course policies

Music Theory — MUS 101, Fall 2016
Mondays, Wednesdays & Fridays, 8:30 AM–9:20 AM
Room B-011, Sloan Music Center

The course policies stated herein are subject to change upon mutual agreement

Instructor
Mauro Botelho, 106 Sloan Music Center
704-894-2355 (office), 704-896-8544 (home; no calls after 10:00 PM, please)
Office hours posted

Moodle
All course materials (syllabus, assignments, and additional readings) are posted on moodle.davidson.edu.
Login, and check the site frequently.

Text and Materials


Pencil, eraser, music staff paper, blue books

A piano or keyboard may prove useful but is optional. Pianos are available in the Sloan Music Center for a small fee, and electronic keyboards are available free of charge in the Digital Music Classroom (Sloan B020); see the Music Department assistant for access.

Objectives & Outcomes
Your primary objective in this course is to transform hearing—the reception of sound waves through the auditory nerve—into listening—defined here as the close attending to music in an act of artistic re-creation. Therefore, we will discuss in considerable detail a small number of pieces selected from the Western tradition. You will also begin to consider how one can think, speak, and write about music independently of history, society, emotion, or solipsism. To this end, then, you will learn basic musical concepts and acquire a vocabulary of musico-theoretical terms.
By the end of this course, you should be able to:

- Read and notate note values
- Read and notate pitches in treble and bass clefs
- Identify pitches according to the Acoustical Society of America’s system of octave notation
- Recognize and notate scales, modes, key signatures, intervals, intervallic inversion, triads, triadic inversion, and seventh chords
- Identify and analyze pitch-rhythmic configurations (rhythmic and melodic motives) in a given piece
- Define or describe musico-theoretical terms studied
- Name significant writings, compositions, or artifacts created by the composers and theorists studied
- Compare and contrast pieces studied using appropriate musico-theoretical vocabulary

There is no prerequisite for this class, nor is previous study in music required. MUS 101 satisfies the distribution requirements in Visual and Performing Arts, and is required for the Music Major and Minor.

**Honor Code**

All work in this course (assignments, and midterm and final exams) must reflect your individual effort. Work on your assignments by yourself. If you have questions, see me. If you use outside sources, acknowledge that source in a scholarly way.

Pledge all work that you turn in.

No spotting of past assignments, reviews, or exams.

**Attendance**

Attendance is solely your responsibility. Attendance will be recorded, but not reported with your grade.

Although there is no penalty for being absent from class, it is unlikely that absences will improve your grade.

**Deadlines**

*Deadlines are final.*

**Assignments**

Weekly assignments are the most effective way for you to learn and digest the material covered in class. Consequently, they form the bulk of the final grade.

There is a 24-hour grace period for late assignments. The grade of a late assignment will be reduced by ten percent. Please do not turn in any assignment after the grace period has expired. (There is no grace period for the midterm or final exams.)

The lowest assignment grade will be dropped.

**Reading & Listening Assignments**

Reading and listening assignments are the required preparation for almost every class, and represent the highest degree of participation. See the syllabus for details on reading and listening assignments. Participating verbally in class, either by asking a question or sharing an opinion, is always welcomed.

Reading and listening assignments are due at the beginning of each class, and should be reported on the attendance sheet. Although there is no grade for class preparation, you will be asked to pledge if you have completed the assignment in full. Partially completed reading and listening assignments should not be pledged; doing so constitutes an honor code violation.
Listening is done through the library’s MUS 101’s page in moodle.davidson.edu. CDs are also on reserve in the Music Library.

Observe the following guidelines while listening: Do not read while listening. Do not eat while listening. Do not sleep while listening. You may, however, follow the music along on the score. Do not pledge the completion of the listening assignment if you have not followed these guidelines.

**Concert Attendance**

You are required to attend five concerts presented by the Davidson College Music Department. Only Music Department concerts are valid.

You may attend up to five additional concerts for extra credit. Again, only Music Department concerts are valid.

You may attend concerts up until the last day of class.

The Concert Attendance Report is due Wednesday, 7 December 2016, 12:00 midnight. You may, of course, submit it earlier.

**Grading**

Your grade depends solely on your performance. I neither curve nor precurve grades.

Your final grade will be based on the weekly assignments, concert attendance, and a midterm and final exams.

All work is graded on a scale from 0 to 100 percentage points.

I do not give incompletes. Failure to complete any assigned task will be reflected on your final grade.

The final grade will be figured as follows:

- Assignments ............................................................... 50%
- Concerts ....................................................................... 5%
- Midterm exam .......................................................... 20%
- Final exam ................................................................. 25%

Letter grades correspond to the following numerical scale:

- A ................................................................. 96–100
- A- ............................................................ 90–95
- B+ ............................................................. 87–89
- B ............................................................. 83–86
- B- ............................................................ 80–82
- C+ ............................................................. 77–79
- C ............................................................. 73–76
- C- ............................................................ 70–72
- D+ ............................................................ 66–69
- D ............................................................. 60–65
- F ................................................................. 0–59
syllabus

The syllabus is subject to change upon mutual agreement
Fall 2016

All CDs are on the shelf reserve in the Music Library. Recordings may also be accessed online through MUS 101’s page in Moodle. Consult the syllabus for details on the required reading and listening for each class.

Fundamentals

Monday, August 22 • Clefs, notes & octave notation
Read CC&B, pp. 1–4,1 C&E 430,2 and Botelho 1–23

Wednesday, August 24 • Music & music perception; tones, semitones, durations
Complete CC&B sets 1–3, 5–64
Read Botelho 3–5
Listen to Debussy’s Prelude to “The Afternoon of a Faun” once (CD-347, track 4). Then think about the notation of the opening flute solo as directed in Botelho 5

Friday, August 26 • Music, music theory & music analysis
Read C&E ix–xvi, 101–2

Monday, August 29 • Chopin, Prelude in C Minor, Op. 28, No. 20: Space
Assignment 1 due: Workbook 1, 95
Read C&E 1–9 and Botelho 6
Listen to all 24 preludes once (CD-1702, disc 2, tracks 7–30). Then listen to the C-minor prelude at least 6 times (track 26)


4 Complete in writing and pledge Clough, Conley, and Boge 1999, sets 1–3 and 5–6.

Wednesday, August 31 • Chopin, Prelude in C Minor, Op. 28, No. 20: Language, time & color
   Read C&E 9–13
   Listen to the C-minor prelude at least 4 more times (CD-1702, disc 2, track 26)

Space

Friday, September 2 • Josquin, Missa L’homme armé, “Benedictus”
   Read C&E 16–24
   Listen to the Missa L’homme armé super voces musicales once in its entirety (CD-264, tracks 2–6). Then listen to the “Benedictus” at least 5 times (track 5, 5:35–9:25)

Monday, September 5 • Maurus (?), Veni creator spiritus
   Assignment 2 due: Workbook 3, 5, 11, 13
   Listen to Veni creator spiritus at least 4 times (CD-4911, disc 1, track 5)

Wednesday, September 7 • Bach, French Suite No. 4 in E major, Allemande
   Read Botelho 7–19
   Listen to the E-major French Suite in its entirety once (CD-1008, disc 1, tracks 20–26). Then listen to the Allemande at least 6 times (track 20)

Friday, September 9 • Mozart, Vesperae solennes de confessione, “Laudate Dominum”
   Read C&E 34–40
   Listen to the Vesperae once in its entirety (CD-108, tracks 8–13). Then listen to the “Laudate Dominum” only at least 3 times (track 12)

Monday, September 12 • Beethoven, Piano Sonata in E♭ Major, Op. 31, No. 3, 1st movement
   Assignment 3 due: Workbook 7, 15, 17
   Read C&E 41–49
   Listen to the E♭-major sonata once in its entirety (CD-10 v.2, disc 7, tracks 1–4). Then listen to the first movement at least 2 times (track 1)

Wednesday, September 14 • Schoenberg, Little Piano Piece, Op. 19, No. 6
   Read C&E 49–59
   Listen to all six pieces in the Op. 19 twice (CD-67, disc 1, tracks 4–9). Then listen to the sixth piece at least 6 times (track 9)

Friday, September 16 • Carter, String Quartet No. 2, Introduction
   Read C&E 59–78
   Listen to the String Quartet No. 2 once in its entirety (CD-1237, disc 1, tracks 6–14). Then listen to the Introduction at least 6 times (track 6)

Language

Monday, September 19 • Modes & the modal system
   Assignment 4 due: Workbook 19–21
   Read C&E 102–5 and Botelho 20–21

Wednesday, September 21 • Maurus (?), Veni creator spiritus
   Read C&E 105–9
   Listen to Veni creator spiritus at least 4 times (CD-4911, disc 1, track 5)
Friday, September 23 • Anonymous, Kyrie III (Kyrie Deus sempiterne)
   Read C&E 109–14
   Listen to the Kyrie Deus sempiterne at least 5 times (CD-4818, track 4)

Monday, September 26 • Major scales
   Assignment 5 due: Workbook 23–25
   Complete CC&B 4
   Read Botelho 22–23

Wednesday, September 28 • Intervals
   Complete CC&B 9–13

Friday, September 30 • Compound intervals & intervallic inversion
   Complete CC&B 14–15
   Read Botelho 24–29

Monday, October 3 • Machaut, Plus dure
   Assignment 6 due: Workbook 27–29, 35, 39
   Read C&E 114–24
   Listen to Plus dure at least 6 times (CD-4499, track 10)

Wednesday, October 5 • Josquin, Missa L'homme armé, “Benedictus”
   Read C&E 124–30
   Listen again to the “Benedictus” at least 5 times (CD-264, track 5, 5:35–9:25)

Friday, October 7 • Minor scales and key signatures
   MIDTERM EXAM DUE (use a blue book)
   Complete CC&B 16–21
   Read Botelho 35–36

FALL BREAK

Wednesday, October 12 • Triads
   Complete CC&B 22–26
   Read Botelho 37

Friday, October 14 • Triadic inversion & seventh chords
   Assignment 7 due: Workbook 37, 41, 43, 45
   Complete CC&B 27–31
   Read Botelho 38–40

Monday, October 17 • Lassus, Bon jour, mon coeur
   Read C&E 130–41
   Listen to Bon jour, mon coeur at least 8 times (CD-1144, track 11)

Wednesday, October 19 • Brahms, Wach’ auf, mein Hort
   Assignment 8 due: Workbook 31–34, 49
   Read C&E 142–58
   Listen to Wach’ auf, mein Hort at least 6 times (CD-381, track 9)
Friday, October 21 • Schubert, *Du bist die Ruh'*
Read C&E 163–73
Listen to *Du bist die Ruh'* at least 4 times (CD-889, track 19; a complete score and translation is given in Botelho 41–44)

Monday, October 24 • Debussy, *Syrinx*
Assignment 9 due: Workbook 51, 53–55
Read C&E 92–101
Listen to *Syrinx* at least 4 times (CD-201, track 13)

Wednesday, October 26 • Bartók, *Crossed Hands*
Read C&E 173–83, Botelho 45
Listen to *Crossed Hands* at least 8 times (CD-1750, disc 3, track 1.3)

Friday, October 28 • Webern, Piece for Cello and Piano, Op. 11, No. 3
Read C&E 183–89
Listen twice to the Op. 11 in its entirety (CD-1802, disc 1, tracks 41–43). Then listen to the third piece at least 6 times (track 43)

Monday, October 31 • Webern, Variations for Piano, Op. 27, No. 2
Assignment 10 due: Workbook 57, 59, 61, 63–64
Read C&E 189–204
Listen to the Op. 27 in its entirety at least 4 times (CD-67, disc 2, tracks 1–3). Then listen to the third piece of the Op. 27 in at least 6 times (track 2)

Wednesday, November 2 • Babbitt, *Du*
Read C&E 207–13, Botelho 46–48
Listen to *Du* (available on Moodle) twice in its entirety. Then listen to the first song, *Wiedersehen*, at least 3 more times

Time

Friday, November 4 • Simple meter
Complete CC&B 7
Read C&C 204–14 and Botelho 49–50
Listen to Schumann's *Dichterliebe* once in its entirety (CD-348, tracks 1–16). Then listen to song 5, “Ich will meine Seele tauchen,” at least 6 times (track 5; a score and translation is given in Botelho 51–52)

Monday, November 7 • Compound Meter
Assignment 11 due: Workbook 65–69
Complete CC&B 8
Listen to Schumann’s *Dichterliebe* song 15, “Aus alten Märchen,” at least 6 times (CD-348, track 15; a score and translation is given in Botelho 53–57)

Wednesday, November 9 • Machaut, *Plus dure*
Read C&E 220–28
Listen again to *Plus dure* at least 6 times (CD-4499, track 10)

Friday, November 11 • Machaut, *Messe de Notre Dame, “Credo”*
Read C&E 228–39
Listen to the *Messe de Notre Dame* once in its entirety (CD-360, tracks 1–6). Then listen to the “Amen” of the “Credo” at least 6 times (track 3, 4:19–5:40)

**Monday, November 14** • *Maurus (?)*, *Veni creator spiritus*

Assignment 12 due: Workbook 71, 73, 79–81
Read C&E 239–48
Listen again to *Veni creator spiritus* at least 4 times (CD-4911, disc 1, track 5)

**Wednesday, November 16** • *Bach*, *French Suite No. 4 in E♭ Major, Allemande*

Read C&E 258–61
Listen again to the Allemande at least 6 times (CD-1008, disc 1, track 20)

**Friday, November 18** • *Bach*, *Partita No. 2 in D Minor for Solo Violin, Chaconne*

Read C&E 261–64 and Botelho 58–59
Listen to the Partita No. 2 in its entirety once (CD-3428, disc 1, tracks 13–17). Then listen to the Chaconne only once more (track 17)

**Monday, November 21** • *Bach*, *Goldberg Variations*

Assignment 13 due: Workbook 75, 77, 83–85
Read C&E 264–76 and Botelho 60
Listen to the *Goldberg Variations* once (CD-934)

**THANKSGIVING BREAK**

**Monday, November 28** • *Stravinsky*, *Piece for String Quartet*

Read C&E 276–83
Listen to the Three Pieces for String Quartet once in their entirety (CD-1799, tracks 2–4). Then listen to the second piece at least 6 times (track 3)

**Wednesday, November 30** • *Carter*, *String Quartet No. 2, Introduction*

Assignment 14 due: Workbook 87–89
Read C&E 283–89
Listen again to the Introduction to the String Quartet No. 2 at least 6 times (CD-1237, disc 1, track 6)

**Friday, December 2** • *Conclusion: Elaine Barkin, a song of ing*

**Monday, December 5** • Optional class day

**Wednesday, December 7** • Optional class day

Concert Attendance Report due 12:00 midnight

**Take-home FINAL EXAM due**

**Thursday, December 15, 2016, 5:15 PM**

You will need a blue book and staff paper for the final exam
recordings & scores

recordings
Anonymous, Kyrie Deus sempiterne .................................................................................................................. CD-4818
Babbitt, Du: Song Cycle for Soprano and Piano .......................................................................................... personal copy
Bach, French Suite No. 4 in E Major, BWV 815 .......................................................................................... CD-1008
Bach, Goldberg Variations, BWV 988 ........................................................................................................... CD-934
Bach, Partita for Solo Violin No. 2 in D Minor, BWV 1004 ........................................................................ CD-3428
Bartók, Crossed Hands (Mikrokosmos, vol. 4) ........................................................................................... CD-1750
Beethoven, Piano Sonata in E Major, Op. 31, No. 3 .................................................................................. CD-10, v.2
Binchois, Gloria, laus et honor ................................................................................................................... C-2221, v.1
Brahms, Wach' auf, mein Hort (German Folk Songs) ................................................................................ CD-381
Carter, String Quartet No. 2 ......................................................................................................................... CD-1237
Chopin, Preludes for Piano, Op. 28 ........................................................................................................... CD-1702
Debussy, Prelude to “The Afternoon of a Faun” ......................................................................................... CD-347
Debussy, Syrinx ........................................................................................................................................ CD-201
Josquin, Missa L’homme armé super voces musicales ................................................................................. CD-264
Lasso, Bon jour, mon coeur ......................................................................................................................... CD-1144
Machaut, Messe de Notre Dame ................................................................................................................ CD-360
Machaut, Plus dure ..................................................................................................................................... CD-4499
Maurus (?), Veni Creator Spiritus ................................................................................................................. CD-4911
Mozart, Vesperae solennes de confessione, K. 339 ....................................................................................... CD-108
Schubert, Du bist die Ruh’ ................................................................................................................................ CD-889
Schumann, Dichterliebe ............................................................................................................................. CD-348
Stravinsky, Three Pieces for String Quartet ................................................................................................. CD-1799
Webern, Three Pieces for Cello and Piano, Op. 11 ....................................................................................... CD-1802
Webern, Variations for Piano, Op. 27 ......................................................................................................... CD-67

scores
Babbitt, Du: Song Cycle for Soprano and Piano .......................................................................................... M1621.4 .B333 D8 1957
Bach, Goldberg Variations, BWV 988 ......................................................................................................... M22 .B3346 C5 1966
Bach, Partita for Solo Violin No. 2 in D Minor, BWV 1004 ................................................................. M41 .B3346 BWV 1001-1006 1971
Binchois, Gloria, laus et honor .................................................................................................................. M 31 .B612 V6 1992
Carter, String Quartet No. 2 ..................................................................................................................... M 452 .C3231998
Chopin, Preludes for Piano, Op. 28 ................................................................. MS25 .C467 op.28 1973 c.1
Debussy, Prelude to “The Afternoon of a Faun” ............................................. MS1002 .D438 P7 1900z
Machaut, Messe de Notre Dame .......................................................... M3 .G85 S3 1977 v3
Machaut, Plus dure ................................................................................ M3 .G85 S3 1977 v5
Schumann, Dichterliebe ........................................................................ MS1621.4 .S3866 D5 1971
Stravinsky, Three Pieces for String Quartet .............................................. MS452 .S774 P5 1922
Webern, Three Pieces for Cello and Piano, Op. 11 ................................. M333 .W4355 op.11 1952
Webern, Variations for Piano, Op. 27 .................................................... M27 .W4355 op. 27 1937