

Class Times: MW 11:00–11:50, MC 103
Instructor: Dr. Enoch Jacobus
Office: The world-wide web
Email: enochobus@me.com

I. REQUIRED MATERIALS

- A. Duckworth, William. *A Creative Approach to Music Fundamentals*, 10th ed. Boston: Schirmer, 2010.
- B. staff paper (available in stores and online), pencils (***NO PENS***), eraser
- C. Internet access
- D. (Recommended) metronome
- E. (Recommended) access to piano or electric keyboard

II. COURSE DESCRIPTION AND OBJECTIVES

This course is intended to introduce students to:

- reading and writing Western musical notation fluently
- recognizing fundamental rhythmic, melodic, and harmonic structures in Western music (such as scales, intervals, basic triads)
- developing familiarity with basic keyboard and sight-singing skills
- energizing a deeper appreciation for the seemingly infinite creativity God has given us

We will cover these goals through a variety of activities that could include lectures, guided active listening, practice exercises in and out of class, and maybe even some simple composition.

Among our many academic goals, we will also pursue a number of more humanistic ones. William Cronon¹ has listed the ten qualities he admires most in people who embody the values of a liberal education. Of these ten qualities, the following describe equally well the qualities of a good student of music—I value them as broader goals for our class:

- They *listen* and they *hear* [music].
- They can *write* clearly and persuasively and movingly [about music].
- They can *solve* a wide variety of [musical] puzzles and problems.
- They *respect* rigor not so much for its own sake, but as a way of *seeking* truth.
- They *nurture* and *empower* the people around them [through their music].

Of course, some of these points will apply to our class to a lesser degree, but they are worthy goals nonetheless. I hope you are here because you love music and are fascinated by the possibility of better understanding how it works. Ludwig van Beethoven shared this passion

¹ (Prof. Cronon teaches History, Geography, and Environmental Studies at the University of Wisconsin-Madison.)

with you: "Don't only practice your art, but force your way into its secrets, for it and knowledge can raise men to the Divine." We are here to unlock some of those secrets.

III. ASSIGNMENTS AND GRADING

A. Grading weights and scale

Homework Assignments	25%	A	97.0-100%
		A-	94.0-96.9%
Exam 1	25%	B+	90.0-93.9%
		B	87.0-89.9%
		B-	83.0-86.9%
Exam 2	25%	C+	80.0%-82.9%
		C	77.0%-79.9%
		C-	74.0-76.9%
Exam 3 (Final)	25%	D	70.0-73.9%
		F	0-69.9%

B. Types of Assignments and Activities

1. Homework Assignments: These assignments are designed to give you practice with the material before each module exam. They are due in class on the date indicated in the Course Schedule (which may be subject to adjustment). Late work is not accepted, unless cleared with me ahead of time (or if I deem the circumstances extenuating). If you have an excused absence, you should complete the work and return it to me by the first class you are back.
2. Sight singing: These are exercises we will work on in and out of class to get some practical, hands-on practice with pitch recognition and rhythms. You will be expected to use what we have discussed in class to help you understand these exercises and perform them accurately.
3. Keyboard: While you will not be expected to be performance-ready by the end of the term, you will be gaining familiarity with the piano keyboard as we learn new concepts. Eventually, you should be able to get yourself started on sight-singing exercises by using the piano.
4. Active Listening: From time to time in class, you will be given short melodies or rhythms that you must listen to and then write down. Initially you will be guided through the process of dictation, but as the term goes on you will be able to rely more on your own ears and memory.
5. Exams: This course is comprised of three modules; you must pass each module before proceeding to the next. This competency is based on each module's exam score, which **must be $\geq 70\%$** . Given the cumulative nature of music theory, any gaps you leave in your knowledge along the way may continue to plague you through each consecutive exam. If you fail to pass an exam you will have the opportunity for a make-up exam. *If the score of the make-up exam is $\geq 70\%$, it will be averaged with your original exam score.*

IV. POLICIES AND EXPECTATIONS

- A. Attendance: In-class practice and participation will greatly improve your success in this course; therefore you are expected to attend class each day. You should expect to discuss, ask/answer questions, and demonstrate your proficiency at the board in any given class, therefore your regular attendance and participation is essential; attendance will be taken each day and a record kept of all absences and tardies. Each student is allowed **2 unexcused absences (excluding exam days)**. **Every unexcused absence beyond those two will reduce your final grade by 3%**. All excused absences require appropriate documentation, such as a Dean's excuse. All excuse forms *must* be submitted within *one week* of your absence in order to be counted as excused. *I encourage you to email me ahead of time if you are going to be absent for whatever reason.*
- B. Lateness: Be punctual. Maintain the same timeliness and professionalism that your career will require of you—it shows that you respect yourself and others. Late arrivals tend to disrupt the flow of class. *Each tardy (up to 10 minutes late) counts as 0.5 of an unexcused absence.*
- C. Etiquette: As a responsible adult, you will be expected to behave in a respectful manner to all others in the classroom. Please refrain from distracting behavior and non-relevant conversation. Electronics should not be operating during class (unless otherwise stated).
- D. Assignments: All work must be submitted in class and on time to receive credit. This is not meant to be punitive, but rather to guard against the cumulative disaster of getting behind. Each concept we learn builds upon the previous one. Please contact me any time you have uncertainties about an assignment—*do not wait until the due date to ask questions*. Students are responsible for any missed work and/or requesting materials distributed in class if they have been absent (excused or unexcused).
- E. Preparation: It has been said that for every hour spent in class, students are to spend between 1.5 and 2 hours outside of class on schoolwork. For some, this may be adequate, for others more or less. It is students' responsibility to use their time as efficiently as possible. Students are expected to refer to the course schedule, take notes in class as needed, and complete assignments.

V. ACADEMIC DISHONESTY

While class participation may involve group contributions to the class, all homework assignments, exams, or other graded materials submitted to me or other academic supervisors are expected to be the result of each student's own ideas, study, and effort. Students who give or take information that is considered to be in violation of this or of university policy regarding cheating or plagiarism will be subject to appropriate penalties.

Notes:

Asbury University
MTH 100 Music Fundamentals
Spring 2013

Name (print): _____

Preferred e-mail address: _____

Hometown/State/Country: _____

Year of study: 1 2 3 4 (+)

Major: _____

Academic advisor: _____

Instrument(s), if any: _____

Reasons for taking this course: _____

Please complete, sign, and return this page next class

_____ I have received the syllabus for this class.

_____ I have read the syllabus and understand what is expected of me regarding my participation in this class.

Signature

date

Welcome to this introduction to music theory. It's fun and fundamental!