



DEPARTMENT OF MUSIC

THE UNIVERSITY OF ALABAMA IN HUNTSVILLE

UAH Music Theory Curriculum Guide

MU 108: Introduction to Music Theory

Course Description

This course is designed for students with little or no experience in music theory, with the purpose of developing a greater appreciation and understanding of musical composition and performance, and as a means to prepare music majors and minors for Music Theory I. There are no prerequisites required for this course.

Course Outcomes

By the end of this course, the student should be able to:

- read basic musical notation including pitch names as they relate to the musical staff, rhythmic values for pitches and rests, time signatures (simple and compound), tempo markings, and musical expressions;
- translate basic musical properties of sound into musical notation and musical notation into musical sound;
- articulate how beats are divided and subdivided and describe the role syncopation plays in music;
- notate major and minor scales and articulate contexts for their use within the Western music tradition as well as explore musical systems of non-Western traditions;
- identify use of key signatures as they relate to major and minor scales and articulate their beneficial use to musicians;
- relate pitches on the staff to a piano keyboard as they relate to notes and their enharmonic equivalents, major and minor scales, intervals, and chords;
- create harmonic and melodic intervals and identify in music;
- create triads and the dominant seventh chord, identifying quality of chord: major, minor, diminished, augmented;
- identify cadences and song forms; and
- demonstrate how melodies and harmonies work together to create a complete musical composition.

Required Text

Clendinning, Jane Piper, Elizabeth Marvin, and Joel Phillips. *The Musicians Guide to Fundamentals*, 3rd edition. New York: W.W. Norton and Company, 2018.

Chapters Covered

- Ch. 1: Pitch Notation and the Grand Staff
- Ch. 2: Accidentals and Half and Whole Steps
- Ch. 3: Simple Meters

- Ch. 4: Beat Subdivisions and Syncopation
- Ch. 5: Major Scales and Keys
- Ch. 6: Compound Meters
- Ch. 7: Minor Scales and Keys
- Ch. 8: Intervals
- Ch. 9: Triads and Seventh Chords
- Ch. 10: Melody Harmonization and Cadences

CORE THEORY SEQUENCE AT UAH: MU 201, MU 202, and MU 301

Required Text for Core Theory Sequence

Clendinning, Jane Piper and Elizabeth West Marvin. *The Musician's Guide to Theory and Analysis*, 4th edition. New York: W.W. Norton and Company, 2021.

Clendinning, Jane Piper and Elizabeth West Marvin. *The Musician's Guide Workbook*, 4th edition. New York: W.W. Norton and Company, 2021.

Clendinning, Jane Piper and Elizabeth West Marvin. *The Musician's Guide Anthology*, 4th edition. New York: W.W. Norton and Company, 2021.

MU 201: Music Theory 1

Course Description

The prerequisite for this course is MU 108 Introduction to Music Theory or equivalent experience.

This course starts with a review of fundamental topics including notation of pitch and rhythm, major and minor scales, keys signatures, intervals, triads and seventh chords, simple and compound meters, and basic Roman numeral analysis. The course continues with species counterpoint, melodic embellishments, four-part writing and analysis, melody harmonization, and realizing figured bass.

Course Outcomes

At the conclusion of the semester students who have met or exceeded the course requirements will:

- identify and write major and minor scales, key signatures, intervals, triads, and seventh chords in treble, bass, and C-clefs with ease and fluency;
- articulate the differences between simple and compound meters;
- identify all five species of counterpoint and be able to write in first, second, and fourth species;
- write, analyze, and aurally identify tonal cadences;
- demonstrate an understanding of basic figured bass notation;
- use basic principles of voice leading to write music in four parts;
- analyze simple musical excerpts using Roman numerals;
- explain how the basic phrase model applies to musical excerpts; and
- compose and harmonize an original melody.

Chapters Covered

- Review of Fundamentals (approx. 5 weeks):
 - Ch. 1 Pitch and Pitch Class

- Ch. 2 Simple Meters
- Ch. 3 Pitch Collections, Scales, and Major keys
- Ch. 4 Compound Meter
- Ch. 5 Minor Keys and Diatonic Modes
- Ch. 6 Intervals
- Ch. 7 Triads
- Ch. 8 Seventh Chords
- Species Counterpoint (approx. 6 weeks):
 - Ch. 9 Connecting Intervals in Note-to-Note Counterpoint
 - Ch. 10 Melodic and Rhythmic Embellishment in Two-Voice Composition
 - Ch. 11 From Species to Chorale Style: Soprano and Bass Lines
- Diatonic Harmony (approx. 4 weeks)
 - Ch. 12: The Basic Phrase and Four-Part Writing
 - Ch. 13 Dominant 7ths, PD Area, and Realizing Figured Bass

MU 202: Music Theory 2

Course Description

The prerequisite for this course is MU 201 Music Theory I or equivalent experience.

This course begins with a review of the basic phrase model and the expansion of this model through the use of six-four chords, other diatonic harmonies, embellishing tones, and leading-tone chords. It continues with an introduction to phrase analysis and diatonic sequences, and it concludes with secondary dominants and an introduction to modulation.

Course Outcomes

At the conclusion of the semester students who have met or exceeded the course requirements will:

- demonstrate the expansion of the basic phrase model through the use of six-four chords, leading-tone chords, sequences, and other voice-leading chords;
- identify and write all types of cadences, including deceptive, plagal, and phrygian;
- identify, write, and analyze the use of embellishing tones, including the passing tone, neighbor tone, suspension, retardation, incomplete and double neighbor tones, anticipation, and pedal point;
- analyze phrase structure, phrase rhythm, and basic binary form construction;
- discuss how motivic and phrase analysis can inform musical interpretation;
- write and identify secondary dominants and leading-tone chords;
- discuss the similarities and differences between tonicization and modulation;
- write and harmonize a modulating melody using pivot-chord modulation;
- demonstrate an understanding of more complex figured bass notation and principles of voice leading to write music in four parts; and
- analyze musical excerpts that include sequences, secondary chords, and modulation.

Chapters Covered

- Review (approx. 1 week):
 - Ch. 12: The Basic Phrase and Four-Part Writing
 - Ch. 13 Dominant 7ths, PD Area, and Realizing Figured Bass

- Diatonic Harmony (approx. 13 weeks)
 - Ch. 14 Expanding the Basic Phrase
 - Ch. 15 New Cadence Types and Diatonic Root Progressions
 - Ch. 16 Embellishing Tones in Four Voices
 - Ch. 17 Leading-Tone Chords
 - Ch. 18 Phrase Structure and Motivic Analysis
 - Ch. 19 Diatonic Sequences
 - Ch. 20 Secondary Dominants and Leading-tone Chords to V
 - Ch. 21 Tonicizing Scale Degrees Other Than V
 - Ch. 22 Modulation to Closely Related Keys
- Chromatic Harmony and Form (approx. 1 week):
 - Ch. 23 Binary and Ternary Forms

MU 301: Music Theory 3

Course Description

The prerequisite for this course is MU 202 Music Theory II or equivalent experience.

This course focuses on special chord sonorities and formal structures of a composition. Harmonic topics include: secondary functions and tonicization, modulation, mode mixture, Neapolitan sixth chords, augmented sixth chords, chromatic mediant relationships, and enharmonic modulation. Formal structures include: binary form, ternary form, sonata form, rondo form, contrapuntal genres (inventions and fugues), vocal forms, popular song forms, and theme and variations.

As a result of this study, students will be able to produce a formal analysis of a piece of music demonstrating how a composer organizes a variety of musical elements into a composition and the reasons why a composer uses certain musical elements. Students will compose with standard forms and discuss how analytical observations inform the performance of the piece.

Course Outcomes

At the conclusion of the semester students who have met or exceeded the course requirements will:

- analyze and write music that utilizes chromatic harmony including: use secondary chords, modal mixture, Neapolitan sixth chords, augmented sixth chords, and chromatic mediant relationships.
- analyze and write modulations to closely- and distantly-related keys;
- describe how chromatic harmony is used in a composition and why it might be preferred by a composer;
- discuss the similarities and differences between tonicization and modulation, and the different techniques associated with modulating to a closely-related key v. a distantly-related key;
- analyze formal structure of a work and describe its various features focusing on: binary form, ternary form, sonata form, rondo form, contrapuntal genres (inventions and fugues), vocal forms, popular song forms, and theme and variations; and
- compose a work utilizing chromatic harmony, and following a standard form studied this semester.

Chapters Covered

- Chromatic Harmony and Form
 - Ch. 23 Binary and Ternary Forms
 - Ch. 24 Invention, Fugue, and Baroque Counterpoint
 - Ch. 25 Variation
 - Ch. 26 Modal Mixture and Chromatic Mediants
 - Ch. 27 Neapolitan Sixth and Augmented-Sixth Chords
 - Ch. 28 Chromatic Harmony and Voice Leading
 - Ch. 29 Vocal Forms
 - Ch. 30 Sonata, Sonatina, and Concerto
 - Ch. 31 Rondo, Sonata-Rondo, and Large Ternary
 - Ch. 32 Popular Music, Jazz, and Blues
 - Ch. 33 Recent Popular Music

MU 302: Musical Materials of the Modern Era

- Required for Music Education and Performance Emphases

Course Description

The prerequisite for this course is completion of the music theory sequence through MU 301 Music Theory III or equivalent experience.

Musical Materials of the Modern Era will begin with a review of fundamental concepts from Music Theory III and a discussion of the dissolution of the common-practice style. Following this, we will shift our focus toward the twentieth- and twenty-first centuries and the compositional and analytical tools associated with these works. Topics will include modes and alternative scales; polytonality; atonality; new approaches to rhythm, form, and notation; set theory; twelve-tone/serialism; centricity and referential pitch collections; electronic/computer music; minimalism; and indeterminacy.

Course Outcomes

At the conclusion of the semester students who have met or exceeded the course requirements will:

- hear, perform, recognize, and/or notate the specific techniques and concepts including modes, advanced rhythmic techniques, alternative scales, alternative chordal structures, polytonality and atonality, serialism, etc.;
- exhibit a familiarity with a wide selection of musical literature, composers, compositional techniques, analytical techniques, principal eras, genres, and cultural sources;
- demonstrate an understanding of post-tonal techniques including pitch class collections, set theory, serial procedures, rhythmic and formal organizational expansions, and minimalism;
- show better fluidity in ability to read scores;
- produce a formal analysis of pieces featuring 20th and 21st century compositional techniques using appropriate analytical methods;
- use musical concepts discussed in class in practical model compositions including compositions illustrating new scales, chord structures, rhythmic techniques, 12-tone, and electronic ideals;
- discuss how and why composers of the past and present centuries use various musical techniques and how these aesthetic properties continue to

- shape the music of our time within a contemporary global setting;
- describe and intelligently discuss compositional procedures being used in 20th and 21st century music; and
- employ music theory as a tool for informed composition and performance.

Required Text

Clendinning, Jane Piper and Elizabeth West Marvin. *The Musician's Guide to Theory and Analysis*, 4th edition. New York: W.W. Norton and Company, 2021.

Clendinning, Jane Piper and Elizabeth West Marvin. *The Musician's Guide Workbook*, 4th edition. New York: W.W. Norton and Company, 2021.

Clendinning, Jane Piper and Elizabeth West Marvin. *The Musician's Guide Anthology*, 4th edition. New York: W.W. Norton and Company, 2021.

Chapters Covered

- The Twentieth Century and Beyond
 - Ch. 34: Modes, Scales, and Sets
 - Ch. 35: Rhythm, Meter, and Form in Music after 1900
 - Ch. 36: Music Analysis with Sets
 - Ch. 37: Sets and Set Classes
 - Ch. 38: Ordered Segments and Serialism
 - Ch. 39: Rhythm, Meter, and Form after 1945
 - Ch. 40: Recent Trends