

LSC Use Only No:	LSC Action-Date:	UWUCC USE Only No.	UWUCC Action-Date:	Senate Action Date:
		07-45a.	App-3/18/08	App-4/22/08

Curriculum Proposal Cover Sheet - University-Wide Undergraduate Curriculum Committee

Contact Person Jack Scandrett	Email Address jscandt@iup.edu
Proposing Department/Unit Music	Phone 7-4814

Check all appropriate lines and complete information as requested. Use a separate cover sheet for each course proposal and for each program proposal.

1. Course Proposals (check all that apply) ☐ New Course ☐ Course Prefix Change ☐ Course Deletion ☒ Course Revision ☐ Course Number and/or Title Change ☐ Catalog Description Change		
MUSC 110 Elements of Music Theory <u>Current</u> Course prefix, number and full title <u>Proposed</u> course prefix, number and full title, if changing		
2. Additional Course Designations: check if appropriate ☐ This course is also proposed as a Liberal Studies Course. ☐ Other: (e.g., Women's Studies, Pan-African) ☐ This course is also proposed as an Honors College Course.		
3. Program Proposals ☐ New Degree Program ☐ Program Title Change ☐ Program Revision ☐ New Minor Program ☐ New Track ☐ Other		
<u>Current</u> program name <u>Proposed</u> program name, if changing		
4. Approvals		
Department Curriculum Committee Chair(s)		2/20/08
Department Chair(s)	Loraine Wilson	2/20/08
College Curriculum Committee Chair		2/20/08
College Dean	Theresa J. Nord	2/20/08
Director of Liberal Studies *		
Director of Honors College *		
Provost *		
Additional signatures as appropriate: (include title)		
UWUCC Co-Chairs	Gail Sedquist	3/18/08

* where applicable

Received

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Liberal Studies

MUSC 110

Elements of Music Theory

New syllabus of record

I. Catalog Description:

MUSC 110 Fundamentals of Theory
3c-0l-3cr

Rudiments of musical materials; harmonic, melodic, rhythmic, and basic formal procedures of the common practice period including pitch reading, interval construction, scales and modes.

II. Course Outcomes:

Through this course, students will be able to:

- Recognize and adequately utilize musical symbols common in standard Western musical notation.
- Discern and analyze relationships between notes, scales, and chords.
- Create brief compositions utilizing rules and conventions established by Western music theory.

III. Detailed Course Outline:

- I. Basics of Pitch Notation (objective 1) (4 academic hours)
- A. The staff, clefs, and ledger lines
 - B. Reading pitches on common clefs, learning note names
 - C. Understanding basic pitch relationships on the staff
 - Whole and half steps
 - Accidentals
 - Octaves
 - D. Notating melodies in treble clef ..
- II. Basics of Rhythmic Notation (objective 1) (4 academic hours)
- A. The beat and the measure
 - B. Symbols of rhythm notation
 - Quarter, Half, Whole, Eighth, and 16th notes
 - Beams
 - Dotted Notes
 - Rests
 - C. Different divisions of the beat (different meters)
 - Simple meters
 - Duple and Triple meters
 - Compound meters
 - D. Beaming in 6/8, 3/4, and odd meters
 - E. Rhythm reading strategies
 - F. Creating original rhythmic groupings

- III. Complex Rhythms (objective 1) (2 academic hours)
- A. The Tie
 - B. Syncopation
 - C. Hemiola
 - D. Triplets, Duplets, and Tuplets
- IV. Interval (objective 2) (4 academic hours)
- A. Naming Intervals
 - B. Major and Minor Intervals
 - C. Perfect Intervals
 - D. Aural identification tips for intervals
- V. Scales and Key Signatures (objective 2) (6 academic hours)
- A. Scale degrees and components
 - B. Major scales and relative minors
 - C. Harmonic and Melodic Minors
 - D. Pentatonic, Whole-Tone, Blues, and Octatonic Scales
 - E. Chromatic scales vs. Diatonic Scales and church modes
- VI. Triads (objective 2) (6 academic hours)
- A. Origins of Triadic Harmony
 - B. Major and Minor Triads and where they come from
 - C. Diminished and augmented triads
 - D. Triads natural to major keys
 - E. Triads natural to minor keys
 - F. Chord inversions
 - G. Voicings (open vs. closed)
- VII. Beyond the Triad (objective 2) (2 academic hours)
- A. Seventh Chords
 - Major
 - Dominant
 - B. Chordal relationships and resolutions
- VIII. Chord Progressions (objective 2) (4 academic hours)
- A. Principles of Chord Progression
 - B. Chord Changes with Primary Triads
 - C. Chord relationships and analysis
 - D. Harmonic Rhythm
- IX. Melodies (objective 2, 3) (4 academic hours)
- A. Melodic Movement
 - B. Phrases
 - C. Harmonic Implications of Melody
 - D. Developing melodies
 - Motive
 - Sequence
 - E. Expressive markings

- X. Putting Melodies and Harmonies together (objective 3) (6 academic hours)
- A. Analyzing common cadences in 4-part writing
 - B. Writing Melodies for Common Cadences
 - C. Writing 4 measures in 4 part harmony using common conventions

IV. Evaluation Methods:

Tests- Each unit will culminate with an in-class test. There will also be a comprehensive, 2 hour final exam. (Evaluate objectives 1, 2, and 3)

Quizzes- There will be a brief quiz almost every day that the students may take after feeling sufficiently comfortable with the day's lesson. (Evaluate objectives 1, 2)

Homework- These will be very short analyses, compositions, or practice sessions regarding material covered. (Evaluate objectives 1, 2, and 3- most especially #3)

V. Grading:

Grades will be given based upon the earned percentage:

Several assessments will contribute to this percentage based upon the following weights:

35% of grade- Tests

35% of grade- Quizzes

20% of grade- Homework

10% of grade- In-class participation

100- 90%	A
89- 80%	B
79- 70%	C
69- 60%	D
59%- below	F

VI. Attendance:

Class attendance is regarded as being very important. Individual faculty may establish penalties for excessive numbers of unexcused absences. Excused absences will be allowed for illness, family emergencies, and involvement in university activities, such as sports or musical performances. The penalties specified will meet university guidelines and be distributed to students with the course syllabus on the first day of class.

VII. Text:

Exploring Theory with Practica Musica by Jeffrey Evans (to be used with Practica Musica version 5.128) Ars Nova Software, Kirkland, WA. ISBN 0-929444-08-6
(available through www.ars-nova.com)

VIII. Special Resource Requirements:

Use of the accompanying CD Rom will be periodically required. Students will need to have access to computers with a preference to those machines with music notation software installed.

IX. Bibliography

Adams, R. (2007). *Music theory*. Retrieved October 15, 2007, from <http://www.8notes.com/theory/>

Evans, J. (2004). *Exploring theory with Practica Musica*. Kirkland, WA: Ars Nova Software.

Harder, P. O., & Steinke, G. A. (1995). *Basic materials in music theory: A programmed course* (8th ed.). Boston MA: Allyn and Bacon.

Kostka, S., & Payne, D. (1989). *Tonal harmony with an introduction to twentieth-century music* (2nd ed.). New York: Knopf.

Parman, D. R. (1999). *Music theory online*. Retrieved October 15, 2007, from <http://www.music-theory.com>

Whelan, R. (2006). *Emusictheory.com*. Retrieved October 15, 2007, from <http://www.emusittheory.com>

White, G. (1991). *The harmonic dimension*. Dubuque, IA: Wm. C. Brown Publishers.

Summary of proposed revisions:

While there are many similarities with the previous syllabus of record, the major change is in the reduction of course objectives, a more detailed course outline and the addition of melodic composition.

Rationale for Change:

Due to time and resource issues, it is no longer practical nor possible to offer this remedial course in music theory during the regular school term. This revised course will be offered instead via Distance Education during the second summer session prior to the student's first semester on campus. With this change in delivery method, the previous syllabus of record has been modified to be more appropriate for Distance Education. Changes in the syllabus were also made to reflect changes in pedagogical methods and materials.

SYLLABUS (Previous Syllabus of Record)

Instructor: John Scandrett
Office: 104 Cogswell Hall
Phone: 724-357-4814 (office)
Email: jscandt@iup.edu

Fundamentals of Music Theory

MUSC 110, 3 credits

Course Objectives:

Music theory is the study of the symbols that make up the language of music and music notation. We will explore the basic elements of music and learn how these are combined to produce the music that we hear. Since music is an aural art, we will also learn to hear what we see.

Students will be able to:

- Recognize each of the common clefs and identify note names in each clef
- Recognize and construct common meter types and note values
- Recognize and identify intervals
- Recognize and identify all major and minor scales
- Identify and construct triads used in tonal music
- Identify and construct common melodic forms

TEXT: Evans, Jeffrey. *Exploring Theory with Practica Musica*
1st edition. Kirkland, WA, Ars Nova Software, 1999

OTHER READINGS: NONE

EVALUATION: The final grade will be based on the average of the tests given at the end of each unit (50%). The final exam is 25% of the final grade, and the remaining 25% is based on the quality of the homework assignments and class participation (objective analysis of the students overall progress is included).

COURSE OUTLINE:

I. INTRODUCTION

- A. Characteristics of sound
- B. Five parameters of music
- C. Overtone series

II. NOTATION

- A. Clefs
- B. Octave identification
- C. Enharmonics
- D. Manuscript principles

III. RHYTHM

- A. Note values

- B. Meter
- C. Reading rhythm

IV. INTERVALS

- A. Naming
- B. Size & Quality
- B. Inversion

V. SCALES

- A. Derivation
- B. Construction
- C. Types
- D. Key signatures
- E. Other scale types

VI. Triads

- A. Triad construction
- B. Triads in key signatures
- C. Sevenths
- D. Cadences & Chord progression

VII. MELODY

- A. General characteristics
- B. Harmonic implications
- C. Melodic units
- D. Transformations

VIII. FORM

- A. Song form
- B. Complex structures

IX. EXPRESSION

- A. Dynamics
- B. Terms