MUS 201 – Musicianship I

**Required Materials:**

***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:**

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<tr>
<td>1.</td>
<td>Tests</td>
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<td>2.</td>
<td>Quizzes</td>
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<td>Assignments</td>
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<td>Attendance, participation, in-class work</td>
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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.**
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.
1/17
Review triads, Roman numeral analysis, seventh chords.

**Assignment #1 (due next class)**

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)

**HW #1:** Sing major scale degrees ^1, ^3, ^5, high ^1

Hall, Ch. 1 (two-part exercises) Pg. 9-11, 1.4-1.1.L

For two-part exercises, “ta” the top part and clap the bottom part.

1/18

**HW #1:** Sing major scale degrees ^1, ^3, ^5, high ^1

**Assignment #2**

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

1/19

Review (cont.)

**Assignment #3**

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

1/23

**HW #2:** Sing and identify 2+ major scale degrees from ^1, ^3, ^5, high ^1

Hall, Ch. 1 (two-part exercises) Pg. 9-11, 1.4-1.1.L

For two-part exercises, “ta” the top part and clap the bottom part.

1/24

**HW #2:** Sing and identify 2+ major scale degrees from ^1, ^3, ^5, high ^1

Topic: Cantus firmus / counterpoint, 4 types of motion, step / skip, consonant / dissonant intervals, imperfect / perfect consonances. Read Marvin, Ch. 9, pp. 165-175.

**Assignment #3**

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

1/25

**HW #3:** Sing and identify 2+ minor scale degrees ^1, ^3, ^5, high ^1

Hall, Ch 1, two-part exercises (cont.)

1/26

**HW #3:** Sing and identify 2+ minor scale degrees ^1, ^3, ^5, high ^1

Topic: Writing 1st species counterpoint. Read Marvin, Ch. 9, pp. 175-180.

**Assignment #4**

Pg. 99-100, Assignment 9.3 A (2) and (3)
Pg. 101, Assignment 9.4A
Pg. 103, Assignment 9.5A

(Remember: If in minor mode, raise the leading tone ^7 for the second to last measure.)

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<th>Monday</th>
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<tr>
<td>1/30</td>
<td>1/31 1st species (cont.)</td>
<td>2/1</td>
<td>2/2 Quiz 1 (Marvin, Ch.</td>
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### Q1 (pitch)
Sing and identify 2+ major/minor scale degrees from ^1, ^3, ^5, high ^1.

Practice dictation of major melodies with scale degrees ^1, ^2, ^3, ^4, ^5, high ^1.

**HW#4:** Hall, Ch. 3, single-part exercises.

For single-part exercises, you’ll be asked to “ta” and conduct 2 lines each.

### Assignment #5
- **Practice dictation of major melodies, including rhythms from Ch. 2**
- **HW#5:** Sing major/minor scale degrees ^1, ^2, ^3, ^4, ^5, high ^1 (2+ notes at a time).

### Assignment #6
- Begin Ottman, Ch. 2, melodies (using scale pg. 118, Assignment 10.4,)

### 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)

**HW#6:** Hall, Ch. 3, two-part exercises.

### Assignment #7
- **Assignment #7**
  - pg. 111, Assignment 10.1, I, (a), (c)
  - pg. 112, Assignment 10.1, II, (a), (c)
  - pg. 114, Assignment 10.2, B (1), (2)
  - pg. 115, Assignment 10.3, A (1)
  - pg. 116, Assignment 10.3, B (2)

### 2/7  Topic: Writing 2nd species counterpoint.

### Assignment #8
- **HW #7:** Practice singing all major scale degree #s (3+ at a time).

### Assignment #9
- **Assignment #9**
  - Begin Ottman, Ch. 2, melodies (using scale pg. 118, Assignment 10.4,)

### Monday
- **Q3 (Pitch)**
  - Sing all major scale degree #s (3+ at a time).
  - Begin Ottman, Ch. 2, melodies (using scale

### Tuesday
- **Quiz 2 (Marvin, Ch. 10, 2nd species)**
  - Topic: 3rd species – cambiata / double neighbor. Read Marvin,

### Wednesday
- **Practice melodic and rhythmic dictation.**
- **HW #9:**
  - Sing all major scale degree #s (4+ at a time).

### Thursday
- **Topic: Writing 3rd species counterpoint.**
- **Assignment #9**
  - pg. 118, Assignment 10.4,
### HW #8:
Ottman:
Exercises 2.11-2.15
Exercises 2.23-2.27

### 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).

### 2/20 – NO CLASS

### 2/21
- 3rd species counterpoint (cont.) / Review

### 2/22
- Review: Practice melodic and rhythmic dictations, Ottman, and Hall.

### 2/23 Quiz 3 (Marvin, Ch. 10, 3rd species)
- 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

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<th>Monday</th>
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<tr>
<td>2/27 Exam 1</td>
<td>2/28 4th species (cont.)</td>
<td>3/1</td>
<td>3/2 Review</td>
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<td>Melodic and rhythmic dictations</td>
<td>Topic: 5th species counterpoint, writing 5th species counterpoint. Read Marvin, Ch. 10, pp. 203-206.</td>
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<td>Sing all major scale degrees (4+ at a time)</td>
<td>Assignment #11 Pg. 125, Assignment 10.8,</td>
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<td>Hall, Ch. 4, two-part exercises.</td>
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<td>HW #10: Sing all minor scale degree #s (3+ at a time). Identify intervals P4, P5, P8.</td>
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<td>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</td>
<td>Assignment #13 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</td>
<td>HW #14: Identify dissonant intervals m2, M2, m7, M7, tritone Ottman, Ch. 5 (cont.)</td>
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<td><strong>3/20 Q5 (Pitch)</strong></td>
<td><strong>3/21 Quiz 4 (Marvin, Ch. 11, pp. 208-223)</strong></td>
<td><strong>3/22 Practice dictation of melodies. Practice interval dictation.</strong></td>
<td><strong>3/23 Topic: Introduction to 4-part harmony, voice-leading, basic guidelines.</strong></td>
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<td>Ottman, Ch. 5.</td>
<td>Topic: The basic phrase T-D-T, authentic (PAC, IAC) / half cadences. Read Marvin, Ch. 12, pp. 228-235.</td>
<td>HW #16: Hall, Ch. 6, single-part exercises.</td>
<td>Assignment #15: Pg. 142, Assignment 12.1, II, B</td>
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<td>Practice dictation of melodies. Practice interval dictation.</td>
<td><strong>Assignment #14</strong></td>
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<td>Pg. 143, Assignment 12.2, I</td>
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<td>HW #15: Hall, Ch. 5, two-part exercises.</td>
<td>Pg. 141, Assignment 12.1, A, B</td>
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<td>Pg. 145, Assignment 12.3, A</td>
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<td>Pg. 144, Assignment 12.2, II, A, C</td>
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<td><strong>3/24 – final day to drop or withdraw classes (without refund).</strong></td>
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<td><strong>3/27 Q6 (Dictation)</strong></td>
<td><strong>3/28 Topic: 4-part harmony (cont.)</strong></td>
<td><strong>3/29 New topic: Identifying triad inversions</strong></td>
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<td>Melodic, rhythmic, and interval dictations.</td>
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<td>HW #18: Practice identifying quality and inversion of triads (d/m/M/A)</td>
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<td>New topic: Triads (d/m/M/A)</td>
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<td>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</td>
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<td><strong>HW #17:</strong> Hall, Ch. 6, two-part exercises.</td>
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<td><strong>4/3</strong></td>
<td><strong>4/4 Quiz 5 (Marvin, Ch. 12, pp. 228-235)</strong></td>
<td><strong>4/5 Q7 (Dictation and Harmony)</strong></td>
<td><strong>4/6 Topic: Realizing</strong></td>
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<td><strong>HW #20:</strong></td>
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<td>Hall, Ch. 7, two-part exercises</td>
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<td>Topic: Expanding the basic phrase with 2\textsuperscript{nd} inversion chords. Read Marvin, Ch. 14, pp. 275-287.</td>
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<td><strong>Assignment #19</strong></td>
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<td>Pg. 165, Assignment 14.1, I, A, B</td>
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<td>Pg. 166, Assignment 14.1, II, A, B</td>
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<td>Pg. 167, Assignment 14.2, I, A, B</td>
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<td>Topic: Other expansions of the tonic area. Read Marvin, Ch. 14, pp. 287-296.</td>
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<td><strong>Assignment #20</strong></td>
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<td>Pg. 168, Assignment 14.2, II, A, B</td>
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<td>5/1-5/6 – study week</td>
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<td>5/8-5/13</td>
<td>Final exams (theory + ear training)</td>
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<td>Final (part 2) – Ear training jury will consist of Ottman, Ch. 6 and Hall, Ch. 7, two-part exercises (HW #19 and #20).</td>
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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.)