Read: Introduction & Chapter 1**
- 9/3 Session 3: Rhythmic Notation  
**Assignment #1 due**
- 9/6 **Labor Day: No Class**  
9/8 Session 4: Scales  
**Read: Chapter 2**
- 9/10 Session 5: Tonality & Key  
9/13 Session 6: Modes  
**Assignment #2 due**
- 9/15 Session 7: Intervals  
**Read: Chapter 3 & Chapter 4**
- 9/17 Session 8: Transposition  
9/20 Session 9: Consonance & Dissonance  
**Assignment #3 due**
- 9/22 Session 10: Review for Test  
9/24 Session 11: **Test #1**  
9/27 Session 12: Chords  
**Assignment #4 due**
- 9/29 Session 13: Cadences  
**Read: Chapter 5 & Chapter 6**
- 10/1 Session 14: Nonharmonic Tones  
10/4 Session 15: Phrase  
**Assignment #5 due**
- 10/6 Session 16: Melodic Organization  
10/8 Session 17: Sequence  
**Assignment #6 due**
- 10/11 **Columbus Day: No Class**  
10/12 Session 18: **Monday Classes Meet:** Review for Test  
10/13 Session 19: **Test #2**  
10/15 Session 20: Texture  
10/18 Session 21: Texture Types  
**Read: Chapter 7**
- 10/20 Session 22: Analysis of Texture  
10/22 Session 23: Textural Reduction  
**Assignment #7 due**
- 10/25 Session 24: Voice Leading in Two Voices  
**Read: Chapter 8**
- 10/27 Session 25: Species Counterpoint  
10/29 Session 26: Cantus Firmus  
**Assignment #8 due**
- 11/1 Session 27: Voice Leading in Four Voices

**Read: Chapter 9**

11/3 Session 28: Four-Voice Texture

11/5 Session 29: Analysis of the Chorale Phrases

**Assignment #9 due**

11/8 Session 30: Review for Test

11/10 Session 31: **Test #3**

11/12 Session 32: Harmonic Progression

**Read: Chapter 10**

11/15 Session 33: Harmonic Rhythm

**Quiz #1**

11/17 Session 34: The Relationship of Chords

**Assignment #10 due**

11/19 Session 35: Chord Progressions

11/22 Session 36: How to Harmonize a Tonal Melody

11/24 Session 37: Renaissance Period

**Assignment #11 due**

11/26 **Thanksgiving Break: no class**

11/29 Session 38: Baroque Period

12/1 Session 39: Classical Period

**Quiz #2**

12/3 Session 40: Romantic Period

**Assignment #12 due**

12/6 Session 41: Post-Romantic and Impressionistic Period

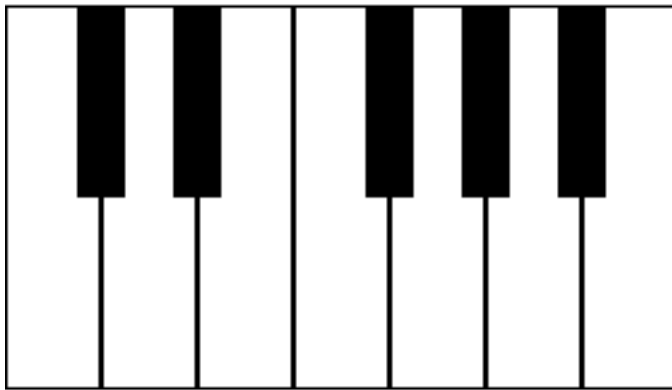
12/8 Session 42: Choral Writing

12/10 Session 43: Review for Test

Session 43: **Test #4**

# Music 230.01: Pitch Reading

C# D# F# G# A#  
 Db Eb Gb Ab Bb



C D E F G A B

Treble (G) Clef:



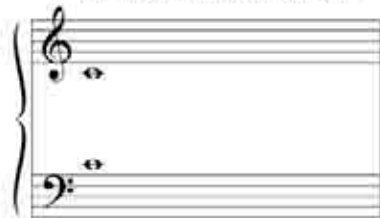
notes	E	F	G	A	B	C	D	E	F
neumonic	Every		Good		Boy		Does		Fine
neumonic		F		A		C		E	

Bass (F) Clef:



notes	G	A	B	C	D	E	F	G	A
neumonic	Good		Boys		Do		Fine		Always
neumonic		All		Cows		Eat		Grass	

Middle C in Treble and Bass Clefs



## **First-Species Two-Voice Counterpoint Rules:**

- 1) Only use consonant harmonic intervals (PU, M/m 3, P5, M/m 6, P8).
- 2) No parallel unisons, fifths, or octaves.
- 3) Avoid more than 3 consecutive parallel thirds or sixths.
- 4) Start the counterpoint with a unison, fifth or octave above a cantus firmus, or a Unison or Octave below a cantus firmus.
- 5) End the counterpoint with a M6th expanding to an octave or a m3 collapsing to a unison (should move melodically stepwise 7-1 or 2-1).
- 6) No melodic dissonance (no melodic sevenths or A or d melodic intervals).
- 7) Fit the counterpoint melody within one of the four vocal ranges: Soprano (C4-G5), Alto (G3-D5), Tenor (C3-G4), or Bass (F2-C4).
- 8) No melodic leaps of more than an octave.
- 9) No consecutive leaps in the same direction, except when it forms a triad.
- 10) No voice crossings or voice overlaps.

## **First-Species Two-Voice Counterpoint Guidelines:**

- 1) Avoid slow trills.
- 2) Seek to maximize independence of voices (contrary motion).

## **Four Types of Melodic Motion:**

- 1) Contrary
- 2) Oblique
- 3) Similar
- 4) Parallel

# Rules for four-part voice-leading:

- 1) Doubling: double the root or bass, except when it is a tendency tone.
- 2) Spacing: no more than an octave between two adjacent voices, except tenor and bass, which can have up to two octaves between them.
- 3) Voice Ranges: adhere to voice ranges: Soprano (C4-G5), Alto (G3-D5), Tenor (C3-G4), or Bass (F2-C4).
- 4) No voice crossings or voice overlaps.
- 5) No parallel PU, P5, or P8.
- 6) Resolve all tendency tones.
- 7) No melodic dissonance (no melodic 7ths, no A or d intervals).

# Four-part voice-leading guidelines:

The fifth of a chord is expendable and can be omitted if need be.

More often than not smooth voice-leading in inner voices works best. Utilize common tones between different chords and stepwise motion.

Strive for melodically interesting soprano and bass lines. Consider writing soprano and bass lines first using two-part first species counterpoint rules. Maximize contrary motion between soprano and bass.

Maximize chord progressions of down a fifth or up a fourth. Also, maximize progressions that move from tonic to mediant to subdominant to dominant and back to tonic.

It is often best to put diminished chords in first inversion.

# Tendency Tones:

Leading tone: scale degree seven (raised scale degree seven in minor) – resolves upwards.

Seventh of a chord: resolves downwards.





## Music 230.01: Grading Key

2CLISDMFT	Two Consecutive Leaps in Same Direction Must Form Triad
3 <sup>rd</sup> :	Missing Third
5 <sup>th</sup>	Missing Fifth
7 <sup>th</sup>	Missing Seventh
DDL	Don't Double Leading Tone
DDT	Don't Double Tendency Tone
DR	Double the Root
DROB	Double the Root or Bass
P5	Parallel Fifths
P8	Parallel Octaves
PU	Parallel Unison
R	Resolve
Root	Missing Root
SP	Spacing
VC	Voice Crossing
VO	Voice Overlap