

# MUSI 1002 - Music Theory

Spring Semester 2011

**Prerequisites:** You must be approved by your main music teacher, Odessa College, and have passed the THEA.

**Location of class:** Music Library

**Time:** M-F 10:50-11:35

**Faculty:** Adam Bodine

**Cell Phone:** 580-272-4515

**E-mail:** abodine@seminole.k12.tx.us

**Office Hours:** By appointment

**Text and Required Materials:** The required texts are: The Complete Musician, by Steven G. Laitz; and Music for Sight Singing, by Robert Ottman and Nancy Rogers. Essential Dictionary of Music: Definitions, Composers, Theory, Instrument & Vocal Ranges : The Most Practical and Useful Music Dictionary for Students ... (The Essential Dictionary Series) by [Lindsey C. Harnsberger](#)

**Course Description:** The course will consist of lectures, in-class work and take-home assignments, rhythmical articulation exercises and aural (ear) training.

## Course Objectives:

1. To further each student's understanding of and application of the basic fundamentals of music theory
2. To provide an opportunity for students to analyze existing musical scores
3. To encourage students to write musical examples and exercises
4. To further develop students' rhythmical discipline and confidence
5. To further develop students' aural skills: identification of intervals; identification of triads and seventh chords; melodic and rhythmic dictation
6. To aid the student in learning the disciplines of score study, analysis and preparation
7. To sharpen students' skills in score reading, ear training and transposition
8. To deepen the student's understanding of the art of composition

**Attendance:** In accordance with SISD and Odessa College attendance requirements

**Grading percentages:** 90-100 A, 80-89 B, 70-79 C

**Grade Calculation:** Daily assignments, quizzes, and tests.

**Help Available:** We want you to succeed in this class and are available to work with you outside of class. However, please do not wait until the end of the semester or until immediately before exams to seek help.

**Study Tips:** Class attendance and participation (listening, questioning, discussing, thinking, etc.) will be important to your success. I believe that this course will challenge you academically, and you will need to study! If you spend at least 1-3 hours per week outside of this class studying for this course (reading and working on assignments/projects) you should do well. Come to class and enjoy the opportunity to learn!

### **Academic Dishonesty: (From the OC student handbook)**

All work is to be your own, unless a group project is assigned. If unethical behavior is detected, *all parties involved* will be denied points for that class assignment or exam. The questioned material or situation and a report of the violation will be submitted to the department chair for further action as deemed necessary by the department chair. Academic policies on Student Disciplinary Procedures and Complaint/Grievance Policy are found in the OC Student Handbook. Scholastic dishonesty shall constitute a violation of these rules and regulations and is punishable as prescribed by Board policies. Scholastic dishonesty shall include, but not be limited to, cheating on a test, plagiarism, and collusion.

**"Cheating on a test"** shall include:

- a. Copying from another student's test paper.
- b. Using test materials not authorized by the person administering the test.
- c. Collaborating with or seeking aid from another student during a test without permission from the test administrator.
- d. Knowingly using, buying, selling, stealing, or soliciting, in whole or in part, the contents of an unadministered test.
- e. The unauthorized transporting or removal, in whole or in part, of the contents of the unadministered test.
- f. Substituting for another student, or permitting another student to substitute for one's self, to take a test.
- g. Bribing another person to obtain an unadministered test or information about an unadministered test.

**"Plagiarism"** shall be defined as the appropriating, buying, receiving as a gift, or obtaining by any means another's work and the unacknowledged submission or incorporation of it in one's own written work.

**"Collusion"** shall be defined as the unauthorized collaboration with another person preparing written work for fulfillment of course requirements.

**Disabilities:** In accordance with federal and state laws and regulations, Odessa College does not discriminate on the basis of disability in the recruitment and admission of students, the employment of faculty and staff, and the operation of any of its programs and activities. Students with disabilities should contact the ADA Accommodation/Support counselor, Becky Rivera-Weiss, directly: [brivera@odessa.edu](mailto:brivera@odessa.edu) All requests, including VCT, for accommodations must be channeled through the Accommodation counselor.

The following is a summary of the material to be covered and skills to be mastered in the Music Theory course in preparation for the UIL Music Theory Examination.

### **I. Musical Terminology and II. Notational Skills:**

Notate and identify pitch in four clefs: treble, bass, alto, and tenor.

Notate, hear, and identify simple and compound meters.

Notate and identify all major and minor key signatures.

Notate, hear, and identify the following scales: chromatic, major, and the three forms of the minor.

Name and recognize scale degree terms, e.g., tonic, supertonic, etc.

Notate, hear, and transpose the following modes: Dorian, Phrygian, Lydian, and Mixolydian (authentic forms only).

Notate, hear, and identify whole tone and pentatonic scales.

Notate, hear, and identify all perfect, major, minor, diminished, and augmented intervals inclusive of an octave.

Notate, hear, and identify triads and seventh chords including inversions.

Define and identify common tempo and expression markings.

### **III. Basic Compositional Skills:**

Compose a bass line for a given melody to create simple two-part counterpoint in seventeenth- and/or eighteenth-century style; analyze the implied harmonies.

Realize a figured bass according to the rules of eighteenth-century chorale style, major or minor key, using any or all of the following devices: diatonic triads and seventh chords, inversions, nonharmonic tones, and secondary-dominant and dominant seventh chords.

Realize a four-part chorale-style progression from Roman and Arabic numerals.

### **IV. Score Analysis (with or without aural stimulus):**

Identify authentic, plagal, half, Phrygian half, and deceptive cadences in major and minor keys.

Identify in score the following nonharmonic tones: passing tone (accented and unaccented), neighboring tone, anticipation, suspension, retardation, appoggiatura, escape tone, changing tone (cambiata), and pedal tone.

Small-scale and large-scale harmonic procedures, including:

identification of cadence types

Roman-numeral and figured-bass analysis, including nonharmonic tones, seventh chords, and secondary-dominant chords

identification of key centers and key relationships; recognition of modulation to closely related keys

Melodic organization and developmental procedures:

scale types; modes

melodic patterning

motivic development and relationships (e.g., inversion, retrograde, sequence, imitation)

Rhythmic/metric organization:

meter type (e.g., duple, triple, quadruple) and beat type (e.g., simple, compound)

rhythmic devices and procedures (e.g., augmentation, diminution, hemiola)

Texture:

types (e.g., monophony, homophony, polyphony) devices (e.g., textural inversion, imitation)

## V. Aural Skills:

Detect pitch and rhythm errors in written music from given aural excerpts.

Notate a melody from dictation, 6 to 8 bars, major or minor mode, mostly diatonic pitches, simple or compound time, treble or bass clef, 3 to 4 playings.

Notate melodies from dictation, 6 to 8 bars, major or minor mode, chromatic alteration from harmonic/melodic scales, simple or compound time, treble or bass clef, 3 to 4 playings.

Sight-sing melodies, 4 to 8 bars long, major or minor key, duple or triple meter, simple or compound time, treble or bass clef, using solfege, pitch names, numbers, or any comfortable vocal syllable(s).

Hear the following nonharmonic tones: passing tone (accented and unaccented), neighboring tone, anticipation, suspension, retardation, appoggiatura, escape tone, changing tone (cambiata), and pedal tone.

Notate the soprano and bass pitches and Roman and Arabic numeral analysis of harmonic dictations in eighteenth-century chorale style. Features may include seventh chords, secondary dominants, major or minor key, 3 to 4 playings.

Identify processes and materials in the context of music literature representing a broad spectrum of genres, media, and styles:

- melodic organization (e.g., scale-degree function of specified tones, scale types, mode, melodic patterning, sequences, motivic development)

- harmonic organization (e.g., chord function, inversion, quality)

- tonal organization (e.g., cadence types, key relationships)

- meter and rhythmic patterns

- instrumentation (i.e., identification of timbre)

- texture (e.g., number and position of voices, amount of independence, presence of imitation, density)

- formal procedures (e.g., phrase structure; distinctions among literal repetition, varied repetition, and contrast; small forms)

**NOTE:** Most examples are drawn from the standard repertoire of Western art music. Each exam may also include some representation of jazz, popular, vernacular, or world music outside of the Western tradition.

Odessa College complies with Section 504 of the Vocational Rehabilitation Act of 1973, and the Americans with Disabilities Act of 1990. If you have any special needs or issues pertaining to your access to and participation in this or any other class at Odessa College, please feel free to contact me to discuss your concerns. You may also call the Office of Disability Services at 335-6861 to request assistance and accommodations.

#### Learning Resource Center (Library)

The Library, known as the Learning Resources Center, provides research assistance via the LRC's catalog (print books, videos, e-books) and databases (journal and magazine articles). Research guides covering specific subject areas, tutorials, and the "Ask a Librarian " service provide additional help.

#### Student E-mail

Please access your Odessa College Student E-mail, by following the link to either set up or update your account: <http://www.odessa.edu/gmail/>. All assignments or correspondence will be submitted using your Odessa College email.

#### Student Portal

Please access your Odessa College Student E-mail, by following the link to either set up or update your account: <http://www.odessa.edu/gmail/>. All assignments or correspondence will be submitted using your Odessa College email.

Technical Support For Blackboard username and password help and for help accessing your online course availability and student email account contact the Student Success Center at 432-335-6878 or online at [https://www.odessa.edu/dept/ssc/helpdesk\\_form.htm](https://www.odessa.edu/dept/ssc/helpdesk_form.htm).

Important School Policies For information regarding student support services, academic dishonesty, disciplinary actions, special accommodations, or student's and instructors' right to academic freedom can be found in the Odessa College Student Handbook.