

## Term Information

Effective Term Autumn 2023

## General Information

Course Bulletin Listing/Subject Area Music  
Fiscal Unit/Academic Org School Of Music - D0262  
College/Academic Group Arts and Sciences  
Level/Career Undergraduate  
Course Number/Catalog 2121  
Course Title Intensive Music Theory 1  
Transcript Abbreviation Int Mus Theory  
Course Description This course will provide you with a foundation of knowledge and skills to continue developing and advancing your musicianship.  
Semester Credit Hours/Units Fixed: 5

## Offering Information

Length Of Course 14 Week  
Flexibly Scheduled Course Never  
Does any section of this course have a distance education component? No  
Grading Basis Letter Grade  
Repeatable No  
Course Components Lecture  
Grade Roster Component Lecture  
Credit Available by Exam No  
Admission Condition Course No  
Off Campus Never  
Campus of Offering Columbus, Lima, Mansfield, Marion, Newark, Wooster

## Prerequisites and Exclusions

Prerequisites/Corequisites  
Exclusions  
Electronically Enforced Yes

## Cross-Listings

Cross-Listings n/a

## Subject/CIP Code

Subject/CIP Code 50.0901  
Subsidy Level Baccalaureate Course  
Intended Rank Freshman, Sophomore

## Requirement/Elective Designation

Required for this unit's degrees, majors, and/or minors

## Course Details

### **Course goals or learning objectives/outcomes**

- 1. You will acquire fluency with and understanding of various notational styles.
- 2. You will acquire basic fluency with rhythm and meter, scales, chords, and cadences.
- 3. You will learn to make musical inquiries and formulate answers through analysis.
- 4. You will learn a set of vocabulary and concepts that will help you communicate your ideas.
- 5. You will develop a deeper understanding of how music "works." Anyone with talent and a good ear can play notes on a page, but an educated musician knows how their individual part relates to the whole.
- 6. You will develop your knowledge of musical structure through small composition exercises.

### **Content Topic List**

- Ontology, Notation, and Fundamentals
- Hearing Musical Syntax
- Melody and Counterpoint
- Harmony and Progression

### **Sought Concurrence**

No

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## Attachments

- Intensive Music Theory I Syllabus 12 6 22.docx: proposed syllabus  
*(Syllabus. Owner: Banks, Eva-Marie)*
- BM Orchestral Instruments curriculum map with Theory 2121 updated 12 20 22.xlsx: curriculum map  
*(Other Supporting Documentation. Owner: Banks, Eva-Marie)*
- BME General map for Theory 2121 updated 12 20 22.xls: curriculum map  
*(Other Supporting Documentation. Owner: Banks, Eva-Marie)*
- BM Performance - Piano map for Theory 2121 updated 12 20 22.xls: curriculum map  
*(Other Supporting Documentation. Owner: Banks, Eva-Marie)*
- BM Composition map for Theory 2121 updated 12 20 22.xls: curriculum map  
*(Other Supporting Documentation. Owner: Banks, Eva-Marie)*
- BM jazz Studies Composition map for Theory 2121 updated 12 20 22.xls: curriculum map  
*(Other Supporting Documentation. Owner: Banks, Eva-Marie)*
- BM Musicology map for Theory 2121 updated 12 20 22.xls: curriculum map  
*(Other Supporting Documentation. Owner: Banks, Eva-Marie)*
- BM jazz Studies Performance map for Theory 2121 updated 12 20 22.xls: curriculum map  
*(Other Supporting Documentation. Owner: Banks, Eva-Marie)*
- BM Theory map for Theory 2121 revised 12 20 22.xls: curriculum map  
*(Other Supporting Documentation. Owner: Banks, Eva-Marie)*
- BM Performance - Voice map for Theory 2121 update 12 20 22.xls: curriculum map  
*(Other Supporting Documentation. Owner: Banks, Eva-Marie)*
- BME Instrumental map for Theory 2121 update 12 20 22.xls: curriculum map  
*(Other Supporting Documentation. Owner: Banks, Eva-Marie)*
- BME Choral map for Theory 2121 updated 12 20 22.xls: curriculum map  
*(Other Supporting Documentation. Owner: Banks, Eva-Marie)*
- BA curriculum map with theory 2121 updated 12 20 22.xlsx: curriculum map  
*(Other Supporting Documentation. Owner: Banks, Eva-Marie)*

## Comments

- If this course can count in one or several of your majors, please upload updated curriculum map for that program. *(by Vankeerbergen, Bernadette Chantal on 12/19/2022 03:46 PM)*

**COURSE REQUEST**  
2121 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette  
Chantal  
01/09/2023

**Workflow Information**

Status	User(s)	Date/Time	Step
Submitted	Banks, Eva-Marie	12/19/2022 02:50 PM	Submitted for Approval
Approved	Hedgecoth, David McKinley	12/19/2022 03:45 PM	Unit Approval
Revision Requested	Vankeerbergen, Bernadette Chantal	12/19/2022 03:46 PM	College Approval
Submitted	Banks, Eva-Marie	12/20/2022 10:31 AM	Submitted for Approval
Approved	Hedgecoth, David McKinley	01/04/2023 04:44 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	01/09/2023 03:47 PM	College Approval
Pending Approval	Cody, Emily Kathryn Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Hilty, Michael Vankeerbergen, Bernadette Chantal Steele, Rachel Lea	01/09/2023 03:47 PM	ASCCAO Approval

# Intensive Music Theory I (MUSIC 2121)

## Fall 2023

**Instructor:** Dr. Zachary Zinser

**Email:** zinser.24@osu.edu

**Office:** N482 Timashev Building

**Office Hours:** by appointment via email

**Class meetings:** daily (M/T/W/Th/F), 9:10-10:05am in Timashev N504

**Course format:** Lecture

**Contact hours:** Five 55-minute meetings per week

**Credit hours:** 5

### Course Overview:

This course will provide you with a foundation of knowledge and skills to continue developing and advancing your musicianship. We will also maintain an awareness of how the specific skills and practices we discuss fit within the larger context of musical practice beyond the Western art music tradition. Our topics will range from the basics of rhythm and meter, scales, chords and cadences to exploring stylistic voice-leading techniques, harmonic function, melodic phrasing, and the role of timbre in shaping listening experiences. While the work we do will often make use of traditional score notation, we will also think critically about the act of notation itself.

*The work you do in this course supports everything else you do as a musician:* making musical judgments and interpretations; explaining how a piece works; justifying your performance choices and those of others; learning and memorizing repertoire; listening to music deeply; fixing intonation issues; teaching in the studio or classroom; communicating with your teacher or ensemble leader; understanding how your part fits into the whole; generating new music for yourself or others to enjoy; reading what others have written about your favorite music or composers; comparing different composers, artists, or musical styles; learning how musical styles developed through time.

### Course Goals and Objectives:

1. You will acquire fluency with and understanding of various notational styles.
2. You will acquire basic fluency with rhythm and meter, scales, chords, and cadences.
3. You will learn to make musical inquiries and formulate answers through analysis.
4. You will learn a set of vocabulary and concepts that will help you communicate your ideas.
5. You will develop a deeper understanding of how music “works.” Anyone with talent and a good ear can play notes on a page, but an educated musician knows how their individual part relates to the whole. This knowledge will help you make better interpretive decisions.
6. You will develop your knowledge of musical structure through small composition exercises.

**Communication:** I will send important messages through the Announcements tool in Carmen. It is possible that due dates and daily plans could change as we progress, and you are responsible for reading and following any instructions provided in these messages. I recommend getting into the habit of checking your email daily so you can stay on top of things. *Please check [your notification preferences](#) ([go.osu.edu/canvas-notifications](http://go.osu.edu/canvas-notifications)) to ensure you receive these messages from our Carmen course in your OSU email inbox.* If you ever have a question, please contact me using my Ohio State email address. I will typically be able to reply to emails within 24 hours on days when class is in session at the university. Response time may be longer on weekends and university holidays.

**Prerequisites:** There are no prerequisites. This course is designed for students with little or no experience with staff notation or western music theory.

**Course sequence information:** This course will prepare you for Music Theory II. According to School of Music policy, in order to pass this course and enroll in Theory II in the spring, you must:

- Earn a C- (70%) or better for your overall final grade
- Earn an 80% or better on all online fundamentals fluency quizzes. You may take these quizzes as many times as needed to pass.

If you do not pass this course this semester, you will have an opportunity to retake it the following fall semester.

**Textbook:** There is no required textbook purchase for this course. All reference materials and handouts will be posted to our Carmen course site in the Files section. In addition to the materials I post for you throughout the semester, I might ask you to read entries from the following resources available for free online:

- ❖ Various authors, *Open Music Theory* <http://openmusictheory.com/>
- ❖ Robert Hutchinson, *Music Theory for the Twenty-First Century Classroom* <https://musictheory.pugetsound.edu/mt21c/MusicTheory.html>

### **Required resources and supplies**

- Staff paper (free at [musicsharf.com](http://musicsharf.com))
- Pencil for writing exercises in class. The learning process necessarily entails making mistakes, so it is important that you be able to erase and correct your work. *Assignments written in pen will not be accepted.*
- A program for scanning any written work to convert into PDFs (for submission on Carmen). I recommend the DocScan or CamScanner apps.
- A music notation software program (such as MuseScore, NoteFlight, Sibelius, or Finale).
- Recommended: folder or binder to collect and organize assignments and handouts

**Attendance policy:** Our time together is critical to deepen understanding of concepts and practice skills. If you must miss class because of illness, professional opportunity, participation in varsity athletics, religious observation, or family emergency, please reach out to me as soon as possible to obtain consideration for an *excused* absence. Unless under truly extraordinary circumstances, excused absences will not be awarded *after* the absence has occurred. In other words, you must reach out to me by email *in advance of your absence* in order for it to be considered excused. If you have a serious issue that is impacting your learning, please let me know so that we can make arrangements that are appropriate to the circumstances.

If you miss class and I have not heard from you ahead of time, I will consider the absence *unexcused*. You are permitted no more than five unexcused absences over the course of the semester without penalty. A sixth unexcused absence (and every absence thereafter) will result in a 2% deduction of your final grade for the course.

If you maintain great attendance throughout the semester without any unexcused absences, I will award you +3% to your final grade for the course. This could mean the difference between earning a B+ or an A-!

**Classroom environment:** Our class will be respectful, tolerant, kind, and open-minded. Every day, make sure that's what you're bringing to the room. Treat everyone with respect—no exceptions, ever.

**Types of Work:** The following categories provide you with a general idea of what to expect in this class. More details about specific assignments will be available on our Carmen course site.

- Weekly Reflections: At the end of each week (Sundays by midnight), you will write a brief response (2-4 sentences) to several questions as a self-reflection exercise regarding your confidence levels with the topics covered that week. These will be graded on a scale: 2pts (full credit), 1pt (incomplete or unsatisfactory), 0 (not submitted).
- Fluency Quizzes: Nearly every week you will take a timed (15 minute) online multiple-choice assessment on Carmen. These are intended to be a practice space for you to become more fluent with the basic spellings and grammar of notated music (key signatures, scales, aspects of rhythm and meter, triad spellings, inversions, etc.). As such, you can take these as many times as you'd like, as long as they are completed by the due date (see the course calendar below for specific due dates). If you are struggling with the fundamentals, you are highly encouraged to block out extra time to practice every week. I will keep your highest grade from all attempts.

- Assignments: These are significant outside assignments that will take time for you to complete. They will consist of listening, analyzing, writing about music, and composing. Get acquainted with these well in advance of the due date so you have ample time to ask questions if you need to. There will be two assignments per unit (for a total of eight throughout the semester). See the course calendar below for specific due dates.
- Unit Quizzes: There will be four quizzes given at the end of each unit as a large-scale review of course content. See the course calendar below for specific dates and be sure to make a note of these in your calendar. You will have the entire class period (55 minutes) to complete each quiz. Study guides will be posted in advance on Carmen. You must be present in class to take these quizzes.
- Midterm Project: This will involve you writing an analytical essay that is 2-3 pages long, conforming to the *Chicago Manual of Style*. You will be comparing two different arrangements of the same song. This project will also include a proposal and outline due two weeks before the final essay submission. See the course calendar below for specific due dates.
- Final Oral Exam Project: This will involve you 1) choosing a piece of music to analyze on your own in preparation for an oral interview (with me), and 2) composing two different four-voice chorales with analysis and commentary. See the course calendar below for specific due dates.

### **Late Work Policy**

- *Weekly Reflections & Fluency Quizzes*: both of these items will involve specific time frames within which you must complete them. Failure to complete them within the designated time frame will result in a 0.
- *Assignments*: 1-2 days late (-10%), 3-4 days late (-20%), 5-7 days late (-30%)
  - Submissions more than one week after the original due date will not be accepted.
- *Unit Quizzes*: since these will take place in person during class time, you must be present on those days to take the quiz. There will be no quiz make-ups unless you have notified me (by email) ahead of time to notify me of a scheduling conflict.
- *Midterm Project*: late submissions will be subject to the same deductions as an assignment.
- *Final Project*: if you are not present for your scheduled interview time, you will receive a 0 for this portion of the project. Late submissions of the composition portion of the project will be subject to the same deductions as an assignment.



**Grades:** Your final course grade will be calculated according to the following weighted percentages:

Weekly Reflections: 5%

Fluency Quizzes: 10%

Assignments: 25%

Unit Quizzes: 25%

Midterm Project: 15%

Final Project: 20%

A (93-100%)	B+(87-89%)	C+ (77-79%)	D+ (67-69%)
A- (90-92%)	B (83-87%)	C (73-76%)	D (63-67%)
	B- (80-82%)	C- (70-72%)	E (0-62%)

<b>Unit</b>	<b>Week</b>	<b>Dates</b>	<b>Topic</b>	<b>Fluencies and Unit Quizzes</b>	<b>Assignments</b>
Ontology, Notation, and Fundamentals	1	8/22-8/25	Rhythm and Meter: Experience and Context		
	2	8/28-9/1	Pitch, Notation, and Basics of Formal Design	Fluency Quiz 1 (by midnight Friday)	Assignment 1 (by midnight Sunday)
	3	9/4-9/8	No class on Monday; Timbre, Texture, Dynamics, Etc.	Fluency Quiz 2 (by midnight Friday)	Assignment 2 (by midnight Monday)
	4	9/11-9/15	Review	<b>Unit 1 Quiz 9/15</b>	
Hearing Musical Syntax	5	9/18-9/22	Phrase Terminology, Sentences and Periods, Cadences		Assignment 3 due (by midnight Sunday)

	6	9/25-9/29	Metric Reduction and Hypermeter	Fluency Quiz 3 (by midnight Friday)	Assignment 4 due (by midnight Sunday)
	7	10/2-10/6	Introduction to Harmony: Triads, Inversions, Roman Numerals, Lead Sheets	Fluency Quiz 4 (by midnight Friday)	Midterm Project Proposal due (by midnight Sunday)
	8	10/9-10/11	Review; No class Th/F (Autumn break)	<b>Unit 2 Quiz, 10/11</b>	
Melody and Counterpoint	9	10/16-10-20	Introduction to Counterpoint		Midterm Project due (by midnight Sunday)
	10	10/23-10/27	Melodic Reduction and Structural Voice Leading	Fluency Quiz 5 (by midnight Friday)	Assignment 5 due (by midnight Sunday)
	11	10/30-11/3	Review	<b>Unit 3 Quiz, 11/3</b>	Assignment 6 due (by midnight Sunday)
Harmony and Progression	12	11/6-11/9	Introduction to SATB Part Writing, Harmonic Analysis. No class on Friday (11/10; Veteran's Day observed).		

	13	11/13-11/17	Harmonic Syntax and Contrapuntal Expansion	Fluency Quiz 6 (by midnight Friday)	Assignment 7 due (by midnight Sunday)
	14	11/20-11/21	The Cadential 6/4 and More Practice with Harmony. No class W-F; Thanksgiving break		
	15	11/27-12/1	Review	Fluency Quiz 7 (by midnight Friday)  <b>Unit 4 Quiz, 12/1</b>	Assignment 8 due (by midnight Sunday)
	16	12/4-12/6	Oral Interviews for Final Project Analysis		
	Finals				Final Project Compositions due 12/8 (by midnight)

### **Additional Information and Resources**

**Credit hours and time commitment:** This course is a 5 credit-hour class. According to rules 3335-8-02 to 3335-8-04 of the Administrative Code, “one credit hour shall be assigned for each three hours per week of the average student's time, including class hours, required to earn the average grade of ‘C’ in this course.” Expect to spend (an average of) ten hours per week on homework outside of class to obtain a C. If you desire a higher grade, you may need to devote more time outside of class. If you find yourself spending an unmanageable amount of hours on this course, don’t hesitate to reach out to me to discuss a plan for success moving forward.

**Ohio State’s Academic Integrity Policy:** It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student

**academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct <http://studentlife.osu.edu/csc/>.**

**Accessibility Accommodations for Students with Disabilities:** The university strives to make all learning experiences as accessible as possible. In light of the current pandemic, students seeking to request COVID-related accommodations may do so through the university's request process, managed by Student Life Disability Services. If you anticipate or experience academic barriers based on your disability including mental health, chronic or temporary medical conditions, please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with [Student Life Disability Services \(SLDS\)](#). After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion.

**NASM Standards:** Intensive Music Theory I contributes toward your achievement of learning standards articulated by the National Association of Schools of Music, *Handbook* Section VIII.B, 2-3: "Common Body of Knowledge and Skills," required for all music majors. See <https://nasm.arts-accredit.org/accreditation/standards-guidelines/basic-competency-index/> for more information.

**Health and safety requirements:** All students, faculty and staff are required to comply with and stay up to date on all university safety and health guidance (<https://safeandhealthy.osu.edu>), which includes following university mask policies and maintaining a safe physical distance at all times. Non-compliance will be warned first and disciplinary actions will be taken for repeated offenses."

**Counseling Services:** As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life Counseling and Consultation Services

(CCS) by visiting [ccs.osu.edu](https://ccs.osu.edu) or calling (614) 292- 5766. CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower. You can reach an on-call counselor when CCS is closed at (614) 292-5766 and 24 hour emergency help is also available through the 24/7 National Prevention Hotline at 1-(800)-273-TALK or at [suicidepreventionlifeline.org](https://suicidepreventionlifeline.org).

**Buckeyes ACT:** Buckeyes ACT is a comprehensive, community-wide plan to address sexual assault, sexual misconduct, and relationship violence. All OSU employees are required to report instances of sexual misconduct to the Title IX coordinator in the Office of Institutional Equity. The survivor will then receive resources to help them understand their choices, but they are not obligated to participate in further processes. For more information, please visit <https://titleix.osu.edu/>.

**Statement on Diversity:** The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach his or her own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.