

Tuesday 6:30 – 9:30 pm (evening), HILL 209  
Mr. James Barnes  
barnesj@moravian.edu  
Office: Brethren's 303  
610-861-1672 (office) My cell number will be given out the 1<sup>st</sup> class meeting for text/voice.

### **Course Description**

Introduction to the language of music; understanding elements of a score; hearing and writing rhythm, pitch, scales, and chords.

### **Course Outcomes**

By the end of this course, students will:

- A. Demonstrate an understanding of basic music theory.
- B. Demonstrate how to incorporate new musical information and insights, in short, to learn.
- C. Demonstrate a process approach to performing and writing music including keys, rhythm, notation, melody, and harmony.
- D. Demonstrate the ability to hear and produce pitch, melody, rhythm, and harmony.
- E. Demonstrate an ability to identify musical elements in other's music.
- F. Demonstrate behaviors for successful learning including effective study habits, time management, goal setting and coping skills.
- G. Demonstrate a basic understanding of contemporary song writing.

Students will complete weekly musical assignments including written and performed, formal and informal, graded or ungraded tasks. Expect to receive suggestions from Mr. Barnes or classmates as you develop your assignments. At least one assignment will involve use of audio files obtained via technology.

### **Texts**

- Duckworth, William. A Creative Approach to Music Fundamentals, 11<sup>th</sup> edition. Boston: Schirmer, Cengage Learning, 2013. [Any version of this edition should work – paperback, rented, electronic.]

### **Attendance**

All classes are required. Unexcused absences will result in a reduction of your final grade by one third of a letter grade (A becomes A-; A- becomes B+; etc.).

Since this course meets once a week, there will be no "Freedom Day."

### **Grading**

Assessment I – Chapters 1-4	8%
Assessment II – Chapters 5-7	8%
Assessment III – Chapters 8-10	8%
Assessment IV – Chapters 11-13	8%
Class assignments	60%
Final Song	8%

**Learning Services Office**

Students who wish to request accommodations in this class for a disability should contact Elaine Mara, Assistant Director of Learning Services for Academic and Disability Support, 1307 Main Street, at 610-861-1510. Accommodations cannot be provided until authorization is received from the Academic Support Center.

**Policy on Academic Honesty**

Moravian College expects its students to perform their academic work honestly and fairly. A Moravian student, moreover, should neither hinder nor unfairly assist the efforts of other students to complete their work successfully. This policy of academic integrity is the foundation on which learning at Moravian is built.

The College's expectations and the consequences of failure to meet these expectations are outlined below. If at any point in your academic work at Moravian you are uncertain about your responsibility as a scholar or about the propriety of a particular action, consult your instructor.

**Guidelines for Honesty**

All work that you submit or present as part of course assignments or requirements must be your original work unless otherwise expressly permitted by the instructor. This includes any work presented, be it in written, oral, or electronic form or in any other technical or artistic medium. You may not collaborate during an in-class assessment, examination, test, or quiz. You may work with others on out-of-class assignments, as long as the work submitted is your own and not a collective rendering of the material. If you have any reservations about your role in working on any out-of-class assignment, you must consult with Mr. Barnes.

You must keep all notes, assessments, tests, and materials used in preparing assignments until a final course grade is given. In the case of work in electronic form, you may be asked to maintain all intermediate drafts and notes electronically or in hard copy until final grades are given. All these materials must be available for inspection by the instructor at any time.

**Plagiarism**

A major form of academic dishonesty is plagiarism, which we define as the use, whether deliberate or not, of any outside source without proper acknowledgment; an "outside source" is defined as any work (published or unpublished), composed, written, or created by any person other than the student who submitted the work (adapted from *Napolitano vs. Princeton*).

An instructor who suspects a student of violating the policy on academic honesty with regard to an assignment, requirement, examination, test, or quiz will consult with the Chair, First Year Seminar, using a blind copy of the work in question, to verify the violation. If the charge is verified, the instructor will, in almost all cases, assign either a grade of zero to the academic work in question or a failing grade in the course in which the violation occurred. The student must be informed in writing of the alleged violation and penalty; a copy of this memo must be sent to the Associate Dean of Academic Affairs.

- A student may appeal either a charge of academic dishonesty or a penalty as follows:
  - First, to the course instructor.
  - Next, to the Music Chair.
  - Next, to the Academic Standards Committee, chaired by the Associate Dean for Academic Affairs.

## **Music as a Process**

Understanding music and performing music are more than simply reading and writing about music. It is also important to express music outwardly. Developing an awareness of your musical abilities happens over time and involves the repetition of a variety of elements of music that lead to a deeper understanding of the process of creating music (and developing your creative self) in a way that reading and thinking by themselves cannot. By practicing music in this way, it is hoped that you can eventually become your own teacher/creator and be able to use music as a way of expressing yourself creatively. Here is a brief overview of the usual process, based on what we know about how successful musicians actually work.

**Prepared knowledge** (or planning) is the work you do before composing and includes those important early elements of music – notation, rhythm, melody, harmony, etc. Musicians need these basic musical elements to communicate in an effective manner.

**Practice** is sometimes the most difficult step, as it is often preceded by procrastination and anxiety that the results will not be satisfactory to others and that you might fail. Beginning musicians should remember that it is neither natural nor possible for music to come out just right the first time. Trying to make each phrase perfect before going to the next may be one of the worst things to do. Practice takes time and often trial and error to become exact. At the beginning, learning music will be filled with inaccuracies and – often – goofy sounds. You should practice freely and without concern for style or mechanics in order to let the act of producing music help you discover a variety of ways music can be expressed. The initial practicing should be an open conversation between you and the music. But for this conversation to move forward, you must continue to make improvements each time you approach the material. Each person brings a fresh interpretation to music. Practicing helps you find your “voice.”

**Performing** before others (in class) is one of two ultimate expressions of music. Music is meant to be heard – but it is rarely heard the same way twice (unless it’s recorded). Performing a musical phrase (or even an exercise) should be an expression, as opposed to a recitation. Performing any music should be a reflection of perception. Try different interpretations of all musical examples. And be prepared to alter your interpretation when presenting collectively with others.

**Composition** may be the second ultimate expression of music. Writing out what you “hear” in your head requires all the above processes: being able to compose with the vocabulary of music; knowing what skills are needed to perform your composition; and allowing others to give their voices to your music. Composition needs an understanding of not only what you can do musically, but what others are also capable of.

**Put your Class Schedule in your calendar. \***

<b>Week</b>	<b>TUES.</b>	<b>Chapter</b>	<b>Topic</b>
1	January 15	Chapter 1	Syllabus The Basics of Music
2	January 22	Chapter 2 & 3	The Keyboard Rhythm I: Simple Meter
3	January 29	Chapter 4	Rhythm II: Compound Meter
4	February 5	Chapter 5	Assessment I Pitch
5	February 12	Chapter 6	Major Scales
6	February 19	Chapter 7	Major Key Signatures
7	February 26	Chapter 8	Assessment II Intervals
	March 5	Spring Break	
8	March 12	Chapter 9	Review Minor Key Signatures
9	March 19	Chapter 10	Minor Scales
10	March 26	Chapter 11	Assessment III Pentatonic and Blues Scales
11	April 2	Chapter 12	Triads
12	April 9	Chapter 13/14	Triads in a Musical Context Chord Progressions
13	April 16	Chapter 15	Song writing
14	April 23		Song writing
15			No FINAL EXAM

\* This syllabus may be altered depending on the progress of learning.