

# Undergraduate Core Curriculum in Music Theory

Indiana University Jacobs School of Music

updated fall 2015

## Goals

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

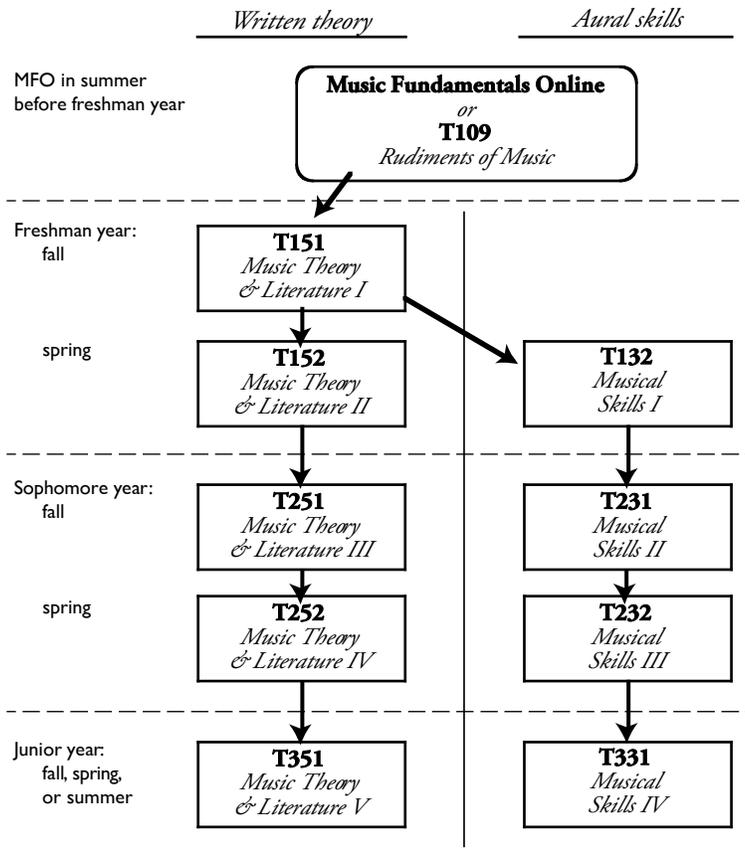
1. The ability to place music in its proper cultural context.
2. The ability to formulate ideas relating the theoretical and historical development of music and to express them clearly.
3. The ability to recognize specifically and describe appropriately a number of representative compositions from the 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 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 moderately difficult vocal and/or instrumental 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.

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## Policies

- A. **Validation/exemption exams.** The music theory department offers validation/exemption exams in core music theory courses, intended for students who come to the Jacobs School of Music already in possession of some substantial knowledge of music theory and mastery of aural skills, usually as a result of having taken comparable courses at other institutions. For the exam schedule and other details see <http://www.music.indiana.edu/departments/academic/music-theory/exams/exam-descriptions.shtml>
- B. **Grading plan.** A grading plan, including relative weights 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.
- C. **Minimum grade required to pass.** 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. Some students may need higher minimum grades because of requirements of certain degree programs, financial aid requirements, or other reasons.
- D. **Withdrawals.** Withdrawals during the first week of classes will not appear on a student's permanent record. Withdrawals until the published deadline (approximately mid-semester) will appear with the grade of W. Withdrawals later in the semester are allowed only in exceptional circumstances and require the approval of the instructor, the department chair, and the Director of Undergraduate Studies. After the withdrawal deadline, a student will receive a W if passing the class at the time of withdrawal or an F if not passing. Withdrawals are not permitted during the last two weeks of a semester.
- E. **Make-up exams and late homework.** Advance examinations or make-up examinations are generally not given in core courses except at the discretion of the instructor in extraordinary circumstances. Late work (assignments, papers, hearings, etc.) will not be accepted except at the discretion of the instructor.
- F. **Incomplete grades.** The grade of I (incomplete) is rarely given. Incompletes may not be given to avoid a failing grade. They may be given in the event of extraordinary circumstances, usually a serious illness or a death in the immediate family causing a student to miss a small amount of work near the end of the semester. Incomplete grades may be removed only by the instructor who gave the incomplete grade. The instructor 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 maximum time allowed for the removal of an incomplete is one calendar year from the date of its recording. Incomplete grades not removed within the specified time will automatically convert to a grade of F.
- G. **Academic misconduct.** All students are expected to act in accordance with the Indiana University Code of Student Rights, Responsibilities, and Conduct ([www.iu.edu/~code](http://www.iu.edu/~code)) and other university regulations. Evidence of collusion, plagiarism, or other cheating will be regarded very seriously and dealt with severely. Students found guilty of academic misconduct will generally receive an F in the course.

## Typical Sequence of Theory Courses for Music Majors



Arrows in this diagram denote prerequisites. See below for course descriptions. Taking courses in the proper sequence allows students to take advantage of the coordination of materials in related courses. For example, students in T251 will use 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 instructor.

### Courses in the Core Curriculum

Course descriptions from the Jacobs School of Music Bulletin; see pages 4–5 for more details on content of music theory courses

#### Fundamentals courses: Music Fundamentals Online and T109

Students admitted to the Jacobs School of Music receive information about **Music Fundamentals Online**, an online course to be completed during the summer before first enrollment. Successful completion of MFO is deemed equivalent to completion of T109 Rudiments of Music for purposes of degree requirements and prerequisites to other courses. See

<http://www.music.indiana.edu/departments/academic/music-theory/mfo.shtml>

for more details.

**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. Offered in traditional classroom sections (fall only) and online sections (fall, spring). Music Fundamentals Online (see above) is an alternative to T109 as a prerequisite to other music theory classes.

#### Skills courses

*These courses are required for students in most undergraduate degree programs in the Jacobs School of Music.*

- T132 Musical Skills I** (1 cr.) P: T109 Rudiments of Music with grade of C or higher or equivalent, and T151 Music Theory and Literature I. 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: T132 Musical Skills I. 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: T231 Musical Skills II. 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: T232 Musical Skills III. 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)

## Courses in the Core Curriculum (continued)

### Theory and literature courses

*These courses are required for students in most undergraduate degree programs in the Jacobs School of Music.*

- T151 Music Theory and Literature I** (3 cr.) P: Music Fundamentals Online, or T109 Rudiments of Music with a grade of C or higher. Introduction to the literature and analysis of music. Introduction to diatonic harmony. (fall only)
- T152 Music Theory and Literature II** (3 cr.) P: T151 Music Theory and Literature I. Diatonic harmony continued, and introduction to chromatic harmony. Two-voice counterpoint and study of small forms. (spring only)
- T251 Music Theory and Literature III** (3 cr.) P: T152 Music Theory and Literature II. Study of music from the late sixteenth through the eighteenth century, with emphasis on counterpoint, harmony, and form. (fall only)
- T252 Music Theory and Literature IV** (3 cr.) P: T251 or T261 Music Theory and Literature III. Study of music of the nineteenth and early twentieth centuries, with emphasis on advanced harmonic procedures and analysis of larger forms. (spring only)
- T261 Music Theory and Literature III (Honors)** (3 cr.) Honors equivalent of T251. (fall only)
- T262 Music Theory and Literature IV (Honors)** (3 cr.) Honors equivalent of T252. (spring only)
- T351 Music Theory and Literature V** (3 cr.) P: T252 or T262 Music Theory and Literature IV. Study of music from the early twentieth century to the present; new compositional and analytical procedures. (fall, spring, summer)
- T361 Music Theory and Literature V (Honors)** (3 cr.) Honors equivalent of T351. (fall only)

### Advanced music theory courses

*Students in many undergraduate degree programs in the Jacobs School of Music are required to take one advanced music history or music theory course (M410 or T41x).*

- T400 Undergraduate Readings in Music Theory** (3 cr.) Independent study on a topic approved by the music theory department prior to enrollment in the course.
- T410 Topics in Music Theory** (3 cr.) P: Junior standing or consent of instructor; specific topics may carry additional prerequisites. 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 T252/262 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 T252/262 Music Theory and Literature IV. The techniques of counterpoint with emphasis on a particular style, such as that of the sixteenth or the eighteenth century.
- T417 Analysis of Tonal Music** (3 cr.) P: T232 Musical Skills III and T252/262 Music Theory and Literature 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.

### Music history and literature courses (Musicology Department)

*M401–M402 are required for students in most undergraduate degree programs in the Jacobs School of Music. Students in many degree programs are required to take one advanced music history or music theory course (M410 or T41x).*

- M401 History and Literature of Music I** (4 cr.) P: T252 Music Theory and Literature IV. History of music from beginnings of Western civilization to 1750. Style analysis, visual and aural, of representative compositions, and relationship of music to sociocultural background of each epoch.
- M402 History and Literature of Music II** (4 cr.) P: T252 Music Theory and Literature IV. History of music from 1750 to the present. Style analysis, visual and aural, of representative compositions, and relationship of music to sociocultural background of each epoch.
- M410 Composer or Genre** (3 cr.) P: M401–M402 History and Literature of Music I–II. 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.

## Summary of Course Content: Theory and Literature Courses

	REPERTOIRE EMPHASIS	GENRES, FORMS	ORCHESTRATION	TEXTURE & COUNTERPOINT	RHYTHM & CALLIGRAPHY	INFORMATION FLUENCY
T109	Mostly common practice, 1700–1900; some folk songs.				Simple and compound meters, rules of rhythmic notation.	
T151	Selected composers, primarily 1700–1900.	Formal procedures introduced; phrases and period structures.	General range and characteristics of all instruments; transposing instruments; foreign terms.	Analysis of basic types of texture. Study of accompaniment patterns.	Simple descriptive analysis of rhythmic techniques. Development of neat correct calligraphy.	IUCAT and other library resources; Oncourse/Canvas; Variations.
T152	Selected composers, primarily 1700–1900.	Small forms, variations.	Exercises in transposition.	Two-part harmonic contrapuntal writing in 18th-century style.	Continuation of T151.	Music notation software.
T251/ T261	<i>Primary:</i> Bach, Handel, Haydn, Mozart. <i>Secondary:</i> Palestrina, Monteverdi, Purcell, Corelli, Vivaldi.	<i>Baroque:</i> opera, oratorio, cantata, chorale, chorale prelude, solo sonata, trio sonata, concerto grosso, fugue, binary, ritornello, variations (sectional and continuous). <i>Classical:</i> opera, sonata, trio, symphony, quartet, ternary, concerto, variations.	Baroque and Classical instrumentation. Reading and analysis of orchestral scores.	Baroque imitative counterpoint and learned devices. Writing a two-part invention.	Baroque and Classical rhythmic characteristics.	Musical editions, collected works.
T252/ T262	<i>Primary:</i> Beethoven, Schubert, Schumann, Chopin, Brahms, Wagner, Debussy. <i>Secondary:</i> Weber, Rossini, Berlioz, Mendelssohn, Verdi, Strauss, Mahler, Wolf.	<i>Romantic:</i> opera, song, tone poem, symphony, sonata, small piano forms, variations.	Romantic orchestration; large orchestral scores.	Romantic textures.	Romantic rhythmic characteristics.	Copyright, intellectual property, citations.
T351/ T361	<i>Primary:</i> Debussy, Bartók, Stravinsky, Schoenberg, Webern, Berg. <i>Secondary:</i> Ives, Varèse, Hindemith, Berio, Cage, Ligeti, Penderecki, Crumb.	20th-century adaptations of traditional forms. Indeterminacy and open forms.	20th-century instrumental innovations, electronic and computer-assisted music.	Analysis of 20th-century textures.	20th-century rhythmic characteristics and techniques. Reading of new notations.	

	MELODY	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, especially passing/neighbor tones.	Melody composition, transcription from recorded excerpts.
T151	Simple descriptive analysis of melody. Short melodic writing assignments.	Analysis, Roman-numeral realization, figured bass realization, melody harmonization, and stylistic composition using all diatonic triads and sevenths. Analysis and writing of non-chord tones.	Music notation, library research, and music writing projects.
T152	Structural and formal analysis of melody. Writing of specified melodic examples.	Analysis, Roman-numeral realization, figured bass realization, melody harmonization, and stylistic composition using secondary dominants, secondary diminished, Neapolitan, augmented sixth and other chromatic chords.	Several music writing exercises.
T251/ T261	Baroque and Classical melodic characteristics.	Analysis of Baroque and Classical harmonic characteristics. Analysis of chromatic harmony. Stylistic writing in Baroque chorale style and Classical homophonic style. Analysis of simple modulations.	Music writing and essays.
T252/ T262	Romantic melodic characteristics.	Analysis of Romantic harmonic characteristics. Borrowed chords; extended tertian and added-note chords. Non-functional chromaticism; analysis of more advanced modulations. Stylistic writing in selected Romantic styles.	Music writing exercises; analysis paper.
T351/ T361	20th-century melodic characteristics. New notations. Set and serial techniques. Music writing to illustrate these.	Analysis of 20th-century harmonic patterns. Atonal, non-functional, and set-theoretic analytic approaches.	Various exercises; analysis paper or other major project.

## Summary of Course Content: Skills Courses

	REPERTOIRE EMPHASIS	METER/RHYTHM	CLEFS	SCALES/MODES	INTERVALS & MELODIC PATTERNS	TWO-PART	FUNCTIONAL HARMONY	CHORD TYPES
T109	Mostly common practice, c. 1700–1900.	Common simple and compound meters; common rhythmic patterns; some mild syncopations.	Treble, bass, alto.	All major and minor. No modes.	All melodic and harmonic intervals up to P8. Short melodic patterns; parallel periods.	Two-part melodic cadence formulas.	Recognition of simple cadence patterns.	Triads and Mm7 chords.
T132	Mostly common practice, c. 1700–1900.	Simple and compound meters with denominator of 2, 4, and 8. Meter identification.	Treble, bass, alto, tenor.	Same as above.	Melodic patterns including tonic, dominant, and subdominant; leaps. Melodic error detection.	Up to 4 measures depending on meter. Imitative and non-imitative counterpoint.	Diatonic triads, Mm and o7; common inversions.	All triads, Mm7, o7, all inversions.
T231	1600–1800.	More complicated rhythmic patterns and smaller subdivisions; irregular beat divisions.	Treble, bass, alto, tenor.	Same as above.	Melodic patterns up to 8 measures including modulations to closely related keys.	Invertible counterpoint up to 6 measures. Secondary dominants; modulations to closely related keys.	All diatonic triads and 7ths and inversions; secondary dominants; some contextual.	Triads and inversions; 7ths and inversions (Mm, MM, mm, o7, ø7).
T232	1800–1900.	More work on small subdivisions and irregular beat division; complicated syncopations; introduction to composite meters.	Treble, bass, alto, tenor.	As above, plus introduction to church modes.	Intervals up to 14th. Melodic patterns up to 8 measures including modulations and mode changes, implication of chromatic harmonies; introduction to atonal pitch patterns.	Up to 8 measures, with chromaticism and modulations.	Secondary o7s, augmented 6ths, Neapolitan, borrowed chords, dominant 9th, 11th, 13th; contextual.	All 7ths, dominant 9ths, 11ths, and 13ths.
T331	1900 to present.	Polymeter and/or irregular groupings; excerpts from 20th-century music literature.	Treble, bass, alto, tenor.	As above, plus whole-tone, octatonic, 12-tone, etc.	Atonal pitch patterns (3–12 notes); melodic patterns based on pitch-class sets or tone rows.	Atonal and/or polyrhythmic two-part exercises.	20th-century harmonic patterns, set types.	Extended tertian; quartal, secunda, whole-tone, etc.