



# COURSE OUTLINE REVISED SPRING 2008

**MUS 127**  
Course Number

**Music Theory I**  
Course title

**3**  
Credits

**2 lecture/2 lab**  
Hours

## **Catalog description:**

Comprehensive approach to the study of harmonic principles of the common practice period. Cultivates overall musicianship through analysis, four-part writing, ear training, and keyboard harmony. Focus on the primary triads and their inversions as well as the leading-tone and supertonic triads. Spring offering.

**Prerequisites:** MUS 105 or  
Permission of department

**Corequisites:**  
None

## **Required texts/other materials:**

Benjamin, Horvit, and Nelson, *Techniques and Materials of Music (6<sup>th</sup> edition)*  
Thomson-Schirmer Publishing, 2003  
Gauldin, Robert. *Workbook for Harmonic Practice in Tonal Music (2<sup>nd</sup> edition)*, W.  
W. Norton and Company, 2004  
Ottman, Robert. *Music for Sight Singing (6<sup>th</sup> edition)*, Pearson-Prentice Hall, 2004

**Last revised:** 2008

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## **Course Goals:**

The student will:

1. Acquire and demonstrate an understanding of the structural, formal, and procedural workings of Western European tonal music from its rudimentary elements (pitch, intervals, scales, keys, and chords) to the processes that govern and activate the interplay of these elements in the phenomenon of musical composition.
2. Understand tonal music as a formal, non-semantic language whose elements are bound together by principles analogous both to linguistic syntax and mathematical forms of organization.
3. Learn and execute the proper notation of pitch, scales, and chords in all keys.
4. Learn, identify and execute the principles of conventional voice leading that contextualize these elements into coherent musical statements, especially as they apply to the primary triads in root position and first inversion, as well as the dominant seventh chord in root position.
5. Analyze excerpts from the standard classical repertoire, correctly identifying chordal structures through the use of Roman numerals, figured bass symbols, and commercial chord symbols.
6. Engage in ear training and sightsinging exercises that enable him or her to recognize aurally and reproduce vocally major and minor scales, basic diatonic intervals, and major and minor triads in arpeggiated form.
7. Notate from dictation short melodies from two to four measures in length, emphasizing the major scale with smaller intervallic leaps.
8. Be awakened to the aesthetic and formal beauty of the Western European musical language and begin to acquire a deeper appreciation of the great works of art that exemplify and embody its expressive power.

## **Evaluation of Student Learning**

Each student's attainment of these objectives will be assessed using the following means of evaluation.

<b>Evaluation Tools</b>	<b>% of Grade</b>
Completion of and performance on weekly written homework assignments	20%
Periodic tests (four to six) designed to assess the student's level of mastery of concepts and procedures presented in class	20%
A short final composition project whose parameters will be specified to ensure execution of concepts and principles studied in class	20%
A final sightsinging and ear training test to measure aural apprehension of the material	20%
Attendance and class participation in discussion	20%



as a means of designating chord structure.

9. Solve a figured bass line by supplying the correct pitches that form the triads or seventh chords implied by a series of bass notes coupled with figured bass symbols.
10. Supply the correct figured bass symbols for a musical passage whose chordal structures have already been “realized”.

### **Unit III: Musical Texture and Chordal Spacing**

The student will be able to:

1. Comprehend the distinction among the various ways in which the melodic and harmonic elements interact with one another in a passage of music resulting in the phenomenon known as texture.
2. Recognize, identify, and define the various forms of musical texture such as monophonic, homophonic, contrapuntal, imitative and free.
3. Compose short passages of music demonstrating each of the aforementioned textures.
4. Examine chord structures distributed along the *grand staff* determining the distinction between open and close voicing.
5. Construct specified chords in both open and close voicing using commercial chord symbols and figured bass numerology.

### **Unit IV: Harmonic Analysis, the Roman Numeral System of Classification, and the Tonal Hierarchy of Chord Function**

The student will be able to:

1. Understand chordal structures more contextually as structural, syntactic entities that bear a functional relationship with one another in creating the phenomenon of tonality.
2. Perform harmonic analyses on passages of music employing the traditional Roman numeral system of chord classification that goes beyond the mere naming of chords to the specification of each one’s function within a particular key.
3. Comprehend and explain the varying degrees of functional strength of each triad and seventh chord and place them in a hierarchical order of ascendancy.
4. Name, spell, and notate a tonal chord progression deducing the information solely from a specified key and series of Roman numerals.
5. Supply a Roman numeral (harmonic) analysis on a figured bass line only.

### **UNIT V: Part-writing and Voice Leading Procedures in Four-Voice Texture**

The student will be able to:

1. Begin to integrate the vertical and horizontal dimensions of tonal music by comprehending harmony (the functional interaction of vertically conceived chordal structures) as the by-product of the simultaneous movement through time of several independent melodic lines.
2. Articulate the principles and procedures of voice leading that govern melodic and harmonic movement in tonal music of the common practice era (C. 1600-1900) in the context of four-voice choral texture.

3. Detect and identify part-writing errors in specially constructed musical examples.
4. Employ the principles and procedures of voice leading in the composition of short passages of music, focusing on the use of the primary triads (tonic, subdominant, and dominant) and working from a given figured bass line.
5. Defend and explain his or her melodic and harmonic choices in the execution of compositional exercises by citing the specific voice leading procedures employed.
6. Analyze the voice leading of excerpts taken from the repertoire of accepted compositional masters, such as Bach, Vivaldi and Mozart, identifying the procedures employed while citing and explaining any deviations from the norms of accepted practice.

#### **UNIT VI: Nonharmonic Tones (Nonchord Tones)**

The student will be able to:

1. Understand the use of nonchord tones as a means of embellishing melodic movement and activating the musical texture of a composition.
2. Identify and classify all nonchord tones by type (neighbor tone, passing tone, appoggiatura, suspension, etc.)
3. Understand and demonstrate the use of nonharmonic tones as a three-fold process involving preparation, dissonance, and resolution.
4. Use nonharmonic tones in the context of his or her own compositional exercises.

#### **UNIT VII – The Dominant Seventh Chord (V<sup>7</sup>)**

The student will be able to:

1. Extend and apply all voice leading procedures previously studied to include the use of the V<sup>7</sup> chord in root position
2. Demonstrate proper handling of the chordal seventh including its preparation and resolution.
3. Identify and cite the tones that form the interval of the tritone within the chord and describe and execute its proper resolution.
4. Understand the origins of the V<sup>7</sup> chord as a triad with the addition of a nonharmonic tone.

#### **UNIT VIII – The Primary Triads in First Inversion**

The student will be able to:

1. Understand the use of first inversion triads as a means of activating melodic motion in the bass voice.
2. Describe and execute additional voice leading procedures as they apply to the proper handling of first inversion triads.
3. Identify and voice first inversion triads from their figured bass symbols.
4. Demonstrate the use of first inversion triads in compositional exercises while executing correct voice leading procedures and chordal doublings.
5. Perform harmonic analyses on passages of music that employ first inversion triads.

<p>All of the above conceptual and practical objectives will be reinforced by ear training and sightsinging exercises that serve to enhance the student's aural relationship with the workings of the language of tonal music</p>
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## **Weekly Topical Outline and Assignment Schedule**

### **Week 1**

Class 1 Pitch and Octave Registration; Accidentals; Enharmonic Equivalents; The Grand Staff

BHN: Read chapter 1 and 2  
 Gauldin: Chapter 1, ex. 1 and 2  
 Complete supplementary handout

Class 2 The Major Scale System; Key Signatures; The Circle of 5<sup>ths</sup>; Scale Degree Names

BHN: Read chapters 4 and 5; complete chapter 4, ex. 1 and 2 and supplementary handout.

### **Week 2**

Class 1 The Minor Scale System; Three forms of the Minor Scale: Key Signatures; Relative and Parallel Relationships between Major and Minor Keys; Melodic Cadences.

BHN: Chapter 4, ex. 5 and handout

Class 2 Review and Completion of Major and Minor Scales and Keys.

BHN: Chapter 5, ex. 1, 2, and 3  
 Gauldin: Chapter 3, ex. 1 through 7

### **Week 3**

Class 1 Intervals; Methods of Calculation; Interval Inversion; Consonance and Dissonance

BHN: Chapters 3, ex. 1 through 5 (selected)

Class 2 Intervals continued

Gauldin: Chapter 1, ex. 3 through 18 (selected)

### **Week 4**

QUIZ 1 on Pitch, Scales, Keys, and Intervals
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Class 1 Triads; Four Forms; Root Position and Inversions; Identification Using Commercial Chord Symbols  
BHN: Chapter 6, ex. 1, 2, and 3

Class 2 Triads continued  
Gauldin: Chapter 4, ex. 1 through 6

## **Week 5**

Class 1 Seventh Chords; Commercial Chord Symbols; Figured Bass for Triads and Seventh Chords in Root Position and Inversions

BHN: Read Appendix 9, pp. 232-233  
Gauldin: Chapter 4, ex. 7 through 10

Class 2 Review of Triads, Seventh Chords, Commercial Chord Symbols, and Figured Bass

Supplementary handouts

## **Week 6**

QUIZ 2 on material covered in weeks 4 and 5 – Triads and Seventh Chords

Class 1 Musical Texture and Chordal Spacing; Keyboard Voicing; Chordal Voicing in Close and Open Spacing of Triads in Root Position

BHN: Read Part II, chapter 1 (pp. 33-35) and Appendix 17 (pp. 255-258)  
Ex. 1 and 2, p. 36

Class 2 Chordal Spacing continued; Triads and Seventh Chords in Root Position and Inversions; Chordal Doubling for Inversions

Gauldin: Chapter 5, all exercises

## **Week 7**

Class 1 Partwriting and Voice Leading in Four Voice Texture; Relative Linear Motion between Lines; Standard Procedures and Guidelines for Effective Voice Leading

BHN: Read Appendices 4 through 7 (pp. 225-228)  
Gauldin: Chapter 6, ex. 1 and 2

Class 2 Continuation and Review of Partwriting and Voice Leading Procedures

**Week 8**

Class 1 Harmonic Analysis and the Roman Numeral System of Chord Classification; Chord Function within the Tonal Hierarchy; Review of Voice Leading Procedures

BHN: Read Appendix 8 through 7 (pp. 229, 230)  
Supplementary handouts

Class 2 Continuation and Review of Harmonic Analysis

Gauldin: Chapter 6, ex. 1 and 2 (perform harmonic analysis on all examples)

**Week 9**

Class 1 The Tonic Triad in Root Position; Voice Leading of Repeated Triads with change in Soprano; Choral Voicing and Keyboard Voicing.

BHN: Part II, chapter 2(pp. 37-39), ex. 1 and 2

Class 2 Connection of Tonic to Dominant Triads (I  $\longleftrightarrow$  V) in Root Position; Common Tone, Noncommon Tone, and “3<sup>rd</sup> to 3<sup>rd</sup>” Procedures; Introduction to Non-harmonic Tones (Passing Tone and Neighbor Tone)

BHN: Read Part II, chapter 3 (pp. 40-42)  
Ex. 1 through 5 (selected)

**Week 10**

Class 1 Non-harmonic Tones continued – Anticipation, Echappee, Appoggiatura, Suspension, Ritardation, Pedal Tone.

BHN: Read Appendix 3 (pp. 222-223)  
Gauldin: Chapter 7, ex. 1 and 2 (label non-harmonic tones and identify all chords)

Class 2 Review of Non-harmonic Tones

Gauldin: Chapter 7, ex. 3 and 5

**Week 11**

Class 1 Dominant 7<sup>th</sup> Chord in Root Position; Resolution of the Tritone; Preparation and Resolution of the Chordal Seventh  
 BHN: Read part II, chapter 4 (pp. 45-47), ex. 1 through 4

Class 2 Review of Voice Leading Procedures for the V<sub>7</sub> chord in Root Position; Connecting I and V<sub>7</sub>

BHN: Part II, chapter 4  
 Ex. 5 and 6

## **Week 12**

Class 1 Extension of Voice Leading Procedures to include the Subdominant (IV) Triad; Voicing I – IV and IV – V<sub>7</sub>

BHN: Part II, chapter 5 and 6 – all exercises

Class 2 Completion of Partwriting and Voice Leading Procedures for Cadential Progressions using the Primary Triads and the Dominant 7<sup>th</sup> Chord (I, IV, V, and V<sub>7</sub>)

BHN: Part II, chapter 7  
 Ex. 1 and 2

## **Week 13**

Class 1 Review, Consolidation, and further Application

Gauldin: Chapter 9, ex. 1 through 8 (selected)

Class 2 Completion of Primary Triads and V<sub>7</sub> chord; figured Bass Analysis; Harmonic Analysis and Voice Leading

Gauldin: Chapter 10, ex. 1 through 10 (selected)

## **Week 14**

Class 1 The Tonic Six-Four Chord (I<sub>4</sub><sup>6</sup>); Predominant or Cadential Function

BHN: Part II, chapter 8  
 Ex. 1 and 2

Class 2 Primary Triads in First Inversions; Issues of Voice Doubling; Expansion of Voice Leading Procedures; Increased Melodic Possibilities in Bass Voice

BHN: Part II, chapter 9  
Read pp. 63 through 67  
Complete ex. 1, 5 and 6  
Supplementary handouts

## **Week 15**

Class 1 Continuation and Review of Voice Leading Procedures for Primary Triads in First Inversion

Gauldin: Chapter 11, all exercises  
Supplementary handouts

Class 2 Review and Preparation for Final Composition Project

## **Week 16 – Final Evaluation**

Composition Projects to be Submitted and Performed during Final Exam Period