

MUS 201 – Musicianship I

Required Materials:

1. Jane Piper Clendinning and Elizabeth West Marvin, *The Musician's Guide to Theory and Analysis*, 3rd Edition. Consisting of a textbook, workbook, and Total Access Registration, it is available at the Bookstore. The ISBN# is 978-0393-574-630. After you've purchased the package, you can register the code in your textbook to access online resources at link: <https://digital.wwnorton.com/guidetotheory3>
2. Anne Hall, *Studying Rhythm*, 3rd edition
3. Ottman, *Music for Sight Singing*, 9th edition

*****Please have physical versions of all books.**

For every class, bring:

4. Music staff paper
5. Pencil and eraser. **Works written in pen will not be accepted.**

Learning Outcomes:

The theory component is split into two parts – analysis and written exercises.

- Students will analyze music, using Roman numeral chord and figured bass symbols.
- Students will identify, write, and evaluate non-harmonic tones, cadences, phrase and period structure.
- Students will compose and analyze counterpoint as well as 4-part harmony, according to the principles of voice leading.

The ear training component is divided into three parts – identification, singing/clapping, and dictation exercises.

- Students will identify and sight-sing intervals, melodies, scale degrees, triads, triad inversions, and seventh chords in root position.
- Students will write rhythms, diatonic melodies, and harmonies by ear.
- Students will perform single-line rhythms (as 'ta' and conduct) and two-part rhythms (as singing the top line and clapping the bottom line).

Mus 201 Grading:

1. Tests	35%
2. Quizzes	30%
3. Assignments	25%
4. Attendance, participation, in-class work	10%

After 3 unexcused absences per class, each additional absence will lower your grade by one letter grade (i.e. A to B). For example, if you have 5 unexcused absences and you have an A, your grade will go from an A to C for the 2 additional unexcused absences. Points may be deducted for tardiness or other acts of poor citizenship. On the other hand, credit is given toward participation.

Unless in emergency situations (with proof), there are no make-up quizzes or tests.

Please turn off all electronic devices, including cell phones. **If you are on an electronic device during class, I will ask you to leave and count it as an unexcused absence.**

Monday	Tuesday	Wednesday	Thursday
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Sight-Singing Final:

Half your final will be dictation. The other half will be a jury. You'll be given some melodies and rhythms to perform at sight. You must pass the jury portion (70.1%) to move onto Mus 202. This is an individual test, and sign ups will be held during finals week.

Homework:

Theory homework consists of Workbook exercises. They must be completed in pencil and presented at the beginning of class. Proper notation and neatness are required for a good grade. No late assignments will be accepted without a doctor's note. If handed in after the start of class, the assignment will be considered late.

*****Please check your UNLV email to keep updated on announcements and homework assignments.**

Ear training homework consists of exercises to be performed in class. Sometimes, I will ask for volunteers. Other times, we will pick names randomly

Quizzes:

Theory quizzes are center on counterpoint, 4-part writing, and analysis. Ear training quizzes focus on sight-singing melodies / rhythm and dictation.

Passing Grade:

All undergraduate music majors must achieve a minimum grade of C- (70.1%) in all music courses required to complete to student's degree.

Schedule:

We will focus on ear training on Mondays / Wednesdays and theory on Tuesdays / Thursdays. The schedule (see attached) is tentative and subject to change.

	<p>1/17 Review triads, Roman numeral analysis, seventh chords.</p> <p>Assignment #1 (due next class)</p> <p>Pg. 73, Assignment 7.2, I, (2)-(5) Pg. 74, Assignment 7.2, III, (2)-(5) Pg. 75, Assignment 7.3, I, C (1)-(3) Pg. 76, Assignment 7.3, II, A, (2)-(5) Pg. 77, Assignment 7.4, I, (2)-(5) Pg. 77, Assignment 7.4, II, (2)-(5) Pg. 78, Assignment 7.4, III, (B)</p>	<p>1/18</p> <p>HW #1: Sing major scale degrees ^1, ^3, ^5, high ^1</p> <p>Hall, Ch. 1 (two-part exercises) Pg. 9-11, 1.4-1.L</p> <p>For two-part exercises, “ta” the top part and clap the bottom part.</p>	<p>1/19 Review (cont.)</p> <p>Assignment #2</p> <p>Pg. 83, Assignment 8.2, I, A, (1) Pg. 83, Assignment 8.2, I, B, (1) Pg. 85, Assignment 8.3, I, A, (1)-(2) Pg. 86, Assignment 8.3, II, A, (1)-(2) Pg. 91, Assignment 8.5, II, A, B</p>
<p>1/23</p> <p>HW #2: Sing and identify 2+ major scale degrees from ^1, ^3, ^5, high ^1</p> <p>Hall, Ch. 1 (two-part exercises) Pg. 9-11, 1.4-1.L</p> <p>For two-part exercises, “ta” the top part and clap the bottom part.</p>	<p>1/24</p> <p>Topic: Cantus firmus / counterpoint, 4 types of motion, step / skip, consonant / dissonant intervals, imperfect / perfect consonances. Read Marvin, Ch. 9, pp. 165-175.</p> <p>Assignment #3</p> <p>Pg. 95-96, Assignment 9.1A and C Pg. 97, Assignment 9.2A (1) and (2) Pg. 98, Assignment 9.2B all Pg. 100, Assignment 9.3B, all</p>	<p>1/25</p> <p>HW #3: Sing and identify 2+ minor scale degrees ^1, ^3, ^5, high ^1</p> <p>Hall, Ch 1, two-part exercises (cont.)</p>	<p>1/26</p> <p>Topic: Writing 1st species counterpoint. Read Marvin, Ch. 9, pp. 175-180.</p> <p>Assignment #4</p> <p>Pg. 99-100, Assignment 9.3 A (2) and (3) Pg. 101, Assignment 9.4A Pg. 103, Assignment 9.5A</p> <p>(Remember: If in minor mode, raise the leading tone ^7 for the second to last measure.)</p>
Monday	Tuesday	Wednesday	Thursday
1/30	1/31 1 st species (cont.)	2/1	2/2 Quiz 1 (Marvin, Ch.

<p>Q1 (pitch) Sing and identify 2+ major/minor scale degrees from ^1, ^3, ^5, high ^1</p> <p>Practice dictation of major melodies with scale degrees ^1, ^2, ^3, ^4, ^5, high ^1.</p> <p>HW#4: Hall, Ch. 3, single-part exercises.</p> <p>For single-part exercises, you'll be asked to "ta" and conduct 2 lines each.</p>	<p>Assignment #5</p> <p>Pg. 101-2, Assignment 9.4 B and C</p> <p>Pg. 104, Assignment 9.5 B</p>	<p>Practice dictation of major melodies, including rhythms from Ch. 2</p> <p>HW#5: Sing major/minor scale degrees ^1, ^2, ^3, ^4, ^5, high ^1 (2+ notes at a time).</p>	<p>9, 1st species)</p> <p>Topic: 2nd species – preparation, dissonance, resolution, consonant skips, passing / neighbor tones. Read Marvin, Ch. 10, 2nd species counterpoint, pp. 181-190.</p> <p>Assignment #6</p> <p>pg. 111, Assignment 10.1, I, (b), (d) pg. 112, Assignment 10.1, II, (b), (d) pg. 113, Assignment 10.2, I, A (1), (2)</p>
<p>2/6 Q2 (pitch and rhythm) Dictation of major melodies with scale degrees ^1, ^2, ^3, ^4, ^5, high ^1; Hall, Ch. 2 (single-part rhythm exercises)</p> <p>HW#6: Hall, Ch. 3, two-part exercises.</p>	<p>2/7 Topic: Writing 2nd species counterpoint.</p> <p>Assignment #7</p> <p>pg. 111, Assignment 10.1, I, (a), (c)</p> <p>pg. 112, Assignment 10.1, II, (a), (c)</p> <p>pg. 114, Assignment 10.2, B (1), (2)</p> <p>pg. 115, Assignment 10.3, A (1)</p> <p>pg. 116, Assignment 10.3, B (2)</p>	<p>2/8</p> <p>HW #7: Practice singing all major scale degree #s (3+ at a time).</p> <p>Hall, Ch. 4, single-part exercises.</p>	<p>2/9 2nd species counterpoint (cont.) / Review</p>
<p>Monday</p>	<p>Tuesday</p>	<p>Wednesday</p>	<p>Thursday</p>
<p>2/13 Q3 (Pitch) Sing all major scale degree #s (3+ at a time).</p> <p>Begin Ottman, Ch. 2, melodies (using scale</p>	<p>2/14 Quiz 2 (Marvin, Ch. 10, 2nd species)</p> <p>Topic: 3rd species – cambiata / double neighbor. Read Marvin,</p>	<p>2/15 Practice melodic and rhythmic dictation.</p> <p>HW #9: Sing all major scale degree #s (4+ at a time).</p>	<p>2/16 Topic: Writing 3rd species counterpoint.</p> <p>Assignment #9</p> <p>pg. 118, Assignment 10.4,</p>

degree #s). HW #8: Ottman: Exercises 2.11-2.15 Exercises 2.23-2.27	Ch. 10, pp. 191-197. Assignment #8 pg. 117, Assignment 10.4, A (1) Note: you may use cambiatas and double neighbors in their standard and inverted forms, though don't overuse them (since it'll create a line that 'hovers' or 'circles' around the same pitches).	Hall, Ch. 4, two-part exercises Ottman: Exercises 3.8, 3.9, 3.12-3.14, 3.16-3.17 Exercises 3.25, 3.27, 3.29, 3.30, 3.32-3.34	B
2/20 – NO CLASS	2/21 3 rd species counterpoint (cont.) / Review	2/22 Review: Practice melodic and rhythmic dictations, Ottman, and Hall.	2/23 Quiz 3 (Marvin, Ch. 10, 3rd species) Topic: 4 th species – suspensions, writing 4 th species counterpoint. Read Marvin, Ch. 10, pp. 197-202 Assignment #10 Pg. 119, Assignment 10.5, I, B, C, E, G, H Pg. 120, Assignment 10.5, II, A, B, C Pg. 121, Assignment 10.6, A Pg. 123, Assignment 10.7, A
Monday	Tuesday	Wednesday	Thursday
2/27 Exam 1 Melodic and rhythmic dictations Sing all major scale degrees (4+ at a time) Hall, Ch. 4, two-part exercises.	2/28 4 th species (cont.) Topic: 5 th species counterpoint, writing 5 th species counterpoint. Read Marvin, Ch. 10, pp. 203-206. Assignment #11 Pg. 125, Assignment 10.8,	3/1 New topic: Identifying intervals HW #10: Sing all minor scale degree #s (3+ at a time). Identify intervals P4, P5, P8.	3/2 Review

	B, C, 1 and 3		
<p>3/6</p> <p>HW #11: Hall, Ch. 5, single-part exercises.</p>	<p>3/7 Exam 1, theory (Marvin, Ch. 9-10, counterpoint, all species)</p>	<p>3/8</p> <p>HW #12:</p> <p>Sing all minor scale degree #s (4+ at a time).</p> <p>Identify intervals (m3, M3, m6, M6).</p>	<p>3/9 Topic: Counterpoint in chorale style, soprano and bass, Dom 7th chord resolutions, phrase and cadence. Read Marvin, Ch. 11, pp. 208-214.</p> <p>Assignment #12</p> <p>pg. 130, Assignment 11.1, II, (j)-(l) pg. 131, Assignment 11.2, I, A, (6)-(8) pg. 131, Assignment 11.2, I, B, (3)-(5) pg. 132, Assignment 11.2, II, A, (8)-(10) pg. 132, Assignment 11.2, II, B, (3)-(5) pg. 133, Assignment 11.3, A, (2), (3) pg. 134, Assignment 11.3, B, (2), (3)</p> <p>Mid-semester grades due 3/11</p>
Monday	Tuesday	Wednesday	Thursday
<p>3/13 Q4 (Pitch and rhythm): Sing all minor scale degrees (4+ at a time).</p> <p>Hall, Ch. 5, single-part exercises.</p> <p>HW #13: Ottman, Ch. 5, the following 10 exercises -- 5.10 - 5.12, 5.14 - 5.15, 5.19 - 5.20, 5.22 - 5.23, 5.26</p>	<p>3/14 Topic: Characteristics of bass and melody lines with tonic and dominant chords. Read Marvin, Ch. 11, pp. 214-223</p> <p>Assignment #13</p> <p>Pg. 135, Assignment 11.4, I, (e)-(g) Pg. 135, Assignment 11.4, II, (d)-(f) pg. 138, Assignment 11.5, II, B, C pg. 139, Assignment 11.6, I, A, B</p>	<p>3/15 Practice dictation of melodies. Practice interval dictation.</p> <p>HW #14: Identify dissonant intervals m2, M2, m7, M7, tritone</p> <p>Ottman, Ch. 5 (cont.)</p>	<p>3/16 Review</p>

	pg. 140, Assignment 11.6, II, B, C		
<p>3/20 Q5 (Pitch) Ottman, Ch. 5.</p> <p>Practice dictation of melodies. Practice interval dictation.</p> <p>HW #15: Hall, Ch. 5, two-part exercises.</p>	<p>3/21 Quiz 4 (Marvin, Ch. 11, pp. 208-223)</p> <p>Topic: The basic phrase T-D-T, authentic (PAC, IAC) / half cadences. Read Marvin, Ch. 12, pp. 228-235.</p> <p>Assignment #14</p> <p>Pg. 141, Assignment 12.1, A, B</p> <p>Pg. 144, Assignment 12.2, II, A, C</p>	<p>3/22 Practice dictation of melodies. Practice interval dictation.</p> <p>HW #16: Hall, Ch. 6, single-part exercises.</p>	<p>3/23 Topic: Introduction to 4-part harmony, voice-leading, basic guidelines.</p> <p>Assignment #15</p> <p>Pg. 142, Assignment 12.1, II, B</p> <p>pg. 143, Assignment 12.2, I</p> <p>Pg. 145, Assignment 12.3, A</p> <p>3/24 – final day to drop or withdraw classes (without refund).</p>
Monday	Tuesday	Wednesday	Thursday
<p>3/27 Q6 (Dictation) Melodic, rhythmic, and interval dictations.</p> <p>New topic: Triads (d/m/M/A)</p> <p>HW #17: Hall, Ch. 6, two-part exercises.</p>	<p>3/28 Topic: 4-part harmony (cont.)</p> <p>Assignment #16</p> <p>pg. 147, Assignment 12.4, I, #9-12</p> <p>pg. 148, Assignment 12.4, II, B #1-2, C #1-2, D #1-2</p> <p>pg. 149, Assignment 12.5, I, B and C</p>	<p>3/29 New topic: Identifying triad inversions</p> <p>HW #18: Practice identifying quality and inversion of triads (d/m/M/A)</p> <p>Ottman, Ch. 4. Exercises 4.26, 4.31, 4.33, 4.34, 4.36, 4.37, 4.38, 4.41, 4.42, 4.44, 4.45, 4.49, 4.51, 4.52, 4.53</p>	<p>3/30 Topic: 4-part harmony (cont.)</p> <p>Review.</p>
4/3	4/4 Quiz 5 (Marvin,	4/5 Q7 (Dictation and	4/6 Topic: Realizing

Review	<p>Ch. 12, pp. 228-245)</p> <p>Topic: V7 and its inversions, expanding the basic phrase: T-PD-D-T. Marvin, Ch. 13, pp. 254-265.</p> <p>Assignment #17</p> <p>pg. 159, Assignment 13.4, I, (b) - (h)</p> <p>pg. 160, Assignment 13.4, III, A</p>	<p>Ottman)</p> <p>Triad dictation (quality and inversion)</p> <p>Ottman, Ch. 4.</p> <p>HW #19:</p> <p>Ottman, Ch. 6. Exercises 6.21-6.24, 6.26-6.30, 6.33, 6.35, 6.38</p> <p>Hall, Ch. 7, single-part exercises</p>	<p>figured bass. Marvin, Ch. 13, pp. 266-274.</p> <p>Assignment #18</p> <p>pg. 159, Assignment 13.4, II, (b) - (d)</p> <p>pg. 161, Assignment 13.5, (a) - (d).</p> <p>pg. 163-4, Assignment 13.6, A, B, C</p>
Monday	Tuesday	Wednesday	Thursday
4/10 – NO CLASS	4/11 – NO CLASS	4/12 – NO CLASS	4/13 – NO CLASS
<p>4/17</p> <p>HW #20:</p> <p>Hall, Ch. 7, two-part exercises</p>	<p>4/18 Topic: Expanding the basic phrase with 2nd inversion chords. Read Marvin, Ch. 14, pp. 275-287.</p> <p>Assignment #19</p> <p>Pg. 165, Assignment 14.1, I, A, B</p> <p>Pg. 166, Assignment 14.1, II, A, B</p> <p>Pg. 167, Assignment 14.2, I, A, B</p>	<p>4/19 Review</p>	<p>4/20 Topic: Other expansions of the tonic area. Read Marvin, Ch. 14, pp. 287-296.</p> <p>Assignment #20</p> <p>Pg. 168, Assignment 14.2, II, A, B</p>
4/24 Review	4/25 Review	4/26 Review	4/27 Review
5/1-5/6 – study week			

5/3 Final (part 1) – melodic, rhythmic, intervallic, and triadic dictations

5/8-5/13

Final exams (theory + ear training)

Final (part 2) – Ear training jury will consist of Ottman, Ch. 6 and Hall, Ch. 7, two-part exercises (HW #19 and #20).

Academic Misconduct—Academic integrity is a legitimate concern for every member of the campus community; all share in upholding the fundamental values of honesty, trust, respect, fairness, responsibility and professionalism. By choosing to join the UNLV community, students accept the expectations of the Student Academic Misconduct Policy and are encouraged when faced with choices to always take the ethical path. Students enrolling in UNLV assume the obligation to conduct themselves in a manner compatible with UNLV's function as an educational institution.

An example of academic misconduct is plagiarism. Plagiarism is using the words or ideas of another, from the Internet or any source, without proper citation of the sources. See the *Student Academic Misconduct Policy* (approved December 9, 2005) located at: <https://www.unlv.edu/studentconduct/student-conduct>.

Copyright—The University requires all members of the University Community to familiarize themselves with and to follow copyright and fair use requirements. **You are individually and solely responsible for violations of copyright and fair use laws. The university will neither protect nor defend you nor assume any responsibility for employee or student violations of fair use laws.** Violations of copyright laws could subject you to federal and state civil penalties and criminal liability, as well as disciplinary action under University policies. Additional information can be found at: <http://www.unlv.edu/provost/copyright>.

Disability Resource Center (DRC)—The UNLV Disability Resource Center (SSC-A 143, <http://drc.unlv.edu/>, 702-895-0866) provides resources for students with disabilities. If you feel that you have a disability, please make an appointment with a Disabilities Specialist at the DRC to discuss what options may be available to you. If you are registered with the UNLV Disability Resource Center, bring your Academic Accommodation Plan from the DRC to the instructor during office hours so that you may work together to develop strategies for implementing the accommodations to meet both your needs and the requirements of the course. Any information you provide is private and will be treated as such. To maintain the confidentiality of your request, please do not approach the instructor in front of others to discuss your accommodation needs.

Religious Holidays Policy—Any student missing class quizzes, examinations, or any other class or lab work because of observance of religious holidays shall be given an opportunity during that semester to make up missed work. The make-up will apply to the religious holiday absence only. It shall be the responsibility of the student to notify the instructor **within** the first 14 calendar days of the course for fall and spring courses (excepting modular courses), or **within** the first 7 calendar days of the course for summer and modular courses, of his or her intention to participate in religious holidays which do not fall on state holidays or periods of class recess. For additional information, please visit: <http://catalog.unlv.edu/content.php?catoid=6&navoid=531>.

Transparency in Learning and Teaching—The University encourages application of the transparency method of constructing assignments for student success. Please see these two links for further information:

<https://www.unlv.edu/provost/teachingandlearning>

<https://www.unlv.edu/provost/transparency>

Incomplete Grades—The grade of I—Incomplete—can be granted when a student has satisfactorily completed three-fourths of course work for that semester/session but for reason(s) beyond the student's control, and acceptable to the instructor, cannot complete the last part of the course, and the instructor believes that the student can finish the course without repeating it. The incomplete work must be made up before the end of the following regular semester for undergraduate courses. Graduate students receiving "I" grades in 500-, 600-, or 700-level courses have up to one calendar year to complete the work, at the discretion of the instructor. If course requirements are not completed within the time indicated, a grade of F will be recorded and the GPA will be adjusted accordingly. Students who are fulfilling an Incomplete do not register for the course but make individual arrangements with the instructor who assigned the I grade.

Library Resources

Students may consult with a librarian on research needs. For this class, the subject librarian is

https://www.library.unlv.edu/contact/librarians_by_subject. UNLV Libraries provides resources to support students' access to information. Discovery, access, and use of information are vital skills for academic work and for successful post-college life. Access library resources and ask questions at <https://www.library.unlv.edu/>.

Tutoring and Coaching—The Academic Success Center (ASC) provides tutoring, academic success coaching and other academic assistance for all UNLV undergraduate students. For information regarding tutoring subjects, tutoring times, and other ASC programs and services, visit <http://www.unlv.edu/asc> or call 702-895-3177. The ASC building is located across from the Student Services Complex (SSC). Academic success coaching is located on the second floor of the SSC (ASC Coaching Spot). Drop-in tutoring is located on the second floor of the Lied Library and College of Engineering TEB second floor.

UNLV Writing Center—One-on-one or small group assistance with writing is available free of charge to UNLV students at the Writing Center, located in CDC-3-301. Although walk-in consultations are sometimes available, students with appointments will receive priority assistance. Appointments may be made in person or by calling 702-895-3908. The student's Rebel ID Card, a copy of the assignment (if possible), and two copies of any writing to be reviewed are requested for the consultation. More information can be found at: <http://writingcenter.unlv.edu/>.

Rebelmail—By policy, faculty and staff should e-mail students' Rebelmail accounts only. Rebelmail is UNLV's official e-mail system for students. It is one of the primary ways students receive official university communication such as information about deadlines, major campus events, and announcements. All UNLV students receive a Rebelmail account after they have been admitted to the university. Students' e-mail prefixes are listed on class rosters. The suffix is always @unlv.nevada.edu. **Emailing within WebCampus is acceptable.**

Final Examinations—The University requires that final exams given at the end of a course occur at the time and on the day specified in the final exam schedule. See the schedule at: <http://www.unlv.edu/registrar/calendars>.

Any other class specific information—(e.g., absences, make-up exams, status reporting, extra credit policies, plagiarism/cheating consequences, policy on electronic devices, specialized department or college tutoring programs, bringing children to class, policy on recording classroom lectures, etc.)