

Lock Haven University of Pennsylvania
Lock Haven, Pennsylvania

Department of Performing Arts
MUSI 203 Music Theory I

I. Introductory Information:

- A. Department Name:** Department of Performing Arts
- B. Department Catalog Number:** MUSI203
- C. Course Title:** Music Theory I
- D. Semester Hours of Credit:** 2
- E. Clock Hours per Week:** 3
- F. Overlays:** None
- G. Restrictions Upon Student Registration:** Non-music readers must successfully complete Basic Musicianship (MUSI 103). Music majors must successfully complete Group Piano I and II (MUSI 109 and MUSI 210) or be given permission to enroll by the instructor.

II. Description of the Course:

- A. Catalog description:** Presents basic concepts in music theory, including fundamentals of music notation, basic principles of meter, intervals, major/minor scales, key signatures/ circle of fifths, chord structures, melodic structures, and principles of part writing/voice leading using root position and inverted chords. Non-chord tones introduced. Motivic, phrase, and period structures are analyzed. The course will include basic exercises in sight-singing and ear training and also a study of blues, jazz, and other nontraditional idioms.
- B. Comprehensive description:** As above.

III. Exposition:

- A. Objectives:** Upon completion of this course, students will be able to do the following:
 - 1. Identify, interpret, and write the rudiments of pitch, interval, chord/figured bass, and rhythmic notation. **Fulfills PDE Music Education Standards I.B.1, I.B.2, I.B.3, and I.D.1.**
 - 2. Create melodic/rhythmic ideas, write them in correct notation, and extend them into melodies. **Fulfills PDE Music Education Standards I.B.2 and I.D.1**
 - 3. Apply rules of traditional four-part harmony and melodic invention to create SATB chorale-style study pieces. **Fulfills PDE Music Education Standards I.A.3, I.B.2 and I.D.1.**

4. Demonstrate rhythmic and tonal memory. **Fulfills PDE Music Education Standard I.C.1.**
5. Articulate ability to sing and play from notation. **Fulfills PDE Music Education Standard I.C.2.**
6. Demonstrate ability to correctly notate rhythmic, melodic, and harmonic dictation. **Fulfills PDE Music Education Standard I.C.3.**
7. Demonstrate ability to detect errors and make necessary corrections as an aural skill. **Fulfills PDE Music Education Standard I.C.4.**

B. Activities and Requirements:

1. Students will be expected to complete regular written assignments in counterpoint, harmony and analysis of music including blues, jazz and non-Western Art music. Progress will be monitored and assessed with weekly quizzes and two major exams. **Fulfills PDE Music Education Standards I.A.1, I.A.2, I.B.2 and I.B.3.**
2. Students will regularly use computer-assisted individual instruction (*Auralia*) to develop rhythmic and tonal memory. **Fulfills PDE Music Education Standard I.C. 1; also meets NCATE 6.**
3. Students will regularly use computer-assisted individual instruction (*Auralia*) to assist in the developmental skills of rhythmic, melodic, and harmonic dictation. The instructor will assess the development of these skills through quizzes, tests and rhythmic, melodic, and harmonic dictation. **Fulfills PDE Music Education Standard I.C.3; also meets NCATE 6.**
4. Students will be regularly assessed by their instructor and by the use of computer-assisted individual instruction (*Auralia*) in error detection and correction. **Fulfills Music Education Standard I.C.4; also meets NCATE 6.**

C. Major Units and Time Allotted:

Activity	Hours
1. Written Theory	
a. Basic music notation, pitch location on keyboard, clefs	2
b. Elements of meter and rhythm	3
c. Intervals	1
d. Scales, key signatures, circle of fifths	2
e. Introduction to triads and seventh chords	2
f. Diatonic chords in major and minor keys	2
g. Harmonic progression	3
h. Root position part writing, principles of voice leading	3
i. Part writing using inverted triads	3
j. Phrase structure; Motives, Phrases, Periods, Cadences, etc.	2
k. Non-harmonic tones	2
l. Introduction to blues & jazz idioms	2

2. Ear Training/Sight Singing Utilizing Instructor Guided and Computer Assisted Individualized Instruction.

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| a. Basic solfege, conducting patterns | 1 |
| b. Major/minor scales, intervals | 4 |
| c. Triads, seventh chords | 5 |
| d. Chords in root position & inversion | 5 |
| e. Melodic dictation, diatonic triads & seventh chords | <u>3</u> |

Total Hours 45

D. Materials and Bibliography:

1. Suggested Textbooks:

Kostka, Stefan and Payne, Dorothy. *Tonal Harmony* 5th ed. New York: McGraw-Hill, 2004.

2. Other materials:

Web resource: <http://www.good-ear.com/servlet/EarTrainer>

3. Bibliographic support:

Aldwell, Edward, and Carl Schachter. *Harmony and Voice Leading*, 3rd ed. Belmont, CA: Schirmer, 2002.

Apel, Willi. *New Harvard Dictionary of Music*. Cambridge: Harvard University Press, 1986 .

Benjamin, Thomas, Michael Horvit, and Robert Nelson. *Techniques and Materials of Tonal Music: From the Common Practice Period to the Twentieth Century*, 6th ed. Belmont, CA: Thomson-Wadsworth, 2003.

Benward, Bruce, and Marilyn Saker. *Music in Theory and Practice*, 7th ed. New York: McGraw-Hill, 2003

Clendinning, Jane Piper, and Elizabeth West Marvin. *The Musician's Guide to Theory and Analysis*. New York: W. W. Norton, 2004.

Clough, John, and Joyce Conley. *Basic Harmonic Progressions: A Self-Instruction Program*, 1st ed. New York: W. W. Norton, 1984.

Gauldin, Robert. *Harmonic Practice in Tonal Music*, 2nd ed. New York: W. W. Norton, 2005.

Henry, Earl, and Michael Rogers. *Tonality and Design in Music Theory*, 1st ed. Vols. 1 & 2. Englewood Cliffs, NJ: Prentice Hall, 2005.

Kostka, Stefan, and Dorothy Payne. *Tonal Harmony*, 5th ed. New York: McGraw-Hill, 2003.

Laitz, Steven G. *The Complete Musician: An Integrated Approach to Tonal Theory, Analysis, and Listening*. New York: Oxford University Press, 2003.

- Mayfield, Connie. *Theory Essentials: An Integrated Approach to Harmony, Ear Training, and Keyboard Skills*. Vols. 1 & 2. Belmont, CA: Schirmer, 2003.
- Merryman, Marjorie. *The Music Theory Handbook*, 1st ed. Belmont, CA: Schirmer, 1996.
- Ottman, Robert W. *Elementary Harmony: Theory and Practice*, 5th ed. Englewood Cliffs, NJ: Prentice Hall, 1998.
- Ottman, Robert W. *Advanced Harmony: Theory and Practice*, 5th ed. Englewood Cliffs, NJ: Prentice Hall, 2000.
- Roig-Francoli, Miguel. *Harmony in Context*. New York: McGraw-Hill, 2002.
- Russell, Armand, and Allen Trubitt. *The Shaping of Musical Elements*, 1st ed. New York: Schirmer, 1992.
- Spencer, Peter. *The Practice of Harmony*, 5th ed. Englewood Cliffs, NJ: Prentice Hall, 2003.
- Steinke, Greg A., and Paul O. Harder. *Harmonic Materials in Tonal Music: A Programmed Course*, 9th ed. Parts 1 and 2. Boston: Prentice Hall, 2001.
- Straus, Joseph N. *Elements of Music*, 2nd ed. Upper Saddle River, NJ: Prentice Hall, 2008.
- Turek, Ralph. *The Elements of Music: Concepts and Applications*, 2nd ed. Vols. 1 & 2. New York: McGraw-Hill, 1995.
- Stizel, Rick. *Jazz Theory-A Survival Guide*. Rick Stizel Publishing Company, 2002.

IV. Standards:

Grades will be assigned in accordance with University policy. Final grades will be based on individual performances on assignments, quizzes, and exams, as well as attendance. Students with disabilities or other special needs must discuss requests for reasonable accommodations with the professor at the beginning of the semester.

V. Rationale and Impact:

- A. Music Theory is the most fundamental and universal course for a music major. Our incoming students often have no background at all in music theory, or even in reading music, so this meets a critical need. The accrediting bodies for music, the National Association of Schools of Music (NASM) and the Pennsylvania Department of Education require this introductory theory course as part of the music education major curriculum.

B. This course provides a pedagogical approach for all students teaching at the elementary, middle, and high school levels.

C. There will not be an impact on existing departments or programs.

VI. Cost and Staff Analysis:

A. The university can anticipate normal operating costs associated with the implementation of the new curriculum.

B. This course will be offered once every other year.

VII. Date approved by University President:

Signature of the President

Date