

University of California, Santa Cruz

Music 14

Beginning Western Theory and Musicianship

In-Person

Summer 2024

Location: Music Center 136 or 134 (as needed)

Day and Time: TuThu 13:00-16:40

Instructor: Dohyun Jeon (dojeon@ucsc.edu)

Teaching Assistants: Michael Fleming (mjflemin@ucsc.edu)

Reader: Ontario Alexander (loalexan@ucsc.edu)

Course description

Students learn basic elements of musical language: rhythms, meters, scales, intervals, and chords. All of these elements will be studied both singly and in their interrelationships within musical compositions. The study of structural elements of music will incorporate both theoretical and practical aspects of learning, including written, keyboard, singing, and aural exercises. Enrollment is by permission of the instructor.

Music 14 Goals

Music 14 is a fundamental theory course that focuses on western tonal music. The goals of this course are to

1. provide students with a foundation in tonal music theory that will be applicable in all music major and minor tracks
2. facilitate students building core skills in musicianship, ear training, and keyboard
3. introduce students to the concepts and tools on which they can build in Music 30A
4. help students establish positive and effective practice strategies that will serve them in all areas of skill acquisition

Learning Outcomes

At the end of the course, students will be able to

- Sing major, minor, pentatonic, and blues scales on pitch names, scale degrees, and solfège; melodic intervals (P1–P8); triads in root position (major, minor, augmented diminished); diatonic melodies in major and minor keys (0–4 sharps/flats)
- Clap and count rhythms in simple and compound meter (2/4, 3/4, 4/4, 2/2, 6/8, 9/8, 12/8)
- Identify from staff notation major, minor, pentatonic, and blues scales; major and minor key signatures; intervals (P1–P8); triads in inversions (major, minor, augmented diminished); types of cadences; diatonic chords (Roman numeral analysis)
- Write in staff notation rhythms in simple and compound meter (2/4, 3/4, 4/4, 2/2, 6/8, 9/8, 12/8); major, minor, pentatonic, and blues scales; major and minor key signatures; melodic intervals (P1–P8); triads in inversions (major, minor, augmented diminished); diatonic chords (indicated by Roman Numerals)
- Identify by ear duple vs. triple and simple vs. compound meter; major, minor, pentatonic, and blues scales; harmonic and melodic intervals (P1–P8); triads in inversions (major, minor, augmented diminished); seventh chords in root position; types of cadences; chord progressions using primary chords (Roman numeral analysis)
- Dictate (write in staff notation after hearing) rhythms in simple and compound meter (2/4, 3/4, 4/4, 2/2, 6/8, 9/8, 12/8); melodies in major and minor keys, chord progressions (primary chords in root position only, written in Roman Numerals)
- Play on the keyboard major, minor, pentatonic, and blues scales (using standardized fingering, one octave, 0–4 sharps/flats); intervals (P1–P8); triads (major, minor, augmented diminished); types of cadences

This course supports two Music Department program learning outcomes. Students will actively 1) engage in critical thinking about musical language and 2) work toward proficiency in performing and creating music.

Recommended Materials

- **William Duckworth, A Creative Approach to Music Fundamentals. 11th**
 - See below for renting/purchasing options.

Required Materials

- **Access to a Keyboard/Piano**
 - More information [here](#).
- **A working webcam and microphone for Zoom**
- **Device with which to record videos and take scans of your written homework**
- **Blank staff paper**
 - printable from <https://www.musictheory.net/tools/paper>
- **Metronome**
 - A smart phone app is ok.

[Rental & Purchase Options for Duckworth 11th edition](#)

- Rental & Purchase options through the publisher ([Cengage](#))
- additional rental/purchase options available through the Bay Tree Bookstore or Amazon

IMPORTANT:

- PDFs of the select Duckworth pages you need to complete and submit in Canvas are provided in Canvas, but you will want to rent/purchase the entire textbook for reference.
- If you have a digital tablet and pencil, you may download the PDFs of select pages of Duckworth from Canvas and complete them by annotating the PDF. (For this option, you really do need the tablet and pencil to be able to easily annotate a PDF in a legible and acceptable manner. If it is illegible or difficult to read, it will not be accepted.)
- If you do not have a digital tablet and pencil, you will need to print the PDFs and complete hard copies by hand.
- If you choose to buy a used book, be sure that it is like new and has no writing on the pages.

Inexpensive smart phone apps students may find helpful

- Tiny Scanner (enables you create multi-page PDF scans using your phone camera)
- ProMetronome
- [Pop-Up \(clickable\) Piano\(Links to an external site.\)](#)
 - To be clear: **no**, this pop-up piano will not serve as the required keyboard . This is merely a tool for you to use in a limited capacity while away from your keyboard.

Asynchronous/Synchronous Components

- Asynchronous
 - All of your course materials and assignments in Music 14 are available asynchronously in Canvas.
 - All assignments must be submitted in the appropriate assignment in Canvas. Emailed submissions will NOT be accepted.
 - The weekly deadline for submissions is Friday at 11:59pm.
- Synchronous
 - Class location: Music Center 131
 - Day and Time: Tuesdays and Thursdays 01:00PM-04:30PM
 - Weekly labs (mandatory): via Zoom, scheduled [here](#).
 - Coaching Hours: via Zoom, scheduled in Canvas (more information [here](#))

Student Time Commitment

Students are expected to spend 20 hours per week on coursework—approximately 6 hours engaging with lectures, listening examples, and readings; 6 hours completing theory and ear

training exercises; 4.5 hours practicing musicianship (singing) and keyboard assignments, 2 hours recording video submissions, 1 hour weekly lab, and 30 minutes of coaching hours.

You will not pass this class without consistent practice throughout the week, every week. Musicianship, ear training, and playing the keyboard are **skills that develop with consistent work over time—they cannot be crammed!**

Nature of Assessments

Assessments will take the form of online exercises, quizzes associated with lectures and listening examples, short written assignments, and video submissions. There will be one midterm exam and one final exam.

Music 14's Course Content

All of Music 14's course content is provided in Canvas and references the Duckworth textbook. Content is arranged into modules, labelled by weeks. **IMPORTANT: Navigate through the course by completing each page/assignment in the order it is presented in the module. Do not skip around within a module or skip entire modules.**

Course activities include the following:

1. Lectures, Videos, and Listenings

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Attend the class!

Take notes! You will want to reference these notes when completing your homework and exams.

Important: Be sure to access Canvas with either Chrome or Firefox. Do NOT use Safari.

2. Recommended readings

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Readings are from the Duckworth textbook.

3. Written assignments

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Most modules require you to submit written work in the form of PDF or JPG uploads in Canvas.

Students should take a photo with your camera and upload your written work on Canvas yourself.

TAs grade your work and you will see your grade a few weeks later on Canvas.

4. Online Exercises

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You will complete exercises online through MusicTheory.net and Teoría.com and report your progress through Canvas.

5. Video Submissions

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Video submissions represent the practical skills portion of the course—i.e. this is where you will be actively performing material: clapping, singing, playing the piano, etc.

Each week, new lab material will be presented. You will participate with the lab video, practice the material on your own throughout the week, then submit a video recording of you performing the assigned one week later.

Quality of preparation

Your submitted lab recording **is nota** recording of you practicing—it is a recording of you performing the material **you have already been practicing**.

Focus on progress—we expect your assignments to be well prepared, but we do not expect perfection.

If it takes you more than 2 or 3 attempts to get a recording with which you are happy, it means that you are recording too early in the learning process.

Practicing each skill should take much longer than recording it.

Your video submission does *not* have to be perfect, but if it shows a significant lack of preparation or you do not follow the directions, we reserve the right to not grade it until

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1. **You attend coaching hours for help**
2. **You continue to practice it on your own, and**
3. **You re-record and re-submit it.**

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It is imperative that you practice the lab material on your own and by attending coaching hours with your instructor and/or TA.

Feedback and Communications

- Feedback

- You will submit all your assignments in Canvas. (Emailed submissions will not be accepted.)
- It is our goal to provide you with feedback in Canvas on your assignments within one week of its due date (if submitted on time).

Please be sure that you have Canvas set up to send you notifications when your work is graded and comments are made on your submissions. Please see [these detailed instructions](#).

- Messages to your instructor/TA

Please communicate with us directly by sending a message through Canvas (rather than emailing).

Any communications with your TA should include your instructor. If you forget to include me, your TA will forward your message to me and/or CC me in their reply. This policy enables us to be consistent and transparent across our teaching team.

My goal is to reply to Canvas messages within 24 hours, Mondays—Fridays, 9am—5pm. (Note: If you send me a message outside of business hours right before an assignment is due, you will not get a response. Please plan ahead.)

- Communications with fellow students

If you would like to interact with your fellow students (especially on the weekend or after business hours when your instructor is unavailable), you may do so in the [Open Discussion Forum](#).

Attendance and Individual Practice

Both regular attendance in weekly labs and coaching hours and consistent preparation outside of class are vital to success in this course. Each lecture will present new material, mastery of which is required for the skills presented in subsequent lectures. Students will need to allot a minimum of fifteen hours per week for this course. Shorter, frequent practice sessions are recommended.

Grading

This is a skill-based course. You will be graded on how well you prepare and perform the assigned materials. There are no “As for effort.” You receive the grade you earn. Again, **you should plan to spend 20 hours per week on this course.**

- Attendance—20%
- Weekly Labs—15%
- Written Theory & Ear Training—40%, breakdown:
 - online assignments 20%
 - written assignments 10%
 - midterm exam 5%
 - final exam 5%
- Video Submissions—25%

It is important to carefully adhere to deadlines. In light of our current situations (working remotely from home, pandemic, etc.), late submissions will be accepted with a late penalty of 5% per day. No late submissions will be accepted after the end of Week 5.

Grading Scale

97–100 A+

93–96 A

90–92 A-

87–89 B+

83–86 B

80–82 B-

77–79 C+

73–76 C

70–72 C-

67–69 D+

63–66 D

60–62 D-

0–59

73–100 P

0–72 NP

Class Schedule

Week 1 Tuesday

- Music 14 Orientation
- Set the Weekly Lab schedule
- Review: Chapter 1—The Basics of Music
- Review: Chapter 2—The Keyboard
- Review: Chapter 3—Simple Meter
- Chapter 5—Pitch

Week 1 Thursday

- Chapter 6—Major Scales
- Chapter 7—Major Key Signatures
- Rhythms in $x/2$
- Introduction to playing and singing melodies
- Chapter 8—Intervals

Week 2 Tuesday

- Rhythms in x/8
- Chapter 8—Intervals, continued
- Chapter 4—Compound Meter

Week 2 Thursday

- Chapter 9—Minor Key Signatures
- Chapter 10—Minor Scales
- Rhythms in x/8, continued
- Chapter 8—Intervals, continued
- Chapter 11—Pentatonic and Blues Scales
- Rhythms in x/8 with sixteenth notes

Week 3 Tuesday

- Midterm Exam
- Chapter 8—Intervals, continued
- Chapter 12—Triads
- Lead Sheets

Week 3 Thursday

- Chapter 13—Triads in a Musical Context (Roman Numeral Analysis)

Week 4 Tuesday

- Chapter 13, continued—Dominant 7th chords
- Seventh Chords

Week 4 Thursday

- Chapter 14—Chord Progressions (Cadences)
- Chapter 13—Dominant 7th chords, continued

Week 5 Tuesday

- Chapter 14—Chord Progressions

Week 5 Thursday

- Final Exam

This syllabus is subject to change according to class needs.

RESOURCES FOR STUDENTS

Food Insecurity

There are a variety of resources available for UCSC community members experiencing food insecurity, including a food pantry at Family Student Housing. Further details about this and other programs are here: <https://deanofstudents.ucsc.edu/slug-support/gfi/resources.html>

Mental Health & Crisis

The Counseling and Psychological Services program through the UCSC health center is the best point of contact for students experiencing mental health issues and those in crisis. Their phone number is (831) 459-2628. Further details about CAPS and its resources are here: <https://caps.ucsc.edu/>

Slug Support and the Student Emergency Fund

Slug Support and the Student Emergency Fund offers help for students in precarious situations. This assistance can include emergency housing, "swipes for slugs" meals at the dining halls, and mental health support. For a self-referral, see here: <https://deanofstudents.ucsc.edu/slug-support/program/contact.html#Referral>

Undocumented Student Services

Undocumented Student Services is dedicated to supporting undocumented students and offers access to various types of assistance, including peer mentoring, workshops, and legal support: https://eop.ucsc.edu/undocumented_student_services/index.html

Gender Discrimination & Sexual Harassment/Violence

Title IX prohibits gender discrimination, including sexual harassment, domestic and dating violence, sexual assault, and stalking. If you have experienced sexual harassment or sexual violence, you can receive confidential support and advocacy at the Campus Advocacy Resources & Education (CARE) Office by calling (831) 502-2273. In addition, Counseling & Psychological Services (CAPS) can provide confidential, counseling support, (831) 459-2628. You can also report gender discrimination directly to the University's Title IX Office, (831) 459-2462. Reports to law enforcement can be made to UCPD, (831) 459-2231 ext. 1. For emergencies call 911.

Faculty and Teaching Assistants are required under the [UC Policy on Sexual Violence and Sexual Harassment \(Links to an external site.\)](#) to inform the Title IX Office should they become aware that you or any other student has experienced sexual violence or sexual harassment.

UCSC Campus Advocacy, Resources & Education (CARE) believes that all people deserve to live and engage in an environment free from violence. We believe in promoting an environment where people can learn and work while being safe and healthy. We celebrate the differences on this campus and believe in working collectively to create a community that is free from violence, exploitation, and harassment and instead promotes safety and equity.

The CARE program provides support, advocacy, resources and violence prevention education to the UC Santa Cruz community. We respond to the needs of students, staff, faculty and non-affiliates impacted by stalking, dating/domestic violence and sexual assault by providing free and confidential services.

CARE also works collaboratively with students, faculty and staff to educate the campus community about the vital role that each of us has in preventing violence and creating social justice locally and globally.

<https://care.ucsc.edu/who-we-are/about-care.html> Links to an external site.

Phone: 831-502-CARE (2273)

Email: care@ucsc.edu

If you are experiencing circumstances that involve housing insecurity, food insecurity, or other extreme life challenges that impede your ability to succeed in class, please avail yourself of the above resources. If they are insufficient and you continue to struggle, please contact Dr. Lanam. She will do her best to connect you with people and/or provide additional resources.

OUR LEARNING COMMUNITY

Land Acknowledgement

I would like to acknowledge that the land on which we gather is the traditional and unceded territory of the Uypi Tribe of the Awaswas Nation. Today these lands are represented by the Amah Mutsun Tribal Band who are the descendants of the Awaswas and Mutsun Nations whose ancestors were taken to Mission Santa Cruz and Mission San Juan Bautista during Spanish colonization of the Central Coast. Today the Amah Mutsun are working hard to

fulfill their obligation to the Creator to care for and steward Mother Earth and all living things through relearning efforts and the Amah Mutsun Land Trust.

To learn more and find resources about Indigenous territories and cultural groups where you live, visit the Native Land Digital Map [here](#).

Accessibility

I aim to make our learning community as accessible as possible. This means that I aim to provide accessible materials and to create opportunities for different kinds of engagement in our classroom space. If you come across materials that are not accessible to you, or experience a barrier to your participation in a class or meeting, please bring this to my attention and I will gladly work with you to ensure accessibility. If you are a student with a disability (disabilities can include mental health and attention-related, learning, vision, hearing, physical or health impacts) who requires accommodations to achieve equal access in this course, please submit your Accommodation Authorization Letter from the Disability Resource Center (DRC) to me privately during my office hours or by appointment, preferably within the first two weeks of the quarter. At that time, I would also like us to discuss ways we can ensure your full participation in the course. I encourage all students who may benefit from learning more about DRC services to contact the DRC by phone at 831-459-2089 or by email at drc@ucsc.edu.

Inclusivity

It is my intent that students from all backgrounds and with all perspectives feel included and are able to learn and achieve their goals in this course. The diversity that all students bring to this class is a resource, strength, and benefit to us all. It is my intent to bring to class materials and activities that embrace a diversity of perspectives, experiences, and positions. Your suggestions for making this learning community as inclusive as possible are encouraged and appreciated. Please let me know if you identify ways to improve the effectiveness of the course for you personally or for other students or student groups. If any of our class meetings conflict with your religious or cultural events, please let me know so that we can work together to make alternative arrangements.

Community Principles

I understand that every classroom represents a rich variety of student backgrounds and perspectives. I am committed to providing an atmosphere for learning that respects and embraces diversity. While working with you to build this community, I ask all of us to:

- share our unique experiences, values, and beliefs
- be open to the views of others
- consider the possibility that your views may change over the course of the term
- honor the unique life experiences of your colleagues

- appreciate the opportunity that we have to learn from each other in this community
- listen to each other's opinions and communicate in a respectful manner
- keep confidential discussions that our community has of a personal (or professional) nature
- use this opportunity together to discuss ways in which we can create an inclusive environment in this course and across the university community

Academic Integrity

Academic integrity is the cornerstone of a university education. Academic dishonesty diminishes the university as an institution and all members of the university community. It tarnishes the value of a UCSC degree.

All members of the UCSC community have an explicit responsibility to foster an environment of trust, honesty, fairness, respect, and responsibility. All members of the university community are expected to present as their original work only that which is truly their own. All members of the community are expected to report observed instances of cheating, plagiarism, and other forms of academic dishonesty in order to ensure that the integrity of scholarship is valued and preserved at UCSC.

In the event a student is found in violation of the UCSC Academic Integrity policy, they may face both academic sanctions imposed by the instructor of record and disciplinary sanctions imposed either by the provost of his or her college or the Academic Tribunal convened to hear the case. Violations of the Academic Integrity policy can result in dismissal from the university and a permanent notation on a student's transcript.

For the full policy and disciplinary procedures on academic dishonesty, students and instructors should refer to the [Academic Integrity pageLinks to an external site.](#) at the [Division of Undergraduate EducationLinks to an external site.](#).

Not sure what plagiarism is? Check out the following links:

- [UCSC explanation of academic integrity](#)
- [UCSC handbook on plagiarism](#)(specifically see the sections 102.011 - 102.016)
- [Purdue website "What is a quotation? What is paraphrasing?"](#)

To avoid accidental plagiarism, always cite your sources.