

# UNDERGRADUATE MUSIC THEORY COURSES

## INDIANA UNIVERSITY JACOBS SCHOOL OF MUSIC

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Validation/Exemption Exam information and schedules are available from the Music Theory Office, Simon 225H.

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### I. GOALS

The goals of the core curriculum are to develop each of the following skills in each student:

1. The ability to place music in its proper cultural context.
2. The ability to formulate ideas relating the theoretical and historical development of music and to express them clearly.
3. The ability to recognize specifically and describe appropriately a number of representative compositions from the major periods and styles of Western Art Music.
4. The ability to recall important names, dates, works, sources, and specific stylistic aspects of major periods, styles, or composers of Western Art Music.
5. The ability to describe appropriately and to classify according to likely period and style of composition works not previously heard or studied, both aurally and/or visually.
6. The ability to apply standard analytical techniques and some more advanced techniques to works of music from various periods.
7. The ability to write music which effectively demonstrates an understanding of theoretical terms, symbols, or concepts, satisfactory solutions to specific compositional problems, and an understanding of specific processes and stylistic characteristics of selected periods or composers.
8. The ability to read at sight vocally and/or instrumentally moderately difficult music of all periods including the twentieth century.
9. The ability to notate after a limited number of hearings music of moderate difficulty and moderate length from all periods including the twentieth century.
10. The ability to realize at the keyboard (or through other appropriate instrumental or vocal performance media) music, which effectively demonstrates certain theoretical terms, symbols, or concepts.

### II. CORE CURRICULUM, MUSIC THEORY COURSES

Semesters when certain courses are usually offered are indicated “fall,” “spring,” and “summer.” Check the most recent schedule information to confirm availability. See pages 4-6 for details on these courses.

#### *PRELIMINARY COURSE*

**T109 Rudiments of Music** (3 cr.) Fundamentals of notation, ear training, and music reading. Melody and beginning harmony. A grade of C or higher is required. (fall, spring)

Entering students may show proficiency in these areas by taking the Basic Musicianship Test; transfer students who have had at least 6 credits of theory including work in dictation with a grade of C or better do not need to take the exam. Students who score 70% or higher on the BMT do not need to take the course. Those scoring between 50-68% may take T109 and T151 concurrently; those scoring below 50% must pass T109 before taking T151.

#### *MUSICAL SKILLS COURSES*

**T132 Musical Skills I** (1 cr.) P: T109 Rudiments of Music I or equivalent, and T151 Music Theory and Literature I or permission of instructor; music majors only. It is strongly recommended that this course be taken concurrently with T152 Music Theory and Literature II. Diatonic melody and harmony; two-part counterpoint. Aural skills, music reading, and keyboard. A grade of C or higher is required. (fall, spring)

**T231 Musical Skills II** (1 cr.) P: T109 Rudiments of Music I or equivalent; T132 Musical Skills I; music majors only. It is strongly recommended that this course be taken concurrently with T251 Music Theory and Literature III. Melody, harmony, and counterpoint continued; some chromaticism. Aural skills, music reading, and keyboard. A grade of C or higher is required. (fall, spring)

**T232 Musical Skills III** (1 cr.) P: T109 Rudiments of Music I or equivalent; T132-T231 Musical Skills I-II; music majors only. It is strongly recommended that this course be taken concurrently with T252 Music Theory and Literature IV. Chromatic melody and harmony. Aural skills, music reading, and keyboard. A grade of C or higher is required. (fall, spring, summer)

**T331 Musical Skills IV** (1 cr.) P: T109 Rudiments of Music I or equivalent; T132-T231-T232 Musical Skills I-II-III; music majors only. It is strongly recommended that this course be taken concurrently with T351 Music Theory and Literature V. Twentieth-century materials. A grade of C or higher is required. (fall, spring, summer)

#### *THEORY AND LITERATURE (WRITTEN) COURSES*

**T151 Music Theory and Literature I** (3 cr.) P: T109 Rudiments of Music I with grade of C or higher or equivalent; score of 50-69 percent on Basic Musicianship Test and concurrent enrollment in T109 Rudiments of Music I; or consent of instructor. Introduction to the literature and analysis of music. Introduction to diatonic harmony. (fall)

**T152 Music Theory and Literature II** (3 cr.) P: Either T151 Music Theory and Literature I (minimum grade D-) and T109 Rudiments of Music I (minimum grade C), or a grade of C or better in T151 (without the T109 requirement). Diatonic harmony continued, and introduction to chromatic harmony. Two-voice counterpoint and study of small forms. (spring)

**T251 Music Theory and Literature III** (3 cr.) P: T151-T152 Music Theory and Literature I-II; music majors only. Study of music from the late sixteenth through the eighteenth centuries, with an emphasis on counterpoint, harmony, and form. (fall)

**T252 Music Theory and Literature IV** (3 cr.) P: T151-T152-T251/T261 Music Theory and Literature I-II-III. Study of music of the nineteenth and early twentieth centuries, with an emphasis on advanced harmonic procedures and analysis of larger forms. (spring)

**T261 Music Theory and Literature III** (3 cr.) Honors equivalent of T251. (fall)

**T262 Music Theory and Literature IV** (3 cr.) Honors equivalent of T252. (spring)

**T351 Music Theory and Literature V** (3 cr.) P: T151-T152-T251/T261-T252/T262 Music Theory and Literature I-II-III-IV. Study of music from the early twentieth century to the present; new compositional and analytical procedures.

#### *ADVANCED MUSIC THEORY COURSES*

**T400 Undergraduate Readings in Music Theory** (cr. arr.) Independent study on a topic approved by the Department of Music Theory prior to enrollment in the course.

**T410 Topics in Music Theory** (3 cr.) P: Junior standing or consent of instructor. Study of selected compositions of a particular composer, historical period, or genre. Emphasis on music and its relation to theoretical and compositional ideas. May be repeated for different topics.

**T412 Advanced Aural and Keyboard Techniques** (3 cr.) P: T232 Musical Skills III and T252 Music Theory and Literature IV, or consent of instructor. Listening in context to music of various style periods. Keyboard skills (e.g., figured bass, harmonization, and score reading).

**T416 Counterpoint: Variable Topics** (3 cr.) P: T232 Musical Skills III and T252 Music Theory and Literature IV. The techniques of counterpoint with an emphasis on a particular style, such as that of the sixteenth or eighteenth century.

**T417 Analysis of Tonal Music** (3 cr.) P: T232-T252 Musical Skills III-IV. Analytical techniques for the study of tonal music of the eighteenth and nineteenth centuries.

**T418 Music and Ideas** (3 cr.) P: Junior standing or consent of instructor. An introduction to the philosophy of music and the history and problems of musical aesthetics.

## SUGGESTED SEMESTER PLAN

	SEMESTER I	SEMESTER II
FRESHMAN	T151 (3) T109 (3), if needed	T152 (3) T132 (1)
SOPHOMORE	T251/T261 (3) T231 (1)	T252/262 (3) T232 (1)
JUNIOR	T351 (3) ----- or ----- T331 (1) ----- or -----	T351 (3) T331 (1)

Taking courses in this order allows students to take advantage of the coordination of materials in related courses: e.g., students in T251 will be using many of the same materials, concepts, and techniques in T231. A skills course should not be taken before the written course with which it is coordinated, except with permission of the teacher.

The final courses T351-T331 may be taken either in Semester I, II, or summer. Enrollment in T351 is limited.

### MUSIC HISTORY AND LITERATURE COURSES

**M401 History and Literature of Music I** (4 cr.) Style analysis, visual and aural, of representative compositions, and relationship of music to socio-cultural background of each epoch. I. P: T252 or equivalent. History of music from beginnings of Western civilization to 1750.

**M402 History and Literature of Music II** (4 cr.) Style analysis, visual and aural, of representative compositions, and relationship of music to socio-cultural background of each epoch. P: T252 or equivalent. History of music from 1750 to the present.

**M410 Composer or Genre** (3 cr.) P: M401 and M402. Life and works of representative composers in historical context or survey of a major musical genre and its historical evolution. Emphasis on stylistic development in the music literature studied.

## III. POLICIES AND PROCEDURES

1. A grading plan, including relative weight assigned to the various components of the course, a description of the specific functions of lectures and drills, and a schedule of major tests and assignments will be distributed at the beginning of each course.
2. Advance examinations or make-up examinations are generally not given in any core curriculum courses. No late work (assignments, papers, hearings, etc.) will be accepted.
3. Withdrawals. Withdrawals made during the first week of classes will not appear on a student's permanent internal record. Withdrawals made up until the date for automatic withdrawal will appear with the grade of "W." After the automatic withdrawal period, a student will receive a "W" if doing acceptable work or an "F" if work is not passing. Withdrawals later in the semester need the approval of the teacher, the department chair, and the Director of Undergraduate Studies. No withdrawals whatsoever are permitted during the last two weeks of a semester.
4. Incompletes. The grade of "incomplete" in general will not be given. Incompletes may not be given to avoid a failing grade. They may be given only if the student is forced to miss the last week or so of class because of illness or emergency. They may be removed only by the teacher giving the incomplete. The teacher will record the conditions under which the incomplete will be removed. The student and the theory office will be provided with a copy of these conditions. It is the responsibility of the student to initiate contact with the instructor in order to fulfill the required conditions. The time allowed for the removal of an incomplete is one calendar year from the date of its recording. If the incomplete is not removed within the specified time, it shall be automatically changed to an "F."
5. Grading. A grade of C or better is required in T109, T132, T231, T232, and T331. Students earning C- or lower must retake the course. A grade of D- or better is required in T151, T152, T251, T252, and T351. Students earning an F must retake the course.
6. Students who are found guilty of cheating or plagiarism will generally receive an "F" in the course. See university regulations for possible additional penalties and other information.

## IV. SUMMARY OF COURSE CONTENT

	METER/RHYTHM	CLEFS	SCALES / MODES	INTERVALS & MELODIC PATTERNS	TWO-PART	FUNCTIONAL HARMONY	CHORD TYPES
T109	Common simple and compound meters; common rhythmic patterns; some mild syncopations.	Treble, bass, alto.	All major and minor. No modes.	All mel. and harm. intervals to the 8ve. Mel. patterns 4-8 measures, emphasizing parallel period	2-part melodic cadence formulas.	Recognition of simple cadence patterns.	Triads and Mm7 chords.
T132	Simple and compound meters with denom. of 2, 4, and 8. Meter identification.	Treble, bass, alto, tenor.	Same as T109.	All mel. and harm. ints. to 8ve. Melodic patterns including tonic, dom., and subdom. leaps. Mel. error detection. Mel. patterns 4-6 meas.	Up to 4 meas, depending on meter. Use of imitative and non-imitative counterpoint.	Diatonic triads, Mm and o7ths; common inversions	All triads, Mm7, o7, all inversions
T231	Continue T132 and more complicated rhythmic patterns and smaller sub-divisions; irregular beat divisions.	Treble, bass, alto, tenor.	Same as T132.	Mel. patterns up to 8 meas. incl. modul. to nearly-related area.	Continue T132. Up to 6 meas. invertible counter-point. Nearly-related mod.; secondary dominants.	All diatonic triads and inv.; all diatonic 7ths and common inv.; some contextual. Secondary dominants and secondary dim.	Triads and inversions; 7ths and inv. (Mm, MM, mm, <sup>o</sup> 7, <sup>o</sup> 7).
T232	Continue T231; more work on small sub-divisions and irreg. beat division; complicated syncopations; intro to composite meters.	Same as T231.	Same as T231, plus introduction to church modes.	Intervals up to 14th. Mel. patterns up to 8 meas. incl. all mod. and mode changes, implication of chromatic harmonies, intro to atonal pitch patterns.	Continue T231. Up to eight bars, may modulate, implication of chromatic events	Continue T231 plus sec. dim. 7ths, aug. 6ths, Neap., borrowed chords, some work with 9th, 11th, and 13th (V), contextual.	All 7ths, dom. 9ths, 11ths, and 13ths.
T331	Polymeter and/or irreg. groupings; excerpts from 20 <sup>th</sup> -century music literature.	Same as T232.	Same as T232 plus whole-tone, octatonic, 12-tone, etc.	Same intervals as T232. Mel. patterns up to 8 meas. (possibly based on tone row or clear pc set). Pitch patterns (3-12 note).	Continue T232.	"20th-century functional" patterns, set types plus intro to jazz harmony.	Extended tertian; quartal, secunda, whole-tone, etc.

Type of music used: T109 & T132: basically common-practice tonal melodies and progressions (1600-1850)  
 T231: emphasize 1600-1800  
 T232: emphasize 1800-1900  
 T331: emphasize 1900-present

	COMPOSER EMPHASIS	GENRES, FORMS	ORCHESTRATION	TEXTURE & COUNTERPOINT	RHYTHM & CALLIGRAPHY
T109	Folk songs, classical period piano music	None	None	None	Simple and compound meters, rules of rhythmic notation.
T151	Selected composers, primarily 1600-1900.	Formal procedures introduced; phrases and period structures.	Foreign terms for dynamics, character, and instruments; transposition, general range and general characteristics of all instruments.	Analysis of basic types of texture. Study of accompaniment patterns.	Simple descriptive analysis of rhythmic techniques. Development of neat correct calligraphy.
T152	Selected composers, primarily 1600-1900.	Small forms, variations.	Exercises in transposition.	2-part harmonic contrapuntal writing in 18th-century style.	Continuation of T151.
T251/ T261	Primary: Bach, Handel, Mozart, Haydn. Secondary: Palestrina, Monteverdi, Purcell, Corelli, Vivaldi	Baroque: opera, oratorio, cantata, chorale, chorale prelude, solo sonata, trio sonata, concerto grosso, fugue, binary, ritornello, variations (sectional and continuous). Classical: opera, sonata, trio, symphony, quartet, ternary, concerto-allegro, variations.	Baroque and classical instruments. Reading and analysis of large scores.	Baroque imitative counter-point and learned devices. Writing of a two-part invention.	Baroque and Classical rhythmic characteristics.
T252/ T262	Primary: Beethoven, Schubert, Schumann, Chopin, Wagner, Verdi, Brahms, Debussy. Secondary: Weber, Rossini, Berlioz, Mendelssohn, Strauss, Mahler, Wolf.	Romantic: opera, song, tone poem, symphony, sonata-allegro, small piano forms, variations.	Romantic orchestration.	Romantic textures.	Romantic rhythmic characteristics.
T351	Primary: Debussy, Bartók, Ives, Stravinsky, Hindemith, Berg, Schoenberg, Webern. Secondary: Berio, Cage, Varèse, Stockhausen, Penderecki, Ligeti, Crumb	Post-1900 adaptations of traditional forms. Indeterminacy and open forms.	Post-1900 instrumental innovations, electronic and computer-assisted music.	Analysis of post-1900 textures.	Post-1900 rhythmic characteristics and techniques. Reading of new notations.

	MELODY (pitch)	HARMONY	PROJECTS
T109	All intervals (M, m, P, +, o) to P8. All major and minor scales (natural, harmonic, melodic).	Spelling of major and minor triads in different inversions. No part writing. Analysis and writing of simple non-chord tones (esp. passing / neighbor tones)	Melody composition, transcription from recorded excerpt
T151	Simple descriptive analysis of melody. Short writing assignment.	Analysis, Roman numeral realization, figured bass realization, soprano harmonization, and stylistic composition using all diatonic triads and sevenths. Analysis and writing of non-chord tones.	Music notation, library research, and music composition projects; 1 essay.
T152	Structural and formal analysis of melody. Writing of specified melodic examples.	Analysis, Roman numeral realization, figured bass realization, soprano harmonization, and stylistic composition using secondary dominants, secondary diminished, Neapolitan, augmented sixth and other chromatic chords.	Several music writing.
T251/ T261	Baroque and Classical melodic characteristics.	Analysis of Baroque and Classical harmonic characteristics. Analysis of chromatic harmony, including secondary diminished, Neapolitan, and augmented sixths. Stylistic writing in Baroque chorale style and Classical homophonic style. Analysis of simple modulations.	2-3 music writing (fugue, song, chamber, etc.). 1 essay.
T252/ T262	Romantic melodic characteristics.	Analysis of Romantic harmonic characteristics. Borrowed chords; extended tertian chords. Analysis of more advanced modulations. Stylistic writing in selected Romantic styles.	1-2 essays. 1-2 music writing projects.
T351	Post-1900 melodic characteristics. Reading of new notations. Set and serial techniques. Some music writing to illustrate these.	Analysis of post-1900 harmonic patterns. Set theoretical analytic approaches to harmony.	2 essays.