

07-45b.  
App-3/18/08  
Info. - 4/22/08

**Undergraduate Distance Education Review Form**  
(Required for all courses taught by distance education for more than one-third of teaching contact hours.)

**Existing and Special Topics Course**

Received

FEB 20 2008

**Course:** MUSC 110 Fundamentals of Theory

**Instructor(s) of Record:** Dr. David Ferguson

Liberal Studies

**Phone:** 7-2478

**Email:** dfergusn@iup.edu

**Step One: Proposer**

A. Provide a brief narrative rationale for each of the items, A1- A5.

1. How is/are the instructor(s) qualified in the distance education delivery method as well as the discipline?

In terms of educational delivery, I hold bachelors, masters, and doctoral degrees in music education which have given me extensive training in multiple pedagogical frameworks and forms of instructional delivery. Prior to teaching at the college level, I created one of the first High School instrumental music web-sites in central Illinois. Through my teaching at IUP, I have used on-line media such as WebCT to supplement in-class instruction. In addition to teaching music theory at the high school level, I am a published composer and arranger, applying music theory principals on a regular, applied basis.

2. How will each objective in the course be met using distance education technologies?

In the cases of the Introduction, Rhythm, Intervals, Scales, Triads, Melody, Form, and Expression, each new concept will be presented with a web-page that provides visual information regarding the notation specific to each concept as well as links to brief MIDI or excerpted mp3 files housed in WebCT. In the case of Notation, all information will be presented visually on a web page in WebCT. With all objectives, students will be directed to additional external links that relate to the subjects covered.

3. How will instructor-student and student-student, if applicable, interaction take place?

Interactions between teacher and students will be facilitated through the "chat" and "discussion" features of WebCT.

4. How will student achievement be evaluated?

Each objective will be evaluated through quizzes posted on WebCT with the exception of melody and form which will be assessed through compositions submitted via email using a music notation program such as Finale.

5. How will academic honesty for tests and assignments be addressed?


Each quiz given through WebCT will contain a question in which each student is asked to enter his/her banner number, and ask them to validate that the answers that they are giving are their own. In addition, since this course is targeted at incoming freshmen who have not yet left high school, contact will be made with on-site music teachers to serve as proctors.

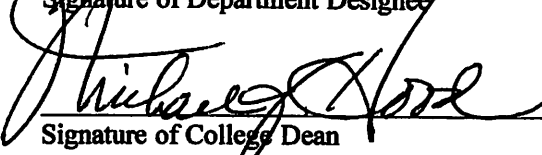
B. Submit to the department or its curriculum committee the responses to items A1-A5, the current official syllabus of record, along with the instructor developed online version of the syllabus, and the sample lesson. This lesson should clearly demonstrate how the distance education instructional format adequately assists students to meet a course objective(s) using online or distance technology. It should relate to one concrete topic area indicated on the syllabus.

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**Step Two: Departmental/Dean Approval**

Recommendation:  Positive (The objectives of this course can be met via distance education)  
 Negative

  
Signature of Department Designee 2/20/08  
Date

Endorsed:   
Signature of College Dean 2/22/08  
Date

Forward form and supporting materials to Liberal Studies Office for consideration by the University-wide Undergraduate Curriculum Committee. Dual-level courses also require review by the University-wide Graduate Committee for graduate-level section.

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**Step Three: University-wide Undergraduate Curriculum Committee Approval**

Recommendation:  Positive (The objectives of this course can be met via distance education)  
 Negative

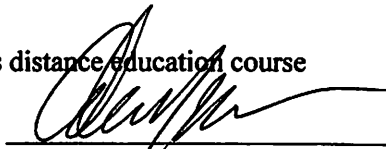
  
Signature of Committee Co-Chair 3/18/08  
Date

Forward form and supporting materials to the Provost within 30 calendar days after received by committee.

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**Step Four: Provost Approval**

Approved as distance education course  Rejected as distance education course

  
Signature of Provost 3/28/08  
Date

Forward form and supporting materials to Associate Provost.

**MUSC, 110**  
**Elements of Music Theory**  
Syllabus for Online Course  
Summer Session 2, 2008

**Dr. David Ferguson, professor**  
209 Cogswell  
724.357.2478 (IUP office)  
[Dfergusn@iup.edu](mailto:Dfergusn@iup.edu)

**I. Catalog Description:**

MUSC 110 Fundamentals of Theory

3c-0l-3cr

Rudiments of musical materials; harmonic, melodic, rhythmic, and basic formal procedures of the common practice period including pitch reading, interval construction, scales and modes.

**II. Course Outcomes:**

Through this course, students will be able to:

- Recognize and adequately utilize musical symbols common in standard Western musical notation.
- Discern and analyze relationships between notes, scales, and chords.
- Create brief compositions utilizing rules and conventions established by Western music theory.

**III. Detailed Course Outline:**

- I. Basics of Pitch Notation (objective 1) (4 academic hours)
- A. The staff, clefs, and ledger lines
  - B. Reading pitches on common clefs, learning note names
  - C. Understanding basic pitch relationships on the staff
    - Whole and half steps
    - Accidentals
    - Octaves
  - D. Notating melodies in treble clef
- II. Basics of Rhythmic Notation (objective 1) (4 academic hours)
- A. The beat and the measure
  - B. Symbols of rhythm notation
    - Quarter, Half, Whole, Eighth, and 16<sup>th</sup> notes
    - Beams
    - Dotted Notes
    - Rests
  - C. Different divisions of the beat (different meters)
    - Simple meters
    - Duple and Triple meters
    - Compound meters

- D. Beaming in 6/8, 3/4, and odd meters
  - E. Rhythm reading strategies
  - F. Creating original rhythmic groupings
- III. Complex Rhythms (objective 1) (2 academic hours)
- A. The Tie
  - B. Syncopation
  - C. Hemiola
  - D. Triplets, Duplets, and Tuplets
- IV. Interval (objective 2) (4 academic hours)
- A. Naming Intervals
  - B. Major and Minor Intervals
  - C. Perfect Intervals
  - D. Aural identification tips for intervals
- V. Scales and Key Signatures (objective 2) (6 academic hours)
- A. Scale degrees and components
  - B. Major scales and relative minors
  - C. Harmonic and Melodic Minors
  - D. Pentatonic, Whole-Tone, Blues, and Octatonic Scales
  - E. Chromatic scales vs. Diatonic Scales and church modes
- VI. Triads (objective 2) (6 academic hours)
- A. Origins of Triadic Harmony
  - B. Major and Minor Triads and where they come from
  - C. Diminished and augmented triads
  - D. Triads natural to major keys
  - E. Triads natural to minor keys
  - F. Chord inversions
  - G. Voicings (open vs. closed)
- VII. Beyond the Triad (objective 2) (2 academic hours)
- A. Seventh Chords
    - Major
    - Dominant
  - B. Chordal relationships and resolutions
- VIII. Chord Progressions (objective 2) (4 academic hours)
- A. Principles of Chord Progression
  - B. Chord Changes with Primary Triads
  - C. Chord relationships and analysis
  - D. Harmonic Rhythm
- IX. Melodies (objective 2, 3) (4 academic hours)
- A. Melodic Movement

- B. Phrases
- C. Harmonic Implications of Melody
- D. Developing melodies
  - Motive
  - Sequence
- E. Expressive markings

- X. Putting Melodies and Harmonies together (objective 3) (6 academic hours)
  - A. Analyzing common cadences in 4-part writing
  - B. Writing Melodies for Common Cadences
  - C. Writing 4 measures in 4 part harmony using common conventions

#### **IV. Evaluation Methods:**

Tests- There will be three unit tests (one per week) that will evaluate everything covered during that week. There will also be a comprehensive final at the end of the course. Tests will be administered through WebCT. (Evaluates objectives 1, 2, and 3)

Quizzes- There will be a brief quiz almost every day that the students may take after feeling sufficiently comfortable with the day's lesson. These quizzes will be administered through WebCT or through the Practica Musica web interface. (Evaluates objectives 1, 2)

Homework- These will be very short analyses, compositions, or practice sessions regarding material covered. Homework will be submitted through a variety of means. Some assignments will be scanned and sent as a .pdf via email through the WebCT mail function, while others will be attached as a notation software file (such as .mus in the case of Finale). Still other assignments may be sent as a photo saved and sent as a .jpg, while other assignments will be sent through the Practica Musica web interface. (Evaluates objectives 1, 2, and 3- most especially #3)

Participation in Online Chats- We will use the chat room function in WebCT to discuss and answer questions regarding material that we cover. Everyone needs to participate, as everyone's comments will help. Students who are confident in the material can lend support to those who are uncertain, and I will be available to help guide all chats. This will be the closest thing we come to meeting as a full class, so it is important that all students engage in the dialog regularly.

**V. Grading:** Grades will be given based upon the earned percentage:  
 Several assessments will contribute to this percentage based upon the following weights:

- 35% of grade- Tests
- 35% of grade- Quizzes
- 20% of grade- Homework
- 10% of grade- Chat room participation

100- 90%	A
89- 80%	B
79- 70%	C
69- 60%	D
59%- below	F

**VI. Attendance:** As a distance course, there isn't really an attendance policy necessarily. Students do, however, need to check in and participate with the online chat streams. There will be daily assignments, so everyone needs to check in daily.

**VII. Text:** *Exploring Theory with Practica Musica* by Jeffrey Evans (to be used with Practica Musica version 5.128) Ars Nova Software, Kirkland, WA. ISBN 0-929444-08-6 (available through [www.ars-nova.com](http://www.ars-nova.com))

**VIII. Special Resource Requirements:** Students need to obviously have access to the internet, preferably through a connection faster than dial-up since sound files frequently take a while to load. In addition to WebCT and Practica Musica, students will be directed to several online music theory websites. Students should also have access to the following:

- Scanner and Adobe Acrobat
- Digital camera
- Some kind of notation software that can send files with a recognized appendage (such as .mus for Finale)

## **IX. Bibliography**

Adams, R. (2007). *Music theory*. Retrieved October 15, 2007, from <http://www.8notes.com/theory/>

Evans, J. (2004). *Exploring theory with Practica Musica*. Kirkland, WA: Ars Nova Software.

Harder, P. O., & Steinke, G. A. (1995). *Basic materials in music theory: A programmed course* (8<sup>th</sup> ed.). Boston MA: Allyn and Bacon.

Kostka, S., & Payne, D. (1989). *Tonal harmony with an introduction to twentieth-century music* (2<sup>nd</sup> ed.). New York: Knopf.

Parman, D. R. (1999). *Music theory online*. Retrieved October 15, 2007, from <http://www.music-theory.com>

Whelan, R. (2006). *Emusictheory.com*. Retrieved October 15, 2007, from <http://www.emusittheory.com>

White, G. (1991). *The harmonic dimension*. Dubuque, IA: Wm. C. Brown Publishers.

With respect to the sample lesson, I have printed out the pages used here, but if you want to see the pages and links in action, I have posted lesson 1 as a page in my MUHI 101 WebCT section. If you need to see that, please let me know, and I'll set things up for you to log on as a guest.

# MUSC 110 Lesson #1

Let's just agree on something...

Music is primarily organized sound and silence.

Music theory serves as the way that sounds and silences are notated and organized in Western musical notation. Once you move outside of music derived from European musical forms, you could encounter entirely different means of organization and notation. This course will help you understand how *Western* music works. Often, our work will be very abstract or removed from musical context. We're assuming that, since you're interested in this, you've got some experience with Western music, so you may have seen much of this before...but there's always more that may be new. We'll try to relate things to real music that you may have run into just so we have a mutual way of understanding what our abstract concepts mean.

## Clefs

When we're dealing with musical notation, the first thing we need to notice is that we have high and low pitches. This is different from high and low *volumes*- we'll get to that later. In notation, we have two main symbols (called clefs) that we use to distinguish between high pitches and low pitches.

**Treble Clef-** This symbol denotes when high notes will be used. This symbol is used for instruments or voice parts that play notes that are generally higher in pitch.



- Instruments that use this symbol are: Violin, flute, clarinets, saxophones, trumpet, french horn, and recorder, bells, and chimes.
- It is worth noting that all of the members of the clarinet and saxophone families (even the ones that actually sound out lower pitches like bass clarinet and baritone sax) use the treble clef. I think that the reason for this was so that persons who played one clarinet or saxophone could switch between the instruments without having to learn a new clef.
- Voice parts that use treble clef are: soprano and alto.

**Bass Clef-** This symbol denotes when low notes will be used. This symbol is used for instruments or voice parts that play notes that are generally lower in pitch.



Instruments that use this symbol are: Cello, bass, trombone, euphonium, tuba, and timpani.

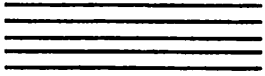
The piano, organ, harp, and frequently the guitar use both treble and bass clefs together at the same time. This is called the **Grand Staff** and it looks like this.





This symbolizes that both high and low notes will be played together, or at least by the same instrument.

By the way...a **Staff** is the place where notes and rhythms (pitches, sounds, and silence) are written. It is shown by 5 lines and 4 spaces. Higher notes are higher on the staff (on top lines or spaces) while lower notes are lower on the staff.



Notes that are too high or too low for a staff either go on another staff (treble to bass or vice versa) or they go on their own line below or above the staff. These are called "ledger lines".



In this example, the treble clef doesn't have room for this note that lies between the clefs. As a result, it goes on a **ledger line**. This particular note happens to be a very common and important ledger line note called "Middle C".

Almost all of the work we will do in this class will involve either treble clef, bass clef, or the grand staff. There are other clefs, however, and you can learn more about them by clicking [here](#).

# Lesson 1 continued:

## Clefs: other

These are clefs that are used to symbolize musical sounds, but they aren't as common as treble or bass clefs.

**Alto Clef** is a part of a category of clefs that we call "C" clefs. They are named "C" clefs because the meeting of the two arcs shows where the note we call "middle C" can be found. In the case of Alto clef, middle C is on the middle line of the staff.



This clef is for notes that are right in the middle between high and low pitches.

The viola is the main instrument that uses this clef, but sometimes the alto voice part is notated in alto clef.

**Tenor Clef** is another "C clef". In this case, middle C is shown on the 2nd line from the top of the staff.



This clef is for notes that are in between high and low pitches, but tend to be a little on the lower side.

While the tenor voice part is sometimes notated with this clef, it is most often used by the trombone and cello when their parts begin to stray farther above their normal bass clef.

**Percussion Clef** is used for percussion instruments that don't actually play specific pitches. These instruments play rhythms only, so ideas like high and low notes don't apply. These instruments get their own clef as a result.



Instruments that use this clef are snare drum, bass drum (concert), cymbals, triangle, claves, cabasa, and drum set. There are probably many other percussion instruments not mentioned here, but suffice it to say they are the ones that don't play specific pitches.

At this point, you know 5 different types of clefs: treble, bass, alto, tenor, and percussion. Even though notation programs are common and very helpful, it is worth it to know how to draw your own clefs by hand. [This link](#) will help you learn how to draw each clef. After you have practiced a bit, [click here](#) for the homework assignment.

# Lesson 1 Homework:

This is easy. Take 3 examples of each of your best clefs that you have written out. Take a picture of your paper and send it to me via WebCT mail.

After that, you need to go through the first module in Practica Musica and contact me through the "chat" or email sections of WebCT if and when you have questions.

100 Theory Quiz 11

Name: David Ferguson (Preview)

Start time: February 12, 2000 11:59am

Number of questions: 10

[Finish](#) [help](#)

Question 1 (1 point)

Name this clef



- a. Bass Clef
- b. Alto Clef
- c. Treble Clef

[Save answer](#)

Question 2 (1 point)

Name this symbol



- a. Treble Clef
- b. Bass Clef
- c. Alto Clef

[Save answer](#)

Question 3 (1 point)

What is the most likely name for this clef?



- a. Treble Clef

0 questions answered

Unanswered

Answered

Answer not saved

What is the most likely name for this clef?



- a. Alto Clef      b. Bass Clef      c. Treble Clef

Save answer

**Question 4** (1 point)

Which instrument uses the "Grand Staff"?

- a. Cello      b. Piano      c. Viola      d. Clarinet

Save answer

**Question 5** (1 point)

Which of the following is an instrument that is likely to use the Alto clef?

- a. Violin      b. Trumpet      c. Tenor Saxophone      d. Viola

Save answer

**Question 6** (1 point)

When notes are too low or too high for a staff, they can be written on or above a line that is an extension of the staff. These lines are called:

- a. bar lines      b. border lines      c. parking lines      d. ledger lines

Save answer

**Question 7** (1 point)

What is the purpose of having a clef sign?

Answer:

Save answer

**Question 8** (1 point)

Which instrument is most likely to use tenor clef?

- a. Cello      b. Alto Saxophone      c. Bass Clarinet      d. Trumpet

Save answer

Unanswered  
Answered  
Answer not saved

When notes are too low or too high for a staff, they can be written on or above a line that is an extension of the staff. These lines are called:

- a. bar lines      b. border lines      c. parking lines      d. ledger lines .

[Save answer](#)

**Question 7** (1 point)

What is the purpose of having a clef sign?

Answer:

[Save answer](#)

**Question 8** (1 point)

Which instrument is most likely to use tenor clef?

- a. Cello      b. Alto Saxophone      c. Bass Clarinet      d. Trumpet

[Save answer](#)

**Question 9** (1 point)

There is a clef specifically for non-pitched percussion.

- a. True      b. False

[Save answer](#)

**Question 10** (1 point)

Based on looking at the notes in this example, we can say that the notes are:



- a. going from higher pitches to lower pitches.      b. going from lower pitches to higher pitches.      c. jumping around in wild leaps.      d. not changing direction in terms of pitch.

[Save answer](#)

[Finish](#) [help](#)

Unanswered

Answered

Answer not saved

## **MUSC 110**

### **Elements of Music Theory**

Syllabus of record

#### **I. Catalog Description:**

MUSC 110 Fundamentals of Theory  
3c-01-3cr

Rudiments of musical materials; harmonic, melodic, rhythmic, and basic formal procedures of the common practice period including pitch reading, interval construction, scales and modes.

#### **II. Course Outcomes:**

Through this course, students will be able to:

- Recognize and adequately utilize musical symbols common in standard Western musical notation.
- Discern and analyze relationships between notes, scales, and chords.
- Create brief compositions utilizing rules and conventions established by Western music theory.

#### **III. Detailed Course Outline:**

I. Basics of Pitch Notation (objective 1) (4 academic hours)

- A. The staff, clefs, and ledger lines
- B. Reading pitches on common clefs, learning note names
- C. Understanding basic pitch relationships on the staff
  - Whole and half steps
  - Accidentals
  - Octaves
- D. Notating melodies in treble clef

II. Basics of Rhythmic Notation (objective 1) (4 academic hours)

- A. The beat and the measure
- B. Symbols of rhythm notation
  - Quarter, Half, Whole, Eighth, and 16<sup>th</sup> notes
  - Beams
  - Dotted Notes
  - Rests
- C. Different divisions of the beat (different meters)
  - Simple meters
  - Duple and Triple meters
  - Compound meters

- D. Beaming in 6/8, 3/4, and odd meters
  - E. Rhythm reading strategies
  - F. Creating original rhythmic groupings
- III. Complex Rhythms (objective 1) (2 academic hours)
- A. The Tie
  - B. Syncopation
  - C. Hemiola
  - D. Triplets, Duplets, and Tuplets
- IV. Interval (objective 2) (4 academic hours)
- A. Naming Intervals
  - B. Major and Minor Intervals
  - C. Perfect Intervals
  - D. Aural identification tips for intervals
- V. Scales and Key Signatures (objective 2) (6 academic hours)
- A. Scale degrees and components
  - B. Major scales and relative minors
  - C. Harmonic and Melodic Minors
  - D. Pentatonic, Whole-Tone, Blues, and Octatonic Scales
  - E. Chromatic scales vs. Diatonic Scales and church modes
- VI. Triads (objective 2) (6 academic hours)
- A. Origins of Triadic Harmony
  - B. Major and Minor Triads and where they come from
  - C. Diminished and augmented triads
  - D. Triads natural to major keys
  - E. Triads natural to minor keys
  - F. Chord inversions
  - G. Voicings (open vs. closed)
- VII. Beyond the Triad (objective 2) (2 academic hours)
- A. Seventh Chords
    - Major
    - Dominant
  - B. Chordal relationships and resolutions
- VIII. Chord Progressions (objective 2) (4 academic hours)
- A. Principles of Chord Progression
  - B. Chord Changes with Primary Triads
  - C. Chord relationships and analysis
  - D. Harmonic Rhythm



IX. Melodies (objective 2, 3) (4 academic hours)

- A. Melodic Movement
- B. Phrases
- C. Harmonic Implications of Melody
- D. Developing melodies
  - Motive
  - Sequence
- E. Expressive markings

X. Putting Melodies and Harmonies together (objective 3) (6 academic hours)

- A. Analyzing common cadences in 4-part writing
- B. Writing Melodies for Common Cadences
- C. Writing 4 measures in 4 part harmony using common conventions

#### **IV. Evaluation Methods:**

Tests- Each unit will culminate with an in-class test. There will also be a comprehensive, 2 hour final exam. (Evaluate objectives 1, 2, and 3)

Quizzes- There will be a brief quiz almost every day that the students may take after feeling sufficiently comfortable with the day's lesson. (Evaluate objectives 1, 2)

Homework- These will be very short analyses, compositions, or practice sessions regarding material covered. (Evaluate objectives 1, 2, and 3- most especially #3)

#### **V. Grading:**

Grades will be given based upon the earned percentage:

Several assessments will contribute to this percentage based upon the following weights:

- 35% of grade- Tests
- 35% of grade- Quizzes
- 20% of grade- Homework
- 10% of grade- In-class participation

100- 90%	A
89- 80%	B
79- 70%	C
69- 60%	D
59%- below	F

#### **VI. Attendance:**

Class attendance is regarded as being very important. Individual faculty may establish penalties for excessive numbers of unexcused absences. Excused absences will be allowed for illness, family emergencies, and involvement in university activities, such as sports or musical performances. The penalties specified will meet university guidelines and be distributed to students with the course syllabus on the first day of class.

## **VII. Text:**

*Exploring Theory with Practica Musica* by Jeffrey Evans (to be used with Practica Musica version 5.128) Ars Nova Software, Kirkland, WA. ISBN 0-929444-08-6 (available through [www.ars-nova.com](http://www.ars-nova.com))

## **VIII. Special Resource Requirements:**

Use of the accompanying CD Rom will be periodically required. Students will need to have access to computers with a preference to those machines with music notation software installed.

## **IX. Bibliography**

Adams, R. (2007). *Music theory*. Retrieved October 15, 2007, from <http://www.8notes.com/theory/>

Evans, J. (2004). *Exploring theory with Practica Musica*. Kirkland, WA: Ars Nova Software.

Harder, P. O., & Steinke, G. A. (1995). *Basic materials in music theory: A programmed course* (8<sup>th</sup> ed.). Boston MA: Allyn and Bacon.

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