Choosing a Textbook 101:
A Review of Music Fundamentals Resources

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by
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Picture the following scenario: you are working on your Ph.D. at a prestigious university, and are emailed by a professor from your alma mater (Cal Poly) who asks you to teach a class there the following summer. It is Music 101, and since you are very excited to begin your career as a college professor, you accept immediately. After thinking it through, however, you realize that the pedagogy of music fundamentals may not be quite as effortless as was your ability to learn them. With a variety of ideas in mind, you formulate exactly how you would want to teach this class, but soon arrive at an alarming thought: you must choose a textbook that best reflects your own teaching style and preferences while adhering to Cal Poly's course objectives. Where do you begin? With such an array of music fundamentals texts being published today, there is often not time to explore all available options. Your best chance for success is to examine what exactly the college prefers you, as a professor, emphasize within the given time frame; the most logical way is to seek the knowledge of those more experienced: music faculty who have taught the class multiple times throughout the years. After reviewing Cal Poly's MU 101 course objectives, interviewing four Cal Poly music faculty members, and surveying ten music fundamentals textbooks (listed in the bibliography) for such issues as variety and depth of information, teaching approaches, and supplemental materials, I have found that Henry, Snodgrass, and Piagentini's Fundamentals of Music: Rudiments, Musicianship, and Composition; Benward, Jackson, and Jackson's Practical Beginning Theory: A Fundamentals Worktext; and Lynn's Introductory Musicianship: A Workbook are best suited for use in the Cal Poly MU 101 classroom. These assertions are based on three criteria: how well each text addresses Cal Poly's course objectives, reflects statements from four of the college's accomplished music faculty, and supports my own choice of teaching approaches.
Cal Poly's MU 101 Course Proposal is a document prepared by faculty member Paul Rinzler for the 2001 catalog year. Officially titled "Introduction to Music Theory," MU 101 is a General Education (C3) class that is offered in two to four sections each quarter with an estimated thirty students per section. Part III and Part IV of Rinzler's proposal discuss in detail the learning objectives and course content on a week-by-week basis. Part III contains six categories that are meant to reflect both educational objectives and criteria (abbreviated EO1, C1, et cetera). The EO list includes such goals as understanding notation, tonality, and technological developments in music, along with composition and analysis. It also suggests both comparison and evaluation of a wide variety of musical styles, "including canonical works from Western common practice, peripheral styles, pop music, etc."\(^1\) The "criteria" section reflects the main foci of the EO section in a more practical light, stating, for example, the importance of composition, which "requires critical analysis applied toward evaluation."\(^2\)

The first two objectives in Part III of the course proposal stress the importance of appreciating the Western notational system, and suggest that a typical assignment require students to develop a new system that would convey music in a similar fashion. The third objective asks students to "learn cognitively and experimentally about the elements of rhythm" through not only observing rhythmic values and groupings, but also counting and clapping rhythms; ergo, texts with an equal focus on the theoretical and musicianship aspects of rhythm would be best suited to Cal Poly's 101 class.\(^3\) The fourth objective discusses tonality and its cultural implications. Students are required to learn about modes and how the Western tradition moved toward tonality as well as an equal tempered system. One practical way of approaching the topic of equal temperament is to

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\(^1\) Paul Rinzler, "MU 101: Introduction to Music Theory" (2001 Course Proposal, California Polytechnic State University, San Luis Obispo, CA, March 5, 1999), 4.

\(^2\) Ibid.

\(^3\) Ibid., 3.
lecture on the overtone series. In this respect, resources that contain information about church modes (Dorian, Lydian, et cetera), equal temperament versus just intonation, and the overtone series would be most beneficial. The fifth objective stresses the importance of critical listening for students both in class and on their own. Also, the document suggests that students listen to a wide variety of musical styles, and are tested on their salient theoretical features.¹ Musicianship exercises that employ excerpts from an array of styles would be most appropriate according to this key point. The sixth and final objective in Part III emphasizes visual analysis to supplement the musicianship portion of the class. According to the course proposal, students should be learning "to recognize and manipulate basic musical structures."² These structures include phrasing, cadences, and harmonic analysis of given examples as well as original compositions. Students are also asked to perform one of their significant works in front of the class at least once during the quarter.

Part IV of the course proposal is a week-by-week outline representing the core topics that need to be covered in MU 101 over a typical ten-week quarter. Under each week, both a suggested reading and an activity portion are listed. A disclaimer states that the order of topics and specific musical examples may be varied depending on the preference of the professor, but the proposal still stresses the importance of listening both in the classroom (guided by the teacher) and as a homework activity. Week one calls for a brief history of traditional music notation by explaining Boethius' discussion of the three types of music.³ This type of information will prepare students for the given activity: to develop a new system of notation and score a well-known melody. They are also asked to provide a key to their series of symbols, and summarize their experiences in a fifty-word writing assignment. The course proposal suggests this

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¹ Ibid., 4.
² Ibid.
³ Ibid., 5.
introductory material so that students can hopefully (within the course of a quarter) come to appreciate the complexity of our current Western notational system. The remaining nine weeks unfold as follows: Week 2 - The Notation of Pitch & Duration, Week 3 - Meter, Week 4 - Meter continued, Week 5 - Intervals - Pitch distances, Week 6 - Scales and Other Pitch Aggregates, Week 7 - Scales continued & Key signatures as Artifacts, Week 8 - Harmony, Week 9 - Harmony continued, Week 10 - Harmony and Analysis.7

Part V of the course proposal deals with how to most efficiently lecture and assign activities within the given framework of MU 101. At Cal Poly, students are required to dedicate three hours of their time for each unit of class. This could be in the format of an hour of lecture and two hours of study, or two hours of laboratory and one of study, et cetera. Since MU 101 is a 4-unit class, this means that students will be urged to dedicate approximately twelve hours per week to the understanding of theory and musicianship along with demonstration through activities such as listening, composing, or both. Typical MU 101 classes at Cal Poly feature three hours of lecture per week, which means that for every hour of lecture, students are asked to spend two additional hours (six total) reading about and mastering information learned in class. The additional activity unit represents the three hours that students must spend on assignments that help to further develop their musical skills. A textbook for this course must include materials that accurately reinforce the types of activities that are found to be the most effective according to the course proposal. For instance, the proposal emphasizes how crucial it is for students to develop specific skills to help them in the field of music, rather than simply memorize facts. As the course proposal states, "The course attempts to touch on most of the primary skills of a musician: listening analysis, visual analysis, creative composition, and performance."8 One can

7 Ibid., 6-7.
8 Ibid., 8.
see, the proposal stresses equality between the aural and written skills students are expected to acquire, as well as creative expression. Therefore, resources that strike a balance between musicianship and theory would be most beneficial here, along with assignments that emphasize composition, performance, and creative projects.

Upon becoming familiar with the course objectives, I decided it would be beneficial to interview several of Cal Poly's faculty who had taught MU 101 multiple times in the past. I composed a brief series of questions asking professors about their teaching approaches to significant topics such as intervals, rhythm, and scales. I also wanted to learn what information is only found in the texts they chose for their classrooms, as well as additional topics that they believe should be included in any fundamentals book. For example, a few of the professors stated that a book containing material on church modes or asymmetric meters can help students better understand scales and simple and compound meters. That information sparked my interest in teaching these topics myself; therefore, I searched for a textbook that at least introduces these subjects.

After interviewing four of Cal Poly's MU 101 professors, it is clear that various methods have proven successful in teaching the class. Dr. Brammeier has been teaching for twenty years, and has taught MU 101 at Cal Poly a total of four times, the last of which was during a summer quarter. She has used a variety of texts, most recently Earl Henry's *Fundamentals of Music: Rudiments, Musicianship, and Composition*. She calls the book "clear" and "descriptive," but states that the small print of the exercises are something about which students have made negative comments. As far as teaching intervals, Brammeier has said that she always begins with size, but does not teach interval size or quality based on use of half steps, as it takes longer with larger intervals, and also is a method prone to mistakes, such as writing an augmented second
instead of a minor third. Instead, she has found students are more successful when they memorize where half steps and perfect intervals occur naturally between pitches, which means neither note is affected by an accidental (for example, B to C and E to F are minor seconds, et cetera). With this foundation, Brammeier soon gravitates toward what these intervals' inversions are (a lot sooner than most professors begin that discussion). As far as quality of intervals, it is often easier to determine quality by adding certain intervals together, making for a more mathematical approach. For instance, a perfect fifth plus a major second is a major sixth, et cetera.

In the category of rhythm and meter, Brammeier always begins by introducing simple and compound meter, which involves having the class tap or clap beats and subdivisions. Next, she moves to notation in both meter types, explaining how in 6/8 the dotted quarter gets the beat, rather than the eighth note. She tends to spend more time on this concept, as it requires more explanation and is often misunderstood by students. As far as rhythm syllables, Brammeier uses the Gordon System (du-de, du-da-di, et cetera) for rhythm reading. She does not delve into the subject of asymmetric meter.

Musicianship plays a sizable role in Brammeier's class. Students sing scales, along with familiar songs like "Happy Birthday" and "Row, Row, Row Your Boat." No one is forced to sing alone, however, as Brammeier feels that might be too intimidating for a 101 class. In fact, students are not tested on aurally identifying things like intervals or scales, but these things are demonstrated by the professor on the classroom piano. Brammeier assigns a rhythmic composition, but even this is a group activity. Brammeier prefers using live musical examples as much as possible, but is open to students listening to audio examples to supplement what she has already taught.
Concerning style of music, she likes to have a wide variety of selections for 101, stating that "familiarity is key," and that when using classical examples, they should be recognizable pieces such as Pachelbel's *Canon in D* or Beethoven's *Moonlight Sonata*. Often a textbook will advertise a website where students can find extra practice exercises or quizzes, but Brammeier hasn't yet used a text with online resources. If it did, she said that she would tell them about it, but doesn't believe a student should depend heavily on electronics as a source of learning, as a computer program cannot follow a student's train of thought to see what misconceptions he or she may have.

For scales and key signatures, Brammeier shows a scale as a series of major and minor seconds (she also refers to them as whole and half steps, but not exclusively). She demonstrates that a scale must have a note in every line and space, et cetera, and moves on to the circle of fifths for a part of one class to show key signatures. She does not discuss church modes in depth, or other scales like whole-tone and pentatonic, but does discuss the chromatic scale to provide a contrast to the diatonic scale. She does teach scale degree names (tonic, subdominant, et cetera).

When asked about the most effective way of teaching triads, Brammeier stated that she begins with discussing how fifths determine triad quality, for instance, major and minor triads have a perfect fifth, and she wants students to associate diminished and augmented triads with the qualities of their fifths. Then she talks about how thirds are stacked within the chord. Time plays a significant role in how much material get covered before the end of the quarter, but Brammeier makes sure that she introduces seventh chords and Roman numeral analysis in major keys (and possibly minor keys). She does not usually have time to cover inversions or figured bass.

In the early part of the quarter, Brammeier lectures on the overtone series for a class or two, stating that it is often a benefit for students to begin by learning about elements of sound in
general and hearing things before plunging into visual comprehension. She demonstrates partials by pressing on certain parts of the strings inside the classroom piano, as it often makes for an interesting way to begin the quarter. Homework assignments in class are fairly straightforward and involve composition and concert attendance. As stated earlier, students are graded on a rhythm quartet, and are also asked to compose a two-phrase (half cadence and PAC) melody and harmonize it. Students are also asked to attend three concerts and write a report on each of them. These reports consist of an introduction and conclusion, a personal reaction to the music, and a discussion of concepts learned in class (tempo/dynamics, meter, mode, et cetera) as they relate to the performance.

After being asked what recurrent student misunderstandings Brammeier has observed in her classroom over the years, she stated that the most common one was that students do not realize that the order of intervals for an ascending scale is not the same as the order for a descending one. Also, topics like Roman numeral analysis, how to figure out the root of a chord, and compound time are concepts that students often have a more difficult time grasping.

Professor Chris Woodruff has taught MU 101 at Cal Poly for seven years, and has been a professor for a total of eighteen. He uses Lynn's text, *Introductory Musicianship*, for his class. He states that the text contains many useful features, including an abundance of exercises for students who need extra attention. It also has many music examples and distinct chapters with performance rhythms. Woodruff likes the idea of rhythmic exercises being included in a textbook because he will often divide his class in half and have each side of the room tap a part of the rhythm. As far as interval size and quality, Woodruff is a firm believer in starting with small intervals first, using half steps to determine quality. He continues teaching all the way up through compound intervals, stating that page 99 of Lynn's text is "so effective" for teaching
intervals. Woodruff helps his students determine quality by showing it in relation to the major interval: for example, minor intervals are one half step smaller than major, et cetera.

As far as rhythm and meter go, Woodruff likes to start by explaining pulse to his class, and once that has been understood, he shows that it can be divided into threes or twos. Woodruff then moves on to notation and number of beats per bar, following very closely the outline that the text provides. He feels very strongly about teaching asymmetric meters to his class, as he finds it helpful for his students in gaining a better understanding of simple and compound meters.

When asked about the incorporation of musicianship into his class, Woodruff explained that it is important to him that his students are able to perform rhythm reading exercises as a class, as well as identify the quality of scales and chords; however, aspects such as sight-singing are not usually of interest. He uses movable do solfège and numerical counting (one-e-and-a).

As far as musical examples are concerned, Woodruff uses his own excerpts, which usually include marching band examples and recognizable tunes like the U.S. National Anthem. Though he often demonstrates theoretical concepts on the piano, he will occasionally bring in a cello or a trumpet (he is an accomplished trumpet player) to show, for example, the difference between major and minor melodies.

Stylistically, Woodruff tends to employ classical literature like the classics by J.S. Bach, but is open to variety, citing such artists as Dave Brubeck and the Doobie Brothers. Though he is not particularly interested in the use of a CD that accompanies a book, he is more than open to advertising an online resource that aids students with additional exercises, but it is not a make-or-break situation in terms of choosing a textbook.

As far as teaching scales and key signatures, Woodruff makes sure that his class is confident with identification of size and quality of intervals, and then begins by showing the C major scale
as a sequence of major and minor seconds. Though the text teaches scales before intervals, Woodruff states that the text can be taught out of order, another advantage to using that particular book. After his class is familiar with C major and the names of scale degrees, he shifts up to F major, and asks the class to help him build a scale on that pitch in accordance with the major/minor second pattern learned earlier. He is adamant about teaching the church modes, and even has a mnemonic for remembering their names: "I do pizza like my Aunt Lisa." Woodruff also teaches his class about pentatonic, whole-tone, and chromatic scales. While lecturing on major and minor scales, he employs the circle of fifths, spending one class on major scales, and the next reviewing what has already been learned, adding minor scales to the circle.

Woodruff then moves on to triads, explaining that harmony is based on thirds in Western culture. Like Brammeier, he shows the quality of the fifth first, then explains the qualities of the inside thirds. He discusses seventh chords also, and in the last few weeks of the quarter, harmonic function, Roman numeral analysis, inversions of chords, and figured bass. Also similar to Brammeier, Woodruff lectures on the overtone series and equal-temperament versus just intonation. He does this as partly a method of "scaring off" students who are not serious about taking the class. He writes out the series on the board, and like his colleague, demonstrates overtones by pressing down certain parts of the piano strings.

As far as testing is concerned, Woodruff requires each of his students to compose a melody and provide harmonic accompaniment on the final. He makes sure to spend part of at least one class discussing how to construct a melody as well as melodic tendencies. He also has a graded homework assignment where students are divided into groups of six, each performing a three-part rhythm (two people on each part) that they choose from the text. Students are required to
complete concert reviews which discuss simple concepts learned in class, such as meter and key, with less of an emphasis on tempo and dynamics.

Throughout his years of experience, Woodruff has found that students often mislabel things, for example, calling F Lydian "C major Lydian" because it contains all the notes of the C major scale. Also, some students will refer to F major as "F-flat major" because it contains one flat, but Woodruff says the book may be to blame, as the circle of fifths chart has the words "one flat" right next to F major. The mistake that bothered Woodruff the most though is that some students will call perfect intervals "major," which is why he tends to emphasize learning the harmonic series, so he can show students that perfect intervals occur naturally on the bottom (in the order of octave, fifth, and fourth). He says that the most difficult concept for students to grasp is that of intervals, especially the occurrence of the tritone between B and F, which he calls "a strange trap" into which students often fall.

Dr. Antonio Greg Barata has been teaching for over thirty years, and has taught Music 101 every quarter that he has been on the faculty at Cal Poly, which is a total of twenty-eight years. He uses the text *Elements of Music* by Joseph N. Straus, stating that it is an excellent resource for beginning students because, unlike many music fundamentals books, it does *not* presume that students are musicians or even music majors, which is, in his opinion, quite an advantage. Barata likes to teach intervals first so that students do not need to know scales or even note names to identify size and quality. He lectures on how the number of lines and spaces between note heads determines size, and half steps qualify the interval. He calls this "the emancipation of intervals," and provides a chart he has comically named "the periodic table of intervals." On this chart, he shows that perfect intervals are the "noble gases," in other words, those most stable, and intervals like the tritone are highly unstable, needing one more electron in their outer energy levels.
Overall, Barata likes to use humor, charts, and scientific/mathematical analogies in his class to help students grasp concepts, as he has found this to be very successful.

On the subject of rhythm and meter, he has said he prefers to teach it "structurally," beginning with simple versus compound meter, then moving on to notation and beats per bar simultaneously. He also, like Professor Woodruff, emphasizes the importance of learning asymmetric meters. As far as musicianship is concerned, Barata tends not to focus on that subject much at all, as he does not find it very useful for learning theoretical concepts. He does not ask his students to perform sight-singing or rhythm reading activities, and does not teach rhythm syllables, except for a minimum of numerical counting. Barata has had mixed experiences with CDs that accompany texts, stating that they often "pale with students who are too busy" and he sometimes wonders if they are even effective for students, as he believes that the amount of musical examples he provides in class are sufficient for learning.

As far as style of music, Barata emphasizes variety, but tends to gravitate toward rock tunes and popular music. He says that it is important that a student is able to recognize the tune and that it is rather simple, musically speaking, as both these factors help one more easily grasp concepts. Barata does not advertise online resources, as he finds that students tend not to use them because of their busy schedules.

When teaching scales and key signatures, Barata uses the terms "whole and half steps" and "major and minor seconds" interchangeably. He shows a scale in terms of two connected tetrachords, and how a sharp is added by starting a new major scale on the fifth note of each previous scale (C-G-D-A, et cetera). He says this is beneficial because it requires less memorization than having to think of each scale individually. As far as church modes, Barata provides only an example or two, playing modes on the piano to demonstrate how Ionian became
major and Aeolian became minor. He also briefly explores other scales like whole-tone and pentatonic, but keeps this at a minimum. Barata is the only professor interviewed that does not use the circle of fifths in his class. He states that the circle is "confusing" to his students, and instead he spends about two classes demonstrating his own invention, "the line of fifths." He believes that students more easily grasp the linear demonstration of key signatures, and it also helps hold true to the fact that, according to the overtone series, for example, an F-sharp and a G-flat will never be the same pitch.

Barata teaches triads as the combination of three elements: two thirds (one stacked upon the other) which create a certain quality of fifth. He has his class memorize which stacked thirds (MM, mm, Mm, and mM) create which triads (augmented, diminished, major, and minor). Then he moves on to seventh chords, demonstrating first the sound of each by playing "Mary had a Little Lamb" using all sevenths of a certain quality. This shows that the major sevenths tend to create a lounge atmosphere, while dominant sevenths create a bluesy sound. Toward the end of the quarter, Barata discusses a wide array of difficult subjects including the following: diminished and half-diminished sevenths, Roman and Arabic numeral analysis, figured bass, scale-degree names, inversion of triads and seventh chords, and common chord progressions as demonstrated on the classroom piano. Though Barata is known for discussing the overtone series and equal-temperament/just intonation in most of his classes at Cal Poly, he refrains from this in his Music 101 class. When asked why, he stated that our inclination toward tertian triadic harmony is not drawn from the harmonic series, but is instead a cultural development.

Though Barata does not require his students to attend concerts for a grade, he does require them to split into groups and compose, notate, and perform a composition, and write a summary describing the process. This makes up twenty percent of students' final grades, and is evaluated
based on musical accuracy, creativity, and performance (did they perform what was on the page?), as well as the written component.

When asked about common misconceptions in his class, Barata stated that students often assume quarter notes are beats, when that is not always the case. For example, in 2/2 time, the half note is gets the beat rather than the quarter. He also mentioned that meter, in general, was the most difficult subject for his students to comprehend. "There often appears to be some sort of disconnect between simple quadruple and compound quadruple, and so on," he explained. When asked about his unusual method of allowing students to check their own answers before turning in homework, Barata declared that self-tests are crucial to helping students gain a full understanding of music fundamentals, and he wonders why more professors have not adapted this method.

Dr. Andy McMahan has been teaching for seventeen years, the past three of which have been spent at Cal Poly, where he teaches MU 101 using Tom Manoff’s text, The Music Kit. Like Barata, he finds it useful that the book is designed for people who do not read music, and is satisfied by the slower-moving pace of its first few chapters. He also appreciates the author's writing style and tends to lecture directly from the book, often using it as an outline. He states that intervals "are the most important part of 101," and likes to begin by teaching all the intervals that occur naturally (neither note has an accidental in front of it). For example, all fourths are perfect except for F to B, all fifths are perfect except B to F, et cetera. He says page 108 of The Music Kit perfectly summarizes the way he teaches intervals. Thirds that contain a semitone are minor, while thirds that do not are major. Sixths that contain two semitones are minor, while those that contain only one are major. Page 109 explains what happens to interval quality when you add an accidental to either note.
McMahan's teaching style appears to involve following lists of rules and having students memorize them so that they can quickly apply such rules to any given situation. With rhythm and meter, McMahan begins with notation, then discusses beats per bar and compound versus simple simultaneously. He tries to explain rhythmic concepts as mathematically as possible, as he believes it is the easiest way for non-musical students to learn. He believes meter is the most difficult concept for students to understand, so he tends to progress through the subject more slowly than the more complicated topics like Roman numeral analysis. He does not lecture on asymmetric meters, nor does he incorporate much musicianship into his class (except for the occasional rhythm reading exercise), stating that time is of the essence. He does, however, teach his class numerical counting syllables and demonstrates theoretical concepts on the piano as the other professors do, but does not require students to sight-sing or tap/clap rhythms.

On occasion, McMahan will use a CD to demonstrate musical examples, but often provides his own demonstrations on the classroom piano, as tends to be the case with the other professors. Also similar to his colleagues, McMahan prefers a variety of styles (preferably recognizable tunes) to illustrate theoretical concepts, but does not have any specific pieces he gravitates toward. As far as online resources, McMahan does not find them useful, as his text provides so many extra practice assignments that he feels a website is not necessary for his students.

When he arrives at the subject of scales and key signatures, McMahan uses the whole step/half step method, and teaches the circle of fifths in one class session, requiring his students to memorize the rules for creating one of their own, which they are required to do on the midterm. McMahan teaches all this before a student can even figure out the quality of an interval, as he will teach around things that have not yet been explained, stating for instance, "At this point, we move to F# from B, but I'll explain why later." Though he does not lecture on church modes (and
breezes through whole-tone and pentatonic scales), McMahan thinks it important that a text contains bonus materials that can be explored if there is additional time. In order to familiarize his students with seventh chords, McMahan again creates a series of formulas to help students identify quality. In the final few weeks of class, he lectures on Roman and Arabic numeral analysis, inversion of triads and seventh chords, figured bass, and cadences. He is not concerned with teaching scale degree names besides tonic and dominant, and does not find it useful to lecture on the harmonic series.

As far as homework is concerned, McMahan says that he focuses very little on composition and performance due to time constraints, but tends to emphasize the importance of creating and understanding melodies, which The Music Kit does well. Students are also required to attend concerts, and to write reports that consist of a brief discussion of how the concepts they are learning relate to the music they are hearing, with less emphasis on details like tempo and dynamics. Students are also asked to discuss their personal reactions to the music.

When asked about recurrent student misunderstandings, McMahan stated that, on the topic of intervals, students must evaluate the number before the quality, as they have a better chance for accuracy. McMahan has also divulged that students often have a quite difficult time with things that musically inclined students find simple—concepts like transposing melodies, variations of the minor scale, and parallel versus relative minor. Like Barata, McMahan believes that self-testing materials are a valuable resource for students, but believes that a textbook should also contain plenty of worksheets without answers that can be used for a grade.

Both the course proposal and these four professor interviews provided me with insight regarding the qualities I would want my choice of MU 101 textbook to possess. After deciding which techniques I would use to teach significant topics (intervals, rhythm, et cetera), I searched
for the resource that best reflects these methods. I also evaluated texts based on whether or not they contain less commonly addressed subjects (the harmonic series, asymmetric meters, et cetera) that professors have found useful for student learning. Besides these aspects, I examined the texts for their amount of emphasis on composition, harmonization of given melodies (along with harmonic analysis), and musicianship inclusion, specifically of rhythm reading activities.

Although McMahan uses Tom Manoff’s text, *The Music Kit*, McMahan stated that the text contains additional chapters and alternative ways of learning that he does not reference at all over the course of the quarter. For instance, interval quality is taught three different ways: first by counting half steps, second by memorizing all the natural intervals (intervals not affected by sharps or flats), and third by identifying where half steps fall within the scale, and calculating intervals by whether or not they contain an E to F or a B to C. McMahan uses the third method, requiring his students to memorize where half steps occur naturally and how certain rules can be applied to determine quality when an accidental is added to either note. It may be overwhelming to a student that there are, in this text, multiple ways of learning standard theoretical concepts when the teacher only discusses one. There are many topics in the book that McMahan said he never covers. These include subjects like scale and modal mixture, blues-scale dissonance, phrase design, and melodic aspects of cadential design. These topics are distinct, yet only pages apart in the same chapter, and McMahan stated that there is not enough time for him to examine any of them in class. The writing style of the book is extremely wordy and complex. For instance, transposition is explained in two paragraphs with no musical examples, and then the student is expected to complete an exercise. This is a drawback for professors who are interested in teaching by example, or being able to point out examples from the text. *The Music Kit* comes with a rhythm reader/scorebook and a CD. The workbook contains sixty-one rhythmic exercises

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and eighty-five melodic excerpts for sight singing, analyzing, or harmonizing (depending on the teacher's preference). The sheer amount of materials is excessive, as the textbook already includes melody and rhythm exercises, and McMahan does not even use the scorebook since time is limited and musicianship inclusion is minimal.

Michéal Houlahan and Philip Tacka's text, titled *From Sound to Symbol: Fundamentals of Music*, is rather confusing because of its layout and writing style. The book has its own table of icons with which students must become familiar before reading the chapters. Houlahan and Tacka also tend to use abbreviations without explaining them. For example, it may take a student a long time to realize that the italicized letters d, r, m, f, s, l, and t underneath notes in the intervals chapter stand for syllables in the solfège system. The book emphasizes class singing using solfège and keyboard performance, which are two concepts that both the course objectives and the professors tend *not* to use, a valid reason for why *From Sound to Symbol* would likely not be a very useful text for MU 101. The sight singing melodies are often shown as dots on a blank page so that students can see the contour of the melody, pointing to the dots while they listen to musical excerpts, the goal being to eventually memorize the melody. Though the text contains a stylistic variety of musical examples, the singing activities far outweigh the theory exercises, as there are about five musicianship exercises for every theory one. The book assumes that a professor will discuss what both a pentachord and a hexachord are, as each is defined only in a single sentence. This brief explanation is not in-depth enough considering the text expects students to be comfortable seeing those terms regularly, as they are used multiple times to explain scales and intervals. Due to the musicianship-oriented nature of this text, along with its less common chapter layout (which I find rather confusing), it would not be my first choice as a MU 101 resource.
Joseph Straus's text, *Elements of Music*, is used by Dr. Barata, who said that it appeals to him because Straus emphasizes basic learning, as the text does not assume the student is a musician. Concepts such as rhythm are explained from a mathematical perspective (i.e., adding note values together to make a full bar of music), while intervals are approached the same way they are in *The Music Kit* through memorizing all the natural intervals, along with a brief list of rules that explain how quality changes when certain accidentals are applied. Unlike *From Sound to Symbol*, where the sheer amount of sight singing and rhythm reading activities was overwhelming, Straus's text contains none whatsoever. As for homework assignments, the text includes brief exercises which are not extensive enough to be used as graded assignments. The only sizable activity is the self-test at the end of each chapter, but as the title states, the answers are provided on the very next page. Barata uses these as graded homework sheets because he believes it is more beneficial for students to check their own work and learn from their mistakes, but I believe college students might take advantage of allowances like these. The last drawback of this text is that it contains an anthology of about twenty sophisticated, complex classical works that would not likely be of much use to a student who is just beginning to learn music fundamentals. The anthology includes works such as Bach's first two chorales from *St. Matthew Passion*, Mozart's *Piano Sonata in A Major*, and two Chopin preludes. This collection would have been more useful had it contained simpler tunes that students could sight sing, analyze, and/or harmonize for homework or extra practice, as the body of the text includes very few musical examples.

*Basic Materials in Music Theory: A Programmed Course*, by Paul O. Harder and Greg A. Steinke, would not be useful in MU 101 due to the fact that it emphasizes self-study rather than classroom learning, and does not contain certain information that is essential to the class. Each
chapter begins with one or two paragraphs followed by a series of frames (usually numbering one hundred or so). These frames are divided in half: the right side of the page contains exercises, such as a fill-in-the-blanks or writing notes on the staff, while the left side displays the answers. Because of this, the book acts not as a reference but instead as a means of quizzing oneself, therefore learning music fundamentals on one's own time. The end of each chapter supplies supplementary assignments (which do not contain answers), along with sight-singing activities and melodic dictation exercises, both of which are supplemented by a CD that accompanies the text. According to the course objectives and Cal Poly's faculty, both the singing and dictation elements of musicianship are not generally incorporated into MU 101, so two-thirds of this book's exercises would not be useful for the class. The book does not discuss composition, either creating melodies or harmonizing them, which disallows the book for use in MU 101, as composition is seen as such an integral part of the class. The final reason this book would not be useful in Cal Poly's MU 101 classroom is that it does not mention seventh chords. The final chapter is simply on triads of all qualities, and does not discuss figured bass or even inversions. All four professors have expressed the importance of at least introducing seventh chords to fundamentals students, so I would not choose a book that did not provide this information.

*Study Outline and Workbook in the Fundamentals of Music*, by Hill, Searight, Hendrickson, and Estrella, is a concise, spiral-bound text that acts more as a review resource rather than a learning one. The chapters are extremely short (the one on intervals is four pages; on chords, six pages). The writing style appears rushed, especially in chapter seven on intervals, as diatonic and chromatic intervals are discussed on two pages. The book describes them in terms of their half step count, and assumes that a student will be able to learn intervals by memorizing a series of
given charts with virtually no explanation.\(^{10}\) These would be beneficial to a student who has studied music in the past and wants to review the fundamentals, but would be extremely confusing for someone new to music. The end of each chapter includes review questions and worksheets, but these are confusing because the concepts are not discussed in-depth enough in the preceding pages. The book includes too few exercises for tapping or clapping rhythm, and again, the chapter on rhythm is too brief. The book uses 1-a-an-duh and 1-ta-la-ta-lee-ta to count simple and compound meters, respectively. Names of triads, inversions, seventh chords, harmonization, cadences, doubling and resolution are all demonstrated in the song "Kumbaya." The book discusses the diminished seventh chord briefly, but does not fully expand on seventh chords in general.

Because Eileen Soskin's text, *Rudiments of Music for Music Majors with CD*, is geared toward music majors, it is more focused on self-study, and is not as detailed as the previously reviewed texts. This is likely because *Rudiments* is meant as more of a review resource for students, which contradicts the consensus of the faculty: that fundamentals books tend to be more helpful in MU 101 when they target an audience that is not versed in music. Each chapter concludes with about ten homework exercises, as well as a practice quiz and a final quiz. The only assignment that does not contain an answer key is the final quiz. This puts extra strain on professors to provide additional homework assignments of their own (or give fewer homework assignments), and as a new professor, neither of those options appeals to me. Another aspect of the book that makes it inappropriate for use in MU 101 is that it only includes one ten-page chapter on rhythm (divided into two sections). Also, the book does not include a single rhythm reading exercise, which is a downfall, since I would plan to incorporate some musicianship into

my class. Like O. Harder and Steinke's text, the largest drawback of *Rudiments of Music* is the fact that it does not include any information on seventh chords, which, as stated earlier, is an important topic with which to familiarize students during their immersion in fundamentals.

Peter Spencer's text, *Music Theory for Non-Majors*, covers much more material and is far more informative than Soskin's *Rudiments*, probably because *Non-Majors* assumes that students are not versed in music when they begin the course. One downfall, however, lies in the seemingly random order of topics covered within each chapter. Topics like simple meter are covered in the chapter on key signatures, while compound meter is covered in the chapter on triads. This type of disorganization may confuse students and/or discourage them from reading the text. Another disadvantage to using this text is that the number of homework assignments pages far outweighs the informational pages. Each chapter concludes with about ten written and aural exercises, and on the back of each, there is a blank (wasted) space for an instructor's comments, which could clearly be written on the homework assignment itself. Other than these somewhat trivial issues, the book possesses many positive qualities. The aural exercises are based on identification of theoretical concepts (interval size and quality, scales, et cetera) just as the MU 101 course objectives highlight. The book includes chapters on melody and harmony, both of which are very useful for the composition component of MU 101. The book also contains sections on seventh chords, cadences, and Roman numeral analysis, but is sadly lacking information on inversions and figured bass. Interval size and quality are taught simultaneously by showing a C major scale and the quality of each natural interval that occurs.\(^\text{11}\) A few pages later, Spencer displays a chart showing the name of each interval, its symbol, and how many half

steps it contains.\textsuperscript{12} This approach interests me, as does the method of teaching scales as a series of half and whole steps, which this text also employs. As far as rhythm is concerned, simple and compound meter are each discussed on a single page.\textsuperscript{13} It appears almost as if the information was added at the last minute. The book does not use rhythm syllables or contain any rhythm reading exercises, which is something that would discourage me from using the book. Though this portion of the text is lacking, the parts about triad structure, quality, and scale degrees are superb in that they contain clear charts that would be useful supplements to a professor’s lecture.

Theodore Lynn’s text, \textit{Introductory Musicianship: A Workbook}, possesses a number of qualities that would make it extremely beneficial in a Cal Poly MU 101 course. Professor Woodruff follows the outline of the text closely, and his teaching approaches greatly appeal to me. According to the course objectives (and Woodruff), learning about composition and the importance of tapping and clapping rhythms is crucial, and Lynn does a good job of highlighting this in his text. Chapters two, five, and seven contain a significant number of melodic and rhythmic exercises. These require students to write scale degrees, sight-sing, and tap or clap rhythms. As far as composition is concerned, the final three chapters of \textit{Introductory Musicianship} are on melodic writing and transposition, chord progressions and harmonization, and the book includes an appendix of terms, signs, and symbols. The book also contains very thorough sections on transposition, nonharmonic tones, and accompaniment patterns, which would assist a student in composing. The appendix covers tempos, repeat signs, instruments in an orchestra, and even voice types, which would be useful to a student composing a choral work. Since Woodruff requires each of his students to write a melody and provide harmony on the final

\textsuperscript{12} Ibid.
\textsuperscript{13} Ibid.
exam, it makes sense that he would choose a text so composition-oriented. After all, composition is an integral part of MU 101, as both the course objectives and all four professors require it.

The MU 101 course objectives also emphasize learning about tonality, the overtone series, and church modes, each of which Lynn covers in a separate section of his text. The course objectives suggest spending two weeks on meter, and three on tonality, which encompasses triads, seventh chords, simple harmonic motion, figured bass, chord qualities, and inversions. Since the professors I interviewed have stated that they do indeed allot time for teaching these concepts, it is important for a textbook to explain them, and Lynn's text accomplishes this. As stated earlier, three chapters are devoted to rhythm and meter, with the material becoming increasingly difficult in each subsequent chapter. Three additional chapters discuss harmony and tonality, with sub-sections on cadences, chord progressions, and figured bass writing/realization, all important concepts students should learn in MU 101. Seventh chords of all qualities and inversions are discussed in Unit 6, which focuses on chords. This unit in particular has some very helpful charts and tables that show root position chord and their inversions, along with commonly used chord symbols, even touching on guitar chords.\footnote{Theodore A. Lynn, \textit{Introductory Musicianship: A Workbook}, 8th ed. (Boston: Schirmer, 2011), 151-159.}

The writing style of the book is very straightforward, and includes a great deal of homework exercises for students who need extra practice, which is very useful. As discussed earlier, Woodruff teaches intervals by using half steps, as does Lynn's text. This is also my preference for the first time teaching this concept, not only because it appears to be quite common, but also mathematical and focused on visualizing the keyboard. I find page 99 about intervals useful because it clearly displays charts that show intervals alongside the number of half and whole steps they contain.\footnote{Ibid., 99.} The book has a section on asymmetric meters, which Woodruff has stated
are very important in order to help his students understand simple and compound meters, and he prefers that a text discusses them. The text features movable do solfège as well as numerical counting (1-e-and-a) which Woodruff also teaches. Chapters of this book can be taught out of order, which is beneficial in that it can easily conform to a new professor's evolving teaching style. As for scales, the book discusses them as a sequence of major and minor seconds, and triads are explained by the quality of the fifth plus the inside thirds, both methods that I would use to teach these topics.

*Practical Beginning Theory: A Fundamentals Worktext*, by Bruce Benward, Barbara Garvey Jackson, and Bruce R. Jackson, is the second book that would be a useful resource for MU 101. As the course objectives state, it is important that MU 101 students are given exercises in critical listening to help them with the identification of theoretical concepts. *Practical Beginning Theory* does a great job of this, as each chapter contains ear training assignments (along with written assignments), which are supplemented by the CD that accompanies the text. The text contains two parts that discuss meter, and three that contain information about either harmony or tonality, which perfectly conforms to the MU 101 course outline. The book is divided into thirty chapters total, which means that three chapters would have to be taught per week (one a day if the class were on Monday, Wednesday, and Friday). This is entirely possible given the fact that the chapters are relatively short and straightforward, often using charts rather than paragraphs to demonstrate key points. The clarity of the topic order and succinct writing style of the text both appeal to me.

One particular benefit that stands out in *Practical Beginning Theory* is its emphasis on the creation of a melody and the harmonization of that melody. Dr. McMahan stated that the creation of a melody is extremely important in his class, even though students are asked to compose very
little. Part IV on melody has subsections about movement and rest in melody, conjunct and disjunct motion, melodic direction, rhythmic and melodic motives, sequences, and repetition.\textsuperscript{16} Part V focuses on teaching students how to harmonize a melody and add nonharmonic tones.\textsuperscript{17} Part V also includes a useful chart that shows chord symbols and their application in jazz, blues, and popular music, which supports what both the course objectives and what the professors had to say: that variety in musical styles is key.\textsuperscript{18} It is important to be able to recognize different theoretical symbols in relationship to different styles of music, for example, lead sheets and extended tertian harmonies as they apply to jazz. As far as the styles the book features in musical excerpts, emphasis is on classical literature, but an occasional popular tune or folk song does appear. For example, the book includes excerpts from Mozart's \textit{Symphony No. 3 in E Major}, Handel's \textit{Messiah}, and Dvořák's \textit{New World Symphony}, as well as "Clementine," "Yellow Rose of Texas," and "A Whole New World" from the movie \textit{Aladdin}. Another concept the Cal Poly course objectives highlight is the harmonic analysis of given examples (which the text provides). Also, chapters 25 through 30 of \textit{Practical Beginning Theory} supply plenty of additional melodic examples to which students can add a harmony and Roman numeral analysis. Though the text does not feature an extended amount on tonality, for example, figured bass or inversions, there is a brief discussion of these topics.

The material in this book is presented as reference material, with the expectation that the majority of learning will be done in the classroom. This type of concise writing style allows professors to emphasize classroom interaction, which is an important component of MU 101. The text does a thorough job of explaining intervals, triads, and seventh chords of all qualities.

\textsuperscript{17} Ibid., 229-279
\textsuperscript{18} Ibid.
The circle of fifths is shown twice, one with major keys, the other with minor. Scales are taught as a sequence of whole and half steps. Rhythm is taught in four sections: simple meter, syncopation, triplets, and compound meter. The text teaches rhythmic values and beats per bar within its discussion of simple and compound meters. The first two chapters (focused on simple meter) feature the syllables 1-e-and-a. In the second two chapters (on compound meter), students are taught to count with the syllables 1-la-li, 2-ta-ta-li-ta, et cetera. The book teaches intervals and triads in the same section. The first chapter on intervals is about major and minor seconds, the next about major and minor thirds, et cetera. These are taught both by counting half steps and by memorizing the quality of natural intervals (shown on charts), which is a combination of two different techniques. Many professors prefer to use this combination because it accommodates different styles of learning in the classroom. Once a student understands how to construct an interval, the text uses a series of rules to explain how to build a triad (the quality of the stacked thirds and the outside fifth), which reflects the teaching methods I would use in class.

The third text that appears to be a useful resource for teaching fundamentals is Earl Henry's *Fundamentals of Music: Rudiments, Musicianship, and Composition*. Appendix A is especially helpful in that it is about the nature of sound, and both Brammeier and Woodruff have stated that they like to begin the quarter by discussing sound with their students, an approach I would also use. Appendix B contains essential musical terms, tempo, dynamics, expression, and a short glossary of Italian terms; these are beneficial for writing concert reports, a requirement in most Cal Poly MU 101 classes. When Brammeier used this text, she liked the wide variety of musical styles it uses, such as classical, folk, country, jazz, and popular music. It features such artists as Bach and Mozart, George Gershwin, Duke Ellington, Hank Williams, and Don McLean (all in the same chapter), a much wider selection than that of the Lynn or Benward textbooks. Henry's
book is not only clear and descriptive, but is now in a larger print, thanks to the completion of a sixth edition. The exercises are now much easier for students to complete directly on the page.

In this book, significant parts of chapters are dedicated to more advanced concepts learned toward the latter half of the quarter. These topics include: Roman numeral analysis, seventh chords and harmonic function, and cadences. Chapter 12 on tonality discusses the construction of a melody, including melodic tendency, texture, and improvisation, while Chapter 13 on harmony discusses how to harmonize melodies, explaining concepts like harmonic rhythm, transposition, planning a harmony and cadence, and vocal ranges. These are all beneficial for composition, which is, as stated earlier, of high importance according to both the course objectives and Cal Poly's MU 101 teachers.

Henry's text also places a great deal of emphasis on musicianship: not on sight-singing, but rather rhythm reading and aural identification of theoretical concepts. This follows exactly what both the course concepts and the professors have declared important; Brammeier and Woodruff encourage students to clap or tap rhythms during class, while Barata requires his students to compose rhythmic works and construct their own instruments on which to perform. Chapters 4 and 7 contain rhythm reading activities that can be used either in class or as extra practice. Chapter 6 (on intervals) contains aural exercises where students are asked to identify interval size and/or quality. The text assumes that a teacher would provide these examples in class. Chapters 5 and 8 are laid out similarly, with aural exercises focused on quality of scales (major versus minor, along with the difference between the three types of minor).

*Fundamentals of Music* is significantly more descriptive than the previously discussed textbooks. It delves much deeper into the teaching approaches of large topics like meter, intervals, scales, and chords, yet still maintains the clarity and breadth of information seen in the
two previously reviewed resources. Because of these factors, I would definitely choose Henry's book for use in my classroom. Since his teaching approaches and book layout best reflect all three criteria listed earlier (course objectives, faculty experiences, and personal preference), it is essential to discuss those aspects in detail.

Henry teaches meter at the beginning of his text (right after the notation of pitch), first by discussing notation in Chapter 1, with Chapters 4 and 7 explaining simple and compound meter, respectively. Chapter 1 begins by defining the whole note, and showing the first two divisions of it. Henry uses a tree diagram to demonstrate his point. He then talks about setting the beat, defines tempo, then moves on to show how combined note values can work together in time given a particular beat. He shows notes on a line in common time and 2/2. Henry then proceeds to demonstrate the same point with whole, half, and quarter rests. He shows examples of 3/4 and 2/2, soon moving on to 2/4, 4/4, 3/2, etc. He uses the same game plan for explaining smaller rhythmic and rest values as well. Henry explains the dot as sort of a math equation, showing that the dot always represents half of whatever it is in front of, for example, one beat plus a dot equals one and a half beats depending on the time signature. He demonstrates ties the same way.\textsuperscript{19} Simple meters are discussed first in terms of metric accent (ONE two ONE two, etc.). The first time signature discussed, however, is 3/4. Small charts show three beats per measure, with the accent on beat one. Anacrusis is discussed in a brief paragraph, and demonstrated in 3/4 and 3/2 time signatures. Henry discusses duple and quadruple meters next in a similar fashion. Then he discusses the correct use of rests in different time signatures, and how, for example, one would always use a whole rest for one complete measure of rest regardless of the meter. Beat division is discussed briefly and demonstrated by showing different beat subdivisions under

"Grandfather's Clock" and "Old MacDonald Had a Farm." The book uses the rhythm syllables one-te-two-te-three-te-four-te for eighth notes, and one-ta-te-ta two-ta-te-ta three-ta-te-ta four-ta-te-ta for sixteenths. Chapter 7 (about compound meters) is laid out similarly, with the addition of discussion of proper beaming. The book teaches syllables one-la-le two-la-le for triplet eighth notes in both compound and simple meter, but does not provide syllables for sixteenth notes in compound meter. The order in which the book lays out concepts relating to rhythm (notation first, followed by beats per bar and simple versus compound meter) supports my teaching preferences. Also, the rhythm syllables are easy to understand; therefore, I would use them in my class.

In Chapter 6, Henry teaches interval size by encouraging students to count lines and spaces on the staff without taking accidentals into consideration. He teaches quality of intervals by showing the number of half steps between notes, and states that certain intervals are always perfect when written diatonically within a scale. His section titled "Understanding Quality by Major-Scale Comparison" is particularly helpful because it shows all diatonic intervals of a major scale on the staff, so that the student can visually learn how all intervals will be major and perfect depending on their number. Though his section on interval inversion is only a page in length, it is very detailed. Henry demonstrates inversion by showing a triangle right side up, and inverting it so that it is resting on its point. He then provides two miniature charts that show what happens to both interval type and quality when inverted. He does not explain intervals in-depth verbally, but uses charts and notes on a staff to demonstrate theoretical methods. Both Barata and McMahan have stated that using charts and mathematical concepts greatly aid in student learning, and it is apparent that Henry follows this philosophy in his chapter on intervals.

20 Ibid., 77-98.
21 Ibid., 169-188.
22 Ibid., 137-158.
In Chapter 5, Henry explains scales by first showing the C-major scale in terms of whole and half steps. He also shows the scale on the staff with letter names, which notes are tonic, and scale degrees with their specific names. The book demonstrates diatonic and chromatic pitches in C major on a staff. Different major scales are shown through transposing them; for instance, in order to move C up a step to D while still keeping the whole-half rules, the F will have to be sharp to create a whole step between E and F. Henry shows this in Eb and B major also.\(^\text{23}\) Henry teaches minor scales in a similar fashion, starting with A natural minor, showing the pattern of half and whole steps, then transposing it the same way he did with major scales. He explains that parallel minor key signatures can be found by adding three flats (or flatting three sharps) to the existing signature; relative minor can be found by counting up to the sixth scale degree and keeping the key signature the same.\(^\text{24}\) These approaches are useful due to their clarity and thoroughness, which is another reason I would use Henry's text for MU 101.

In Chapter 5, the text explains key signatures as simply notating the sharps or flats next to the time signature so that one does not have to constantly write sharps are flats next to diatonic notes. The order of sharps and flats are laid out in a straightforward fashion: sharps begin on F and move in ascending fifths, while flats spell out "BEAD" with the addition of GCF at the end.\(^\text{25}\) The circle of fifths appears on separate pages, one with major keys, the other with minor keys, demonstrating enharmonic keys simultaneously.\(^\text{26}\) Both of these approaches (the commonly used method for memorizing the order of sharps and flats, along with the slower-paced discussion of the circle of fifths) support my teaching preferences.

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\(^{23}\) Ibid., 109-126.  
\(^{24}\) Ibid., 201-222.  
\(^{25}\) Ibid., 109-126.  
\(^{26}\) Ibid., 121, 210.
In Chapter 10, the text defines tertian triads, and shows a random sampling of qualities. Then Henry uses the C-major triad to show root, third, and fifth of a chord in root position. Triad quality is explained in terms of quality of fifth, lower third, and upper third. The book explains inversions by showing a C major triad in root position, then moving the C an octave higher for first inversion, and the C and E an octave higher for second inversion. Open and closed positions of triads are also demonstrated on a staff.\textsuperscript{27} Henry's method for teaching triads strongly reflects the way I would want to teach this concept, making his text extremely useful to me. Chapter 11 is about chords and symbols, including discussions on the following topics: triad and chord identification, correct doubling in different inversions, arpeggiation, implied triads (without 5th, et cetera), and Roman-numeral analysis.\textsuperscript{28} The professors have stated that most of these topics are important to cover in MU 101, which would further influence me to use the text in my class.

To conclude, I would consider using several textbooks for my first MU 101 class at Cal Poly. These include: Lynn's \textit{Introductory Musicianship}; Benward, Jackson, and Jackson's \textit{Practical Beginning Theory}; and possibly Spencer's \textit{Music Theory for Non-Music Majors}. My first choice, however, is Henry, Snodgrass, and Piagentini's \textit{Fundamentals of Music: Rudiments, Musicianship, and Composition} for three distinct reasons: the teaching approaches found in this book most closely reflect what I want mine to be for my first MU 101 course; I could comfortably use this text as a lecture outline; and it contains a wealth of information that is beneficial in learning music fundamentals, both according to Cal Poly's course objectives and the opinions of four highly intellectual and experienced professors.

\textsuperscript{27} Ibid., 279-294.
\textsuperscript{28} Ibid., 311-330.


Appendix I
Summary of Textbook Materials

Practical Beginning Theory: A Fundamentals Worktext, 8th ed.
Benward, Jackson, and Jackson

Part I: The Musician’s Raw Materials

Part II: Combinations of Materials to Create Tonality, Scales (taught as series of whole and half steps), Key Signatures, Intervals (quality taught using number of half steps), Triads (quality of thirds, quality of outside fifth), Introduction to the Tonal Center, The Major Scale (Major and Minor Seconds), Intervals (Unison, Octave, and Major and Minor Thirds), The Major Triad and the Interval of the Perfect Fifth, The Circle of Fifths and the Key Signatures of the Major Scales, The Minor Scales, Intervals (Fourths, Fifths, and the Tritone), The Minor Triad, More Intervals (Major and Minor Sixths and Sevenths), More Augmented and Diminished Intervals, Harmonic and Melodic Minor Scales, Augmented and Diminished Triads, The Whole-Tone Scale, Inversion of Intervals, Compound Intervals

Part III: Rhythm and Meter
Simple Duple, Triple, and Quadruple Meters (uses syllables 1-a-an-du 2-a-an-du, et cetera), Syncopation, Triplets, Compound Meters (uses syllables 1-ta-la-ta-li-ta 2-ta-la-ta-li-ta, et cetera)

Part IV: Melody
Movement and Rest in Melody, Conjunct and Disjunct Motion, Melodic Direction, Rhythmic and Melodic Motives, Melodic Repetition and Sequence

Part V: Harmony
Triad Arrangements, Triads in Succession, Nonharmonic Tones, Harmonizing a Melody, Further Harmonizations Using I, ii, ii7, IV, V, and V7, Chord Symbols and Their Application in Jazz, Blues, and Popular Music

Appendix 1: Introduction to Musical Forms
Appendix 2: Keyboard Harmony Supplement
Appendix 3: Fingerboard Harmony for Guitar
Appendix I
Summary of Textbook Materials

*Basic Materials in Music Theory: A Programmed Course, 11th ed.*
Harder and Steinke

*Each chapter contains a summary, mastery frames, supplementary activities, supplementary assignments, and ear-training activities.*

Chapter 1: The Basic Materials of Music: Time and Sound
Time and Sound, Sound waves, Pitch, Intensity, Timbre, Harmonics, The harmonic series

Chapter 2: The Notation of Pitch
The staff, Notes: Symbols of tones, The basic scale, The treble clef, The bass clef, The C-clefs, Ledger lines, The grand staff, The *ottava* sign, Half steps and whole steps, Accidentals, Enharmonic notes, The chromatic scale, Pitch designations

Chapter 3: Time Classification (stressed and weak beats are shown by use of > and U symbols; no rhythm syllables used)
The beat, Meter, Simple and compound time, Borrowed divisions, Subdivisions of the beat

Chapter 4: Note and Rest Values
Relative value of notes and rests, The dot, Division of dotted and undotted notes and rests, Subdivision of dotted and undotted notes and rests, The unit in simple and compound time, Metronome indications, Terms that express tempo

Chapter 5: Time Signatures
Time signatures in simple and compound time, Relation of time signatures to time classification, Common time, *Alla breve*, The tie, Rhythmic patterns, Syncopation

Chapter 6: Intervals (quality shown diatonically in C major, and what happens when an accidental is applied to either note)
Harmonic and melodic intervals, Numerical classification of intervals, Compound intervals, Classification of intervals by quality, Inversion of intervals, Enharmonic intervals

Chapter 7: The Basic Scales
Structure of the basic scales, Modes, The keynote

Chapter 8: The Major Scale (taught as a series of whole and half steps)
Structure of the major scale, Use of accidentals to form major scales on any note

Chapter 9: The Minor Scales (taught as a series of whole and half steps)
The natural minor scale, The harmonic minor scale, The melodic minor scale, Diatonic and chromatic intervals

Chapter 10: Key Signatures (last sharp is half step lower than tonic, next to last flat is tonic)
Key and tonality, Major key signatures, Relative keys, Minor key signatures, Use of accidentals to form the various minor scales, The circle of fifths, Enharmonic keys, Parallel keys
Chapter 11: Triads (shown diatonically in C major, then by quality of thirds and fifth)  
The tertian system, Basic triads, Major triads, Minor triads, Diminished triads, Augmented  
Triads, Triads generated by major and minor scales  

Appendix A: Music Theory Summary  
Appendix B: Piano Styles  
Appendix C: Orchestration Chart  
Glossary of Musical Terms, Bibliography for Further Study
Appendix I
Summary of Textbook Materials

Henry, Snodgrass, and Piagentini

Chapter 1: Notating Rhythm
Traditional Western Music, Notation, Note Values, Rest Values, Measures, Time Signatures,
Smaller Rhythmic Values, The Dot, The Tie, Flags and Beams

Chapter 2: Notating Pitch
The Staff, The Clef, Stem Direction, Ledger Lines, The Octave, The Grand Staff

Chapter 3: The Keyboard
Accidentals, The Sharp, The Flat, The Natural Sign, Double Sharps and Double Flats,
Enharmonic Equivalents, Diatonic Pitches, Diatonic and Chromatic Half Steps

Chapter 4: Simple Meters (syllables one-ta-te-ta two-ta-te-ta)
Triple Meter, Duple Meter, Quadruple Meter, Rest Notation, Meters with an Eighth-Note Beat,
Alla Breve and Common Time, Syncopation, Equivalent Meters

Chapter 5: Major Scales and Keys (taught as a series of whole and half steps)
Scale Degrees, Key Signature, Order of Sharps and Flats, Major Key Signatures

Chapter 6: Intervals (taught by counting half steps)
Perfect Intervals, Understanding Quality by Major-Scale Comparison, Major/Minor Intervals,
Guidelines for Interval Construction and Identification, Writing Intervals Below a Given Pitch

Chapter 7: Compound Meters (syllables one-ta-la-ta-le-ta; also ta-va-ki-di-da-ma)
Beat Division

Chapter 8: Minor Scales and Keys (taught as a series of whole and half steps)
Minor Scales, The Parallel Relationship, Minor Key Signatures, The Relative Relationship,
Natural Minor, Harmonic Melodic, Melodic Minor

Chapter 9: Introduction to Form
Repetition, Variation, Sequence, Contrast, Verse and Refrain, Thirty-two Bar Song Form

Chapter 10: Triads (quality of thirds and outside fifth)
Major and Minor Triads, Diminished and Augmented Triads, Identifying and Constructing
Triads, Triads and Stability, First and Second Inversions, Triads with Given Third, Triads with
Given Fifth

Chapter 11: Chords and Symbols
Doubling, Identifying Chords, Arpeggiation, Diatonic Triads in Major Keys, Figured-Bass
Symbols, Diatonic Triads in Minor Keys
Chapter 12: Tonality
Homophony, Melodic Tendency, Tonic, Predominant, and Dominant Functions, Seventh Chords, Other types of Seventh Chords and Symbols

Chapter 13: Harmonization
Harmonic Cadences, Planning Cadences in a Melody, Planning Harmonic Rhythm in a Harmonization, Nonchord Tones, Vocal Ranges, Keys and Transposition, Planning the Harmony, Issues in Jazz and Popular Styles

Appendix A: The Nature of Sound
Essential Terms, Sound Waves, Amplitude and Intensity, Timbre and Quality, The Harmonic Series, Duration and Length

Appendix B: Terms and Symbols of Tempo and Expression
Essential Terms, Tempo, Dynamics, Expression, Short Glossary of Italian Terms

Appendix C: The C Clefs
Essential Terms, Alto and Tenor Clefs, Building Skills

Appendix D: Answers to Ear Training Exercises

Appendix E: Modes and Other Scales
The Modes, Other Modes and Scales, Building Skills, Creative Projects
Appendix I
Summary of Textbook Materials

Study Outline and Workbook in the Fundamentals of Music, 11th ed.
Hill, Searight, Hendrickson, and Estrella

Chapter 1: Staves, Pitches, Clefs, and Keyboards
Octave designations, Introduction to the keyboard
Worksheets: Clef Signs and Pitches, Pitch Identification, and Identifying Pitches on the Keyboard

Chapter 2: Notes, Scales
Text shows a chart of twelve chromatic half steps, and arrows pointing to which are used for major scale, which for whole tone, et cetera.), and Key Signatures (shown on a chart)
Notes, Scales, Accidentals, Degree Names, Key Signatures, Chromatics, Enharmonic Notes and Scales
Worksheets: Major Scales in Sharp Keys, Major Scales in Flat Keys, Major Key Signatures, Major Scales and the Keyboard, Chromatic Scales with Key Signatures, Singing in the Major Mode, Degree Names

Chapter 3: More Scales and Key Signatures
Minor Scales, Circle of Fifths, The Pentatonic Scale
Worksheets: Harmonic Minor Scales, Melodic Minor Scales, Minor Key Signatures, Harmonic Minor Scales and the Keyboard, Identification of Key Signatures, Identification of Keynotes, Singing in the Minor Mode

Chapter 4: Rhythmic Notation
Rhythmic Notation, Flags and Beams, Ties, Dots, and Slurs, Tuplets, Rests
Worksheets: Writing Music Notes, Writing Music Rests, Rhythm and Pitch Notation

Chapter 5: Meter
Measure Structure, Simple Duple Meters, Simple Triple Meters, Simple Quadruple Meters, Compound Duple Meters, Compound Triple Meters, Compounds Quadruple, Asymmetrical Meters, Types of Rhythm, Repeat Indicators and Fermatas
Worksheets: Identification of Measures, Identifying Measures with Rests, Flags, Beams, and Barlines

Chapter 6: Reading Rhythm (one-a-an-duh, one-ta-la-la-lee-ta, et cetera)
Ways to Read Rhythm, Conducting Patterns, Traditional Rhythm Syllables, The Kodaly System, The Gordon System
Worksheets: Reading Rhythms, Reading Rhythms in Familiar Songs, Creating Rhythms

Chapter 7: Intervals (shown diatonically and chromatically in C major)
Diatonic Intervals, Chromatic Intervals, Enharmonic Intervals, Intervals and Their Inversions
Worksheets: Writing Diatonic Intervals, Melodic Interval Identification, Harmonic Interval Identification, Writing Intervals in Major Keys
Appendix I
Summary of Textbook Materials

Chapter 8: Chords (diatonic triads in C major, dominant seventh chords in C major and other keys)
Practicing Chord Construction
Worksheets: Chords and Inversions in Major Keys, Additional Chords in Major Keys, Harmonizing Major Melodies in the Bass Clef, Chords in Minor Keys, Harmonizing a Minor Melody in Bass Clef, Harmonizing

Chapter 9: Melody and Harmony
Melody, Harmony, Counterpoint, and Non-Harmonic Tones, Harmonic Motion, Figured Bass, Letter Symbols, Modern Harmony and Tonality

Chapter 10: Composition
Anatomy of Melody, Form, Setting Text to Music
Worksheets: Completing Periods, Writing Answer Phrases, Writing Alternate Phrases, Writing Melodies for Given Rhythms, Writing Melodies for Texts

Appendix 1: Terms Describing Tempo, Dynamics, and Mood
Appendix 2: Song Supplement
Appendix 3: Guitar Chords
Appendix 4: Playing Melodies on the Soprano Recorder
Appendix 5: Glossary of Musical Terms
Appendix I
Summary of Textbook Materials

From Sound to Symbol: Fundamentals of Music
Houlahan and Tacka

*Supplementary musicianship exercises are included at the ends of chapters 1, 3-5, 7, 9-10, and 12.

Chapter 1: Rhythm 1: Basic Rhythms in Simple Meter (Text uses syllables ta-ka-di-mi with slight modifications.)
Beat, Tempo, Meter, Measures, Introduction to Musical Structure, Introduction to Meter, Introduction to Rhythm, Basic Rhythm Patterns in Simple Meter, Basic Rhythm Patterns That Include Rests in Simple Meter, Meter and Time Signatures of 2/4, 3/4, and 4/4, Beaming Notes in 2/4, 3/4, and 4/5 Meter, 2/2, 3/2, and 4/2 Simple Meter, Counting in Duple, Triple, and Quadruple Meter Using Numbers, Repeat Signs; First and Second Endings; Ties and Slurs

Chapter 2: The Keyboard and Notation of Pitch
The Keyboard and Basic Concepts Associated with Pitch, Whole Step and Half Step Intervals at the Keyboard, Treble Clef and Introduction to the Notation of Pitch, Bass Clef of F Clef, Notating Sharps and Flats on the Staff

Chapter 3: Rhythm 2: More Advanced Rhythms in Simple Meter
Four Sounds on a Beat in Simple Meter, Time Signatures 2/8, 3/8, and 4/8 in Simple Meter, Eighth and Sixteenth Note Combinations, Dotted Eighth Note and Sixteenth Note Combinations, Dotted Notes: A Dotted Quarter Note Followed by an Eighth Note, Syncopation

Chapter 4: Melody: Orientation to the Major Scale: Major Pentachord, Major Hexachord Scales
Melodic Contour, Major Pentachord Scales and Melodies, Determining the Intervals Between Notes of the Pentachord Scale, Writing a Major Pentachord Scale and Melody on the Staff Using Accidentals, Major Hexachord Scales and Melodies, Determining the Intervals Between Notes of the Major Hexachord Scale, Song Analysis and Pentatonic Scale

Chapter 5: The Major Scale (memorize where half steps occur)
Major Diatonic Scales and Melodies, Determining the Intervals Between Notes of the Major Scale, Writing Major Scales on the Staff Using Accidentals, Key Signatures, Transposition, Identifying the Key of a Composition from a Given Key Signature Using Solfege Syllables, Modal Scales, Song Analysis

Chapter 6: Intervals (Students are taught to count half steps.)
Interval Identification, Interval Quality: Major, Minor, and Perfect, Major, Minor, Augmented, and Diminished Intervals, Inversion of Intervals, Compound Intervals, Determining the Names of Intervals by Half Steps

Chapter 7: Orientation to the Minor Scale: Minor Pentachord and Minor Hexachord Scales and Melodies (memorizing where half steps occur)
Minor Pentachord Scales and Melodies, Determining the Size and Quality of Intervals Between
the Notes of the Minor Pentachord Scale, Writing a Minor Pentachord Scale and Melody on the Staff, Minor Hexachord Scales and Melodies, Determining the Size and Quality of Intervals Between the Notes of the Minor Hexachord Scale, Minor Pentatonic Scales and Melodies

Chapter 8: The Minor Scale: Natural Form
Natural Minor Scales and Melodies, Determining the Intervals Between Notes of the Natural Minor Scale, Writing a Natural Minor Scale on the Staff Using Accidentals, Writing a Natural Minor Melody on the Staff Using Accidentals, Relative and Parallel Key Relationships, Minor Key Signatures

Chapter 9: The Minor Scale: Harmonic and Melodic Forms
Harmonic Minor Scales and Melodies, Determining the Intervals Between the Notes of the Harmonic Minor Scale, Writing a Harmonic Minor Scale on the Staff with a Key Signature, Melodic Minor Scales and Melodies, Determining the Intervals Between the Notes of the Melodic Minor Scale, Writing a Melodic Minor Scale on the Staff with a Key Signature, Identifying the Key of a Composition, Minor Modes, The Chromatic Scale

Chapter 10: Rhythm 3: Compound Meter and Advanced Rhythmic Concepts
Rhythm Patterns in Compound Meter (x5), Triplets and Duplets, Changing Meter and Asymmetric Meters, Song Analysis

Chapter 11: Introducing Harmonic Concepts
Tonic and Dominant Chord Functions in a Major Key, Tonic and Dominant Chord Functions in a Minor Key, Tonic, Dominant, and Subdominant Chord Functions in Major Tonality, Tonic, Dominant, and Subdominant Chord Functions in Minor Tonality, Major, Minor, Diminished, and Augmented Triads (triad quality determined by quality of thirds and outside fifth), Roman Numeral Analysis and Figured Bass

Chapter 12: An Introduction to Harmonic Progressions
Primary Triads: Tonic and Dominant Chord Progressions in Root Position, Authentic and Half Cadences, Primary Triads: Tonic, Subdominant, and Dominant Chords in Root Position, The Dominant Seventh Chord, Plagal and Half Cadences, An Introduction to Nonharmonic Tones or Nonchord Tones, Harmonic Progressions Involving Secondary Triads
Appendix I
Summary of Textbook Materials

introductory musicianship: a workbook, 8th ed.
lynn

*chapters 1, 3-4, 6, and 8-9 have worksheets and a review test

chapter 1: the basics
the staff: staves, clefs, extending the staff, the great staff, notes, rests, meter signatures, double bars, the anacrusis, accidentals, half steps and whole steps (chromatic and diatonic), enharmonic equivalents, keyboard octave registers

chapter 2: rhythmic and melodic exercises—easy (strong and weak beats shown using > and u), rhythmic exercises, groups 1-3, melodic exercises, groups 1-3

chapter 3: scales (shown as series of whole and half steps), keys, and modes
scales, circle of fifths (major keys), overtones, key signatures, major scales with sharps, major scales with flats, circle of fifths (minor keys), minor scales with sharps, minor scales with flats, natural, harmonic, and melodic minor, relative major and minor, parallel major and minor, the chromatic scale, the church modes, other scale forms

chapter 4: intervals (quality determined by number of half and whole steps)
constructing intervals, perfect and major intervals, minor intervals, diminished and augmented intervals, constructing intervals by half steps and whole steps, constructing intervals downward, the tritone, simple and compound intervals, hearing and singing intervals

chapter 5: rhythmic and melodic exercises—intermediate (syllables 1-e-and-a)
rhythmic exercises, solfeggio with major keys, melodic exercises, solfeggio with minor keys

chapter 6: chords
triads (quality of thirds plus quality of outside fifth), chord names/symbols, primary triads, root position triad table, root position and inversion, seventh chords, root-position seventh chord table, root position and inversion, commercial chord symbols, chord symbol chart

chapter 7: rhythmic and melodic exercises—difficult
mixed rhythmic units, mixed meters (constant note values), mixed meters (changing note values), syncopation, melodic exercises

chapter 8: melodic writing and transpositions
melodic writing, transposition, melodic writing in modes

chapter 9: chord progressions and harmonization
doubling triads and seventh chords, chord progressions, figured bass, harmonization

chapter 10: appendix: terms, signs, and symbols
general musical terms, performance terms (tempo, repeat signs, instruments of the orchestra, voice types, signs and symbols)
The Music Kit, 4th ed.
Manoff

*Each chapter contains terms, symbols, and concepts, suggested activities, and review exercises. The workbook comes with an additional text—Rhythm Reader and Scorebook. Syllables include 1-ee-and-a 2-ee-and-a, also 1-trip-let, 2-trip-let.


Chapter 3: Half Steps and Whole Steps, Half Steps, The Chromatic Scale, Whole Steps, Semitone and Whole Tone, Semitone Types, Accidentals, Accidentals in a Measure, Use of the Natural, Precautionary Accidentals, Visualizing a Keyboard

Chapter 4: Scales, Diatonic Scales, The Major Scale (taught as a series of whole and half steps), Building a Major Scale on D, Adding Accidentals to Form a Major Scale, The Importance of Correct Spelling, Major-Scale Spellings, "In the Key of," Tonality, Melody, Intervals, Melodic and Harmonic Intervals, Melody and Intervals, Inversion

Chapter 5: Key Signatures (add a sharp for each ascending P5, add a flat for each ascending P4, memorize order of sharps and flats), Adding a Key Signature, Organization of Major-Scale Key Signatures, The Circle of Fifths, Transposition, Transposing Accidentals, Chromatic and Diatonic, Melodic Organization, Phrase and Form, Words and Music, The Cadence, Melodic Shape, Composing a Melody, Singing Major-Scale Melodies

Chapter 6: Intervals (1. counting half steps, 2. memorize natural intervals and rules for adding an accidental to either note, 3. memorize rules for how many semitones are contained in each natural interval, for example, all sixths that contain one semitone are major, while those that contain two are minor, et cetera), Staff Steps and Half Steps, Interval Quality, Intervals within the Major Scale, Altering Major-Scale Intervals, Limitations of the Major-Scale Method, The Natural Semitones, The Natural Intervals, Adding Accidentals, Quality of Inverted Intervals, Other Applications of Diminished and Augmented, Consonance and Dissonance

Chapter 7: The Minor Scale (memorize where half steps occur), Natural Minor Scale Construction, Minor-Scale Key Signatures, Relative Minor/Relative Major, Finding the Relative Minor Scale, Finding the Relative Major Scale, Minor-Scale Key Signatures/Circle of 5ths, Parallel Minor/Parallel Major, The Relationship of Parallel Major to Minor, Singing the Natural Minor Scale, Other Versions of the Minor Scale, The Harmonic Minor Scale, The Augmented 2nd, The Melodic Minor Scale, Minor Scales and Musical Usage
Appendix I
Summary of Textbook Materials

Chapter 8: Harmony and Chords, Triads (taught by showing quality of thirds and outside fifth), Quality of Triads, Triads and Scales, Working with Triads, Learning the Triads, Triads on B and Bb, Voicing, Voicing for Four-Part Chorus, Chord Inversions, Harmonic Background of a Melody, Harmonic Progression, Composing a Chord Melody, Nonchord Tones, Neighbor Tones, Passing Tones, Notating Voices: Various Methods, Harmonizing a Melody with 3rds and 6ths, Canons and Rounds

Chapter 9: Complex Triad Spellings, Adding Accidentals to White-Key Triads, Diminished and Augmented Triads, Altering Triads, The Harmonic System, Transposing Chords, Motive, Rhythmic Identity of a Motive, Pitch Identity of a Motive, Sequence, Inversion, Motivic Development and Its Flexibility

Chapter 10: Seventh Chords, Seventh-Chord Quality, The Dominant Seventh Chord, Complex Spelling of Seventh Chords, Minor-Scale Triads: Position in Key, V or V7 in a Minor Key, The Minor Seventh Chord, The Major Seventh Chord, Diminished and Half-Diminished Seventh Chords

Chapter 11: Accompaniments to Melodies, Keyboard Accompaniments, Voice Leading, Common Tone, Voicing the V7, Voicing V7 in a Minor Key, Adding the Bass, Additional Voicings of I, IV, and V7, Using V Instead of V7, Harmonizing with the vi Chord, Harmonizing with the ii Chord, Tonality and the V or V7, Modulation, How to Harmonize a Melody, Parallelism in Modern Accompaniments, Voice Leading in Popular Styles


Supplementary Guides:
I. Sight Singing
II. How to Read a Lead Sheet in Popular Style
III. How to Read a Lead Sheet in Jazz Style

Appendixes:
I. Checklist of Notation Symbols
II. Major and Minor Scales and Key Signatures
III. Triads and Chords
IV. Progressions for Improvisation and Composition
V. The Guitar Fretboard and Guitar Chords
VI. Harmonic Series
VII. Glossary of Terms
VIII. Answers to In-Chapter Exercises
Appendix I
Summary of Textbook Materials

*Rudiments of Music for Music Majors with CD*
*Soskin*

*Each chapter contains nine to fourteen homework assignments, a practice quiz, answers to the homework assignments, and an official chapter quiz*

Chapter 1: Note Names and Clefs
Letter Names, Clefs, Treble Clef, Accidentals, Bass Clef, Alto Clef, The Great Staff, Enharmonic Equivalents, Dynamics, Tempo Markings

Chapter 2: Rhythm and Meter (counted 1 + 2 +; no other syllables provided)
Notation and Rhythm, Meter

Chapter 3: Major Scales (taught as a series of whole and half steps)
Scales: General Information, Scale Degrees, Pattern, Key Signatures, Circle of Fifths

Chapter 4: Intervals (students taught to count half steps)
Intervals: General Information, Simple Intervals (Number and Type), Simple Intervals (Identification), Building Simple Intervals, Identifying Compound Intervals, Inversion of Simple Intervals

Chapter 5: Minor Scales (taught as a series of whole and half steps)
Scales and Scale Degrees, Natural Minor Scale, Harmonic Minor Scale, Melodic Minor Scale, Key Signatures, Relative Major and Minor Scales

Chapter 6: Triads (quality of thirds; also, determining quality by which scale degrees are used)
Root-Position Triads, Triad Types in Root Position, Building Triads, First-Inversion and Second-Inversion Triads, Identifying Root-Position, First- and Second-Inversion Triads, Triads in the Major Scale, Triads in the Minor Scale, Identifying Triads in Keys

Appendix: Practice Final Exams, Answers to Practice Final Exams
Appendix I
Summary of Textbook Materials

Spencer

*Each chapter has an introduction and both written and/or aural exercises at the end*

Chapter 1: The Keyboard and Basic Elements of Notation
Note Names and the Piano Keyboard, Basic Notation, The Grand Staff

Chapter 2: Major and Minor Scales (taught as series of whole and half steps; also as a combination of two tetrachords)

Chapter 3: Scale Degrees, Key Signatures (shown by adding a sharp every fifth note of a major scale, Note-Values, and Simple Meter (beats per measure, notation)

Chapter 4: Melodic Intervals (Students are taught to count half steps.)
Intervals and the Major Scale, Minor, Diminished, and Augmented Intervals, Intervals and Their Inversions, Compound Intervals

Chapter 5: Melody
Elements of Melody, Analysis of *Au Clair de la Lune*, Analysis of *Auld Lang Syne*, Glossary of Tempo and Dynamic Markings

Chapter 6: Triads (quality of both thirds and outside fifth, diatonic triads), Compound Meter (notation), Principles of Notation, Triad Structure, Triad Quality and Scale Degrees, Compound Meter, Flags and Beams, Triads with Accidentals

Chapter 7: Seventh Chords (quality of bottom, middle, and top thirds, also seventh), Chord Symbols, Seventh Chords, Chord Symbols

Chapter 8: Harmony and Melody
Harmonic Cadences, Harmonizing the Melody, Harmonization of *Au Clair de la Lune*, Harmonization of *Sweet Betsy from Pike*, Writing a Melody when Chords Are Given

Appendix A: Additional Pieces for Analysis
Appendix B: International Acoustic Society Note Designations
Appendix C: Tempo, Dynamic, and Expression Marks
Appendix I
Summary of Textbook Materials

*Elements of Music, 3rd ed.*
*Straus*

*Each chapter contains a supplementary lesson and a self-test.

Chapter 1: Pitch
Staff, Keyboard, Treble clef, Bass clef, Great staff

Chapter 2: Rhythm and Meter (no counting syllables)
Quarter notes, half notes, and whole notes in 4/4 meter, Eighth notes and sixteenth notes, Dots and ties, Rests, Duple meter (2/4 and 2/2), Triple meter (3/4), Compound meter (6/8), Syncopation

Chapter 3: Major and Minor Scales (taught as series of whole and semitones)
Major scale (C major), Major scales other than C major, Major keys and key signatures, Minor scale (A minor), Minor scales other than A minor, Minor keys and key signatures, Harmonic and melodic minor

Chapter 4: Intervals (shown as natural intervals in C major along with what happens when an accidental is added to either pitch; also as half steps)
Interval size, Seconds and thirds, Sixths and Sevenths, Fourths and fifths, unisons and octaves, Intervals in a major key, Intervals in a minor key

Chapter 5: Triads and Seventh Chords (quality of thirds and outside fifth, quality of seventh)
Triads, Triads in inversion, Triads in major keys, Triads in minor keys, Seventh chords

Chapter 6: Fundamentals of Harmony
Tonic and dominant, Expanding I and V, Approaching V, Phrase and cadence

Anthology: combination of classical (mostly), with a few jazz pieces
Inclusion of aural materials—*Does the book come with a CD? If so, what is its purpose?*

Benward: Yes, CD enables the student to practice ear training wherever he or she has access to a CD player. There is an ear training worksheet for each chapter. All examples use various instrumentation including harpsichord, clarinet, horn, vibes, strings, et cetera. Most musical examples appear to be classical.

Harder: Yes, CD contains short audio segments that accompany ear training activities at the end of each chapter, but for more in-depth study, the student is asked to reference the ear training section of the *Bibliography for Further Study*, pp. 378-379.

Henry: Yes, CD contains musical examples from the text along with ear-training drills. Also, a website called uppervioles.com contains additional materials, both audio and visual including self-tests, ear-training drills, and interactive fundamental drills.

Hill: No

Houlahan: Yes, CD contains musical examples (one vocal performance and an instrumental performance on the clarinet) from each chapter. The piano is also used to demonstrate a few excerpts. Most examples would be considered popular/folk music, though the occasional classical and sacred melodies do appear.

Lynn: No

Manoff: Yes, CD contains tapped rhythms and melodic excerpts for musicianship practice. Also, a CD-ROM provides online exercises for extra practice with basic fundamentals, including identifying the quality of intervals, scales, and triads.

Soskin: Yes, CD-ROM offers additional drills to supplement the materials in each chapter. There are additional practice assignments for Chapters 1, and 3-6. The exercises are written, not aural.

Spencer: No

Straus: No
Appendix II
Supplemental Materials

Musicianship—*How much sight-singing and/or rhythm reading is incorporated into the theory pedagogy?*

Benward: Each chapter contains both sight-singing and ear training assignments. Aural exercises are supplemented by the included CD.

Harder: Text contains ear training activities at the end of each chapter. These involve singing major and minor scales, intervals, and triads, along with a small section of rhythm reading.

Henry: Each chapter contains several purple "musicianship boxes" that call for dictations, sight-singing and rhythm reading. The audio examples are provided by either upppovvoices.com or the CD that accompanies the text.

Hill: Chapters two and three have musicianship exercises at their end which involve singing major and minor scales. There are no rhythm reading assignments or dictation exercises.

Houlahan: Each chapter includes listening to mostly popular musical excerpts (with a few exceptions of classical and spiritual music), and identifying theoretical concepts (form, meter, note values, et cetera). "Performance: Listen, Reflect, Sing, and Memorize" boxes are sprinkled throughout chapters, as are "Aural Awareness" sections. Audio examples are provided by the CD. Each chapter contains supplementary musicianship exercises which involve sight-singing and rhythm reading.

Lynn: Text contains basic sight-singing and rhythm tapping exercises, and lots of material for in-class learning.

Manoff: Text very heavily incorporates musicianship. It comes and with an additional *Rhythm Reader and Scorebook*, which features sixty-one rhythmic exercises and eighty-five melodic excerpts.

Soskin: Text contains little to no musicianship, for example, a handful of exercises where a student is asked to sing notes in succession while naming the intervals s/he is singing.

Spencer: Text focuses on aural identifications of scales and intervals, rather than sight-singing and rhythm reading.

Straus: Text features various in-class singing activities (duets, et cetera); less so in later chapters where theory becomes more intense. Virtually all homework exercises in the book are available in *Finale* through mysearchlab (pearsonhighered.com/mediaproducts/mysearchlab) so that students can hear both the music they are studying as well as what they have written.
Appendix II
Supplemental Materials

Homework assignments and online resources—How much supplemental material does each text provide? Does it contain self-study materials?

Benward: The end of each chapter features a written, ear training, or sight-singing assignment, usually a combination of at least two. The ear training assignments are supplemented by the CD and can be completed by the student on his/her own time. This is really the only "self-study" indicator, as the book contains no answer key or suggested website for additional materials.

Harder: The end of each chapter includes "Supplementary Activities," "Supplementary Assignments," and "Ear-Training Activities," the last of which is supplemented by the CD for self-study. Though the assignments and activities do not come with an answer key, each chapter contains a series of frames that feature the answers directly to the left of the questions. Self-study is very much emphasized in this way, though the text still works in a classroom setting, as the assignments are gradable, while the activities can be done as review.

Henry: The end of each chapter includes "Review Sets," "Building Skills," and "Creative Projects" pages, the last two of which could potentially function as homework assignments. There are usually two or three "Building Skills" assignments and one "Creative Projects" assignment. Online resources: uppervoices.com, which provides self-tests on the text's chapters. Also, the book contains aural drill self-tests.

Hill: Each chapter contains both a page of short answer review questions and three to seven worksheets (some of which incorporate musicianship to a small degree, like singing scales). Online resources: mhhe.com/hill11, which contains interactive exercises that help students develop aural and kinesthetic skills. Classroom interaction emphasized during website use. Not big on self-study at all. No answer key provided.

Houlahan: Online resources: CD-ROM that provides tutorials for chapter review, theory exercise drills, and dictation exercises. No website. Each unit is divided into sections, which end with music theory exercises. The end of each chapter includes supplementary musicianship exercises. The text does not contain an answer key for any of the exercises.

Lynn: Each unit contains either a variety of worksheets that reflect chapters' key points (one worksheet per unit section), or rhythmic and melodic sight-reading exercises that range from easy to challengingly difficult. Each chapter also comes with a Review Test, but those are only available through the website cengagebrain.com, which also contains Online Tutorials that feature additional content and practice suggestions. There is no answer key.

Manoff: There are two or three review exercises at the end of each chapter, along with brief exercises sprinkled throughout the text. Manoff does not provide an answer key to any of these. The additional text, Rhythm Reader and Scorebook, comes with a CD-ROM that has extra practice activities to help confused students better understand the core concepts.
Appendix II
Supplemental Materials

Soskin: Online resources: wadsworth.com where you can find out about supplements, demonstration software, and student resources. A CD-ROM is also included. There are about ten to fifteen homework assignments at the end of each chapter, each with a complete answer key. Also, a practice quiz (with answer key) is provided for each chapter, along with a real quiz that does not have provided answers. Self-study very much emphasized.

Spencer: Each chapter contains 15+ pages of exercises at the end. There is no answer key. Online resources: the author's website, mailer.fsu.edu/~pspencer, which features interactive exercises associated with the contents of every chapter except 5 and 8, as well as interactive ear training exercises for chapters 2, 4, 6, and 7.

Straus: Online resources: mysearchlab.com, which features on Finale virtually all the homework exercises in the book. Each chapter is divided into lessons, and each lesson includes both "In-Class Activities" and "Exercises." The end of each chapter includes a self-test, with answers following immediately on the next page. No answer key is provided for the other exercises.
## 2001 COURSE PROPOSAL

**Course Prefix, Number, Title:**  
**MU 101: INTRODUCTION TO MUSIC THEORY**

**Please check all that are appropriate:**

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<th>Substantive Change:</th>
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<tr>
<td>PAUL RINZLER</td>
<td>MUSIC</td>
<td>3/5/99</td>
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### I. SUMMARY DESCRIPTION

1. **Catalog Description** *(substantive, but no more than 40 words)*  
   Introduction to the elements of music and their use by composers and performers. Notation of pitch and rhythm, scales, key signatures, intervals and chords.

2. **Total Course Units**  
   Fill in number of units per mode of instruction below:

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3. **Proposed for General Education?**  
   - GE Area X C3
   - Writing Intensive? No X Yes

4. **Proposed for United States Cultural Pluralism?**  
   - No X Yes

5. **Existing USCP Course?**  
   - No X Yes

6. **Prerequisite?** None. *(Note: 300-400 level courses must have a prerequisite)*

7. **Required?** No X Yes  
   If yes, indicate program(s):  
   Is the course repeatable for multiple credit? No X Yes If yes, max. # units

8. **Variable Course Content?** No X Yes  
   (Will course have subtopics with different titles to be listed in the Class Schedule and on student’s transcript?)

9. **Replacement/Substitute Course?** No X Yes  
   Will this proposed course be used in place of or as a substitute for an existing course?  
   If yes, indicate prefix, number, title and units for prior courses.  
   *(This information is used by Advisers and Office of Academic Records)*

10. **Grading Type?** Regular X Credit/No Credit Only

11. **Crosslisted Course?** No X Yes  
    If yes, indicate other prefix, and number:

12. **Course Classification Number(s)** C/S #  
    *(You may indicate C.S number above or Academic Programs staff will complete this item)*

### COURSE PROPOSAL APPROVALS

<table>
<thead>
<tr>
<th>Department Head/Chair:</th>
</tr>
</thead>
<tbody>
<tr>
<td>College Curriculum Chair:</td>
</tr>
<tr>
<td>College Dean:</td>
</tr>
<tr>
<td>Associate VP Academic Affairs:</td>
</tr>
</tbody>
</table>

*Note: Supplemental information may be requested by College Dean and/or College Curriculum Committee*
### II. JUSTIFICATION

#### A. New Course  NOT APPLICABLE

1. This new course is being proposed for *(indicate name(s) of program(s) and check as many as appropriate)*:

<table>
<thead>
<tr>
<th>Major</th>
</tr>
</thead>
<tbody>
<tr>
<td>concentration</td>
</tr>
<tr>
<td>specialization</td>
</tr>
<tr>
<td>major electives</td>
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</table>

<table>
<thead>
<tr>
<th>Minor</th>
</tr>
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</table>

<table>
<thead>
<tr>
<th>Support for other program(s)</th>
</tr>
</thead>
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<table>
<thead>
<tr>
<th>Sequence course</th>
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</thead>
</table>

<table>
<thead>
<tr>
<th>General Education (GE)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Area (e.g., D2)</td>
</tr>
<tr>
<td>Writing Intensive? Yes No</td>
</tr>
</tbody>
</table>

United States Cultural Pluralism (USCP)

2. Explain the need for this new course and describe how it fits into the program(s) checked above. It may be helpful to attach a flow chart of a typical student’s progress through the program(s), including when this course would be taken. *(For GE or USCP courses, please provide information in Sections III and VI, not here.)*

This course is being proposed for GE 2001; this document outlines how the course will meet the GE 2001 requirements.

3. Which other departments will be impacted by the course? How? Be sure to have them sign off on notification memos and to attach these to your course proposal.

   NOT APPLICABLE.

4. If there appears to be duplication between this new course and others already in existence, explain why this duplication is necessary.

   NOT APPLICABLE.

#### B. Substantive Course Changes

*Substantive Course Changes* are defined as:

* unit changes,
* course level changes (lower division, upper division, graduate),
* significant changes in course content, and
* all formerly approved GE courses that are being proposed for GE 2001.

For all substantive changes to an existing course, please describe each change and explain the need for it. In addition, for *unit changes*, provide a recent course outline or syllabus *(if available)* and the new course outline with the changes indicated by ** or bold face type.

This course is being proposed for GE 2001; this document outlines how the course will meet the GE 2001 requirements.
C. Courses Proposed with fewer than 4 units

If the proposed course has fewer than four units, explain why and give a compelling reason if the course does not fit one or more of the following exceptions to the resolution on standardizing course units: activity or laboratory classes; classes taught in the supervision mode; orientation classes; library classes; coupled classes (e.g., lecture and labs taken concurrently but listed separately).

NOT APPLICABLE.

D. Experimental Courses

In the case of an experimental course, explain why it is being proposed as experimental. Note: experimental courses should be submitted only in compelling circumstances when there is an urgent need. Examples might include the pressing need to offer a course in a newly important subject area, or the sudden availability of a visiting faculty member to teach a new course in his/her specialty. Experimental courses should receive as many different levels of peer review as time permits, with the minimum being that they are at least reviewed by the Senate Curriculum Committee. (Instead of proposing the course as experimental, consider offering it under a variable-content course rubric or as a 270 or 470.

NOT APPLICABLE.

III. LEARNING OBJECTIVES AND CRITERIA

Provide a substantive one page description of what you expect students to learn in the course (see "Curriculum Guidelines" at www.calpoly.edu/~acadprog/curriculum/guidelines.html or "Learning Categories and Objectives" at www.calpoly.edu/~acadprog/curriculum/context.html for some suggestions). If these learning objectives are detailed in documents you have already prepared for some other body such as an accrediting agency, attaching a copy of these documents will suffice as an answer to this section.

1. Through the learning of notation students learn fundamental principles of abstract and symbolic language such as the need for specificity, the role of cultural norms and expectations, and the limitations of any genre when removed from its historical context. In a typical assignment, students are asked to try to figure what was intended by a musical score of an ancient notation system, something they would not likely have seen. By applying contemporary expectations, they find that some aspects of notation appear consistent historically, while others can vary greatly. These elements of notation are also applied to the beginning of music theory. (E03 E04 E05 E06 C1 C4 C6 C9)

2. Students explore the broad implications of a written tradition providing at once new horizons for artistic development and serious limitations for deviation. A typical assignment asks the students to develop a completely new notation system. By this exercise, they discover the complexity of such a task, and in turn an appreciation for the system already in place. (E01 E03 E04 E06 C1 C2 C4 C5 C7 C9)

3. Students learn cognitively and experientially about the elements of rhythm. The theoretical taxonomy of rhythmic levels is described in class for students to acquire a basic and common vocabulary for analysis. Students learn to count and clap rhythms. (E01 E03 E04 E06 E08 C1 C2 C7 C8)

4. The course uses the development of tonality to lead students to appreciate the international implications it has had. Students learn the basics of the modal system which preceded tonality, and the pressures that forced the Western tradition toward a tonal and equal tempered system. Students discover the role technology had on this profound change. (E04 E05 E06 C4 C6 C9)

-3-
5. Students acquire basic skills in critical listening. Students are taught to recognize the musical example of musical concepts explained in lecture. Typically works from a broad range of styles are employed in the class. At first, the exercises are guided by the instructor, but later students are asked to identify salient elements on their own. (E01 E03 D06 E07 E08 C1 C2 C3 C5 C7 C9)

6. Students acquire basic skills in the visual analysis of music. As a counterpart for the above, students learn to recognize and manipulate basic musical structures. Typically, students master basic harmonic analysis, melodic phrase structure, cadences, and durational elements through the composition of short creative projects. Each of these projects requires a written analytical summary of the creative work. Students are asked to perform the larger of these works in class. (E01 E03 E04 E05 E06 E07 E08 C8 C9)

General Education: If the course is proposed for GE credit, please obtain and refer to the "GE Area Course Proposal Checklist" (see www.calpoly.edu/~acadprog/gened) and explain how the course will meet the GE standards. Please indicate the GE Educational Objective and Criteria numbers at the end of the appropriate sentence/paragraph (e.g., E.O.3). *Attach "GE Area Course Proposal Checklist" to your course proposal.

EDUCATIONAL OBJECTIVES

EO1. n/a

EO2. n/a

EO3. Notation is a crucial historical development in the arts; major works of music are included in the class and their significance is discussed.

EO4. Tonality is a major topic in this class, and the development of tonality around 1600 and the disintegration of tonality at the end of the 19th century are important historical issues.

EO5. Technological developments in music that are covered in the class are the piano, the metronome, and music notation software.

EO6. The study of music in the class allows students to appreciate a non-verbal form of expression as well as its development; composition and analysis explores the relationship between form and content.

EO7. Music theory is a means of developing criteria for evaluating the uses of a musical style or form. Composition and analysis requires students to understand current critical standards for music.

EO8. This class includes comparison of works from various styles, including canonical works from Western common practice, peripheral styles, pop music, etc.

CRITERIA

C1. The study of notation provides a broad historical perspective on music.

C2. The composition component of this class requires application of critical standards.

C3. The composition component of this class requires critical analysis applied toward evaluation of the composition.

C4. This class studies tonality, which has had a profound influence on cultural development in many cultures.

C5. Composition, analysis, and listening are all appropriate learning strategies for understanding music.
C6. The influence of the piano on equal temperament and the relationship between the metronome and tempo are two aspects of this class that show the influence of technology on the development of music.

C7. Non-Western scales, ragas, blues, African rhythm, and sets are examples of musical structures from world cultures incorporated into the class.

C8. Composing is the practice of a specific art form included in this class.

C9. Homework, tests, and analyses total at least 25% of the students' total grade.

IV. COURSE CONTENT

A. Please provide an example of planned course content, emphasizing how it will support the stated Learning Objectives and Criteria. Note: for courses proposed for GE 2001, emphasize the GE Area Objectives and Criteria.

1. Lecture or Seminar Courses: Provide a week-by-week student reading list and/or outline of topics, whichever is appropriate to your particular discipline. (Do not include a lengthy bibliography; limit your list to the important texts that will actually be required reading for all students in the course.)

For courses with multiple sections, faculty and/or subtopics, please describe the consistent principles or key elements that will inform all sections regardless of the subtopic or faculty who will teach the course, and provide a representative sample of a week-by-week reading list and/or outline of topics, indicating how and why these might differ from section to section.

The outline below is a representative sample of the core of the course. Individual professors may vary the sequence of presentation and may vary the individual musical examples that illustrate topics. Listening is done in class as a activity guided by the professor as well as listening assignments to be done outside of class.

A. Week-by-week outline

The outline below is a representative sample of the core of the course. Individual professors may vary the sequence of presentation and may vary the individual musical examples that illustrate topics. Listening is done in class as a activity guided by the professor as well as listening assignments to be done outside of class.

Week 1- A Brief History of Traditional Music Notation (EO3, EO4, C1, C4, C9)

Reading Boethius' discussion of the three types of music. Scan Grove's article on notation.

Activity Develop a completely new notation system, and score a simple well-known melody to demonstrate your new notation, including a "key" or "legend" for the new symbols.

50-word writing assignment
Week 2 - The Notation of Pitch & Duration (EO3, EO4, C1, C4, C9)

Reading  Text chapter on these items.

Activity  Transform previous activity into traditional notation, pretending that all you know is what is in that document. In a sense, be a music archeologist interpreting what is in the document, not what you know the music should sound/look like. Any assumptions must be noted in a written document accompanying the transformed notation.

150-word writing assignment

Week 3 - Meter (EO3, EO4, EO8, C1, C7)

Reading  Standard text chapter including definitions.

Activity  Listening to examples of literature from within and outside the canon of traditional musics for the impact of variation in metric parameters and their impact on perception of the works. Examples: tempo changes, metric modulation, etc.

Week 4 - Meter continued (EO3, EO5, EO6, C2, C3, C5, C6, C8, C9)

Reading  Continued reading into simple and compound and complex meter.

Activity  Written exercises in beaming, ties, and dots to make visual notation of meter clear. Additional written exercise in determining meter from notational context.

Composing rhythms.

Week 5 - Intervals - Pitch distances (EO3, EO4, EO8, C1, C2, C3)

Reading  Standard text on interval size.

A brief reading in musical acoustics about consonance and dissonance.

Activity  Listening to intervallic character, determining how intervallic differences make real differences in the sound of the composition overall -- the impact of the small on the larger scheme. Works from various periods of literature, to show how the sound of the music was governed in part by interval selection.

150-word writing assignment

Week 6 - Scales and Other Pitch Aggregates (EO3, EO4, C1, C4, C5, C7)

Reading  Standard text on major, and three minor scales, chromatic scales.

Hoppin.  *Medieval Music.* Church Modes and Historical Development.  p. 64-68.

Activity  Listening to music written in specific scales to develop skill in determining generative scale. Varying size and intervallic character of scales. The effect of changing modes on a well-known simple piece of music.

50-word writing assignment

Week 7 - Scales continued & Key signatures as Artifacts (EO6, EO7, C2, C3, C5, C8, C9)

Reading  Standard text material on traditional western scales and their artifacts: key signatures.

Activity  Drill in key signatures. Proficiency and recognizing key signatures as a determinant for musical analysis.

Composing melodies.

Week 8 - Harmony (EO3, EO4, EO5, EO6, EO8, C1, C4, C5, C6, C7, C8, C9)

Reading  An overview of different cultures’ perspective & practice of harmony. Standard text on tertian triadic chords.

Activity  Assembling harmonic material from intervals and scales. Composing chords.

Week 9 - Harmony continued (EO6, EO7, C2, C3, C5, C6, C8, C9)

Reading  Standard text on triadic inversion, voicing, variation.

Activity  Composing chord progressions, analysis of given harmonic motion in simple works.

150-word writing assignment

Week 10 - Harmony & Analysis (EO3, EO4, C1, C3, C4, C5)

Reading  Standard text on Figured-bass analysis. Historical perspective on Figured-bass as a performance practice turned analysis tool.


50-word writing assignment

2. **Lab, Activity, Supervision, Research, or other non-lecture component:** Give a week-by-week example of what will take place there.

See above

For courses with multiple sections and/or faculty, describe the consistent principles or key elements that will inform all sections regardless of the faculty who will teach the course, and provide a representative sample of what will take place there each week, indicating how and why things might differ from section to section.

B. Explain the necessity of any mandatory prerequisites or co-requisites listed for the course. Which of these
prerequisites are required in the major? (Note that upper-division courses are expected to have 
prerequisites.)

NOT APPLICABLE.

V. MODES OF INSTRUCTION AND TEACHING STRATEGIES

Carnegie Unit of Credit. A unit of credit represents the minimum amount of time a typical student is expected 
to devote to learning per week of study. A norm is one unit for three hours of student work per week.

One Unit of Credit equals: 1 hour of lecture (seminar, recitation) and two of study, or 
2 hours of laboratory and one of study, or 
3 hours of laboratory, or 
3 hours of independent study (supervision)

A. Please identify each of the modes of instruction or teaching strategies to be used in the course (e.g., 
lecture, lab, activity, seminar, supervision, studio lab, field experience).

3 hours lecture
1 hour activity

B. Explain how each is the most effective way of conveying the material to be taught in that component 
of the course. For example, why should a certain part of the course be lab or activity instead of 
lecture? Or, why is the course taught seminar-style rather than in lecture mode? Or, what are the 
distinct advantages of a studio lab? of field experience?

1. Lecture

Course content demands a careful presentation of not only the broad graphical consideration of notational 
practice, but also the detail and implication of notational choices. Though there are many books which 
cover the rights and wrongs of notation, students are often confused by the many seemingly illogical 
twists to traditional notation. Lecture therefore, not only reiterates readings by the students, but activates 
the necessary links between historical and cultural influences and performance practices that lead to 
clarity in symbolic representation of so qualitative a medium as music. Lecture is the most effective 
mode of instruction for transmitting the majority of the concepts in this class because it gives the 
instructor flexibility and specificity, and allows for a great amount of student-teacher interaction when 
students ask questions about the material.

2. Activity

a. Listening

Music in many ways distinguishes itself from other lecture component classes by the skill-based 
nature of music making. That is, music is not just a knowledge-based pursuit, but one which 
requires the development of specific skills. Although, in a 100-level course we cannot hope to 
develop fully any of those skills, it is under the aegis of GEB that we hope to impress and widen 
students with a taste of those skills and their enhancement of music appreciation by actual 
practice. The course attempts to touch on most of the primary skills of a musician; listening 
analysis, visual analysis, creative composition, and performance. Understanding nearly every 
concept discussed in the class concerning the music would remain disembodied and incomplete 
without actually listening to the music itself. By listening to the music discussed, concepts are 
illustrated in an essential way.

-8-
Listening is done in class as an activity guided by the professor as well as listening assignments to be done outside of class.

b. Composing

Composition is one form of actual practice of music that is feasible in a beginning course. It synthesizes more aspects of music (notation, melody, harmony, critical appreciation, etc.) than other forms of practice of music.

c. Developing a notation system

Developing a notation system (assignments in weeks one and two) is an activity closely related to subskills required for composing.

Note: Courses being proposed for GE 2001 credit should ensure that the teaching modes and strategies are the best suited to fulfilling the particular GE area objectives and criteria.

New courses whose method of delivery will involve a significant (25% or more) distance or distributed learning (DDL) component should submit a DDL report. See attached guidelines for further definitions and instructions.
VI. ASSESSMENT

A. What are the primary methods to be used for assessment of student learning? List in order of importance. For example, a course might involve multiple-choice quizzes, a portfolio of drawings, speeches, essay-writing assignments, examinations, team projects, performance.

1. Tests (40% of total grade)
2. Composition (15% of total grade)
3. Homework (45% of total grade)

B. Explain how each method of assessment will establish whether the student has achieved the learning objectives in Section III. Prepare a table or narrative showing the learning objectives and the methods used to assess each objective.

<table>
<thead>
<tr>
<th>Learning Objective</th>
<th>Method of assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Factual information</td>
<td></td>
</tr>
<tr>
<td>Basics of musical notation - notation as an abstract symbolic language (EO3 EO6 C1 C7 C9)</td>
<td>Homework, test, composing</td>
</tr>
<tr>
<td>Beginning music theory (EO4 EO6 C4 C9)</td>
<td>Homework, test, composing</td>
</tr>
<tr>
<td>Elements of rhythm (EO5 EO6 C1 C6 C9)</td>
<td>Homework, test, composing</td>
</tr>
<tr>
<td>Tests assess students’ achievements by asking students to answer questions that require them to have previously studied, organized, and memorized a body of information. For notation, tests also require students to use the factual information about notation in an appropriate way according to the rules of notation. Composing also requires students to use the factual information about notation in an appropriate way according to the rules of notation.</td>
<td></td>
</tr>
<tr>
<td>2. Attitudes and values</td>
<td></td>
</tr>
<tr>
<td>Appreciation of pitch organization - tonality, modality, etc. (EO6 C4 C6 C9)</td>
<td>Composing</td>
</tr>
<tr>
<td>Composition requires students to demonstrate a sense of and an appreciation for a system of pitch organization. It is highly dependent on appreciation and recognition of musical values at every step of the process.</td>
<td></td>
</tr>
<tr>
<td>3. Analysis</td>
<td></td>
</tr>
<tr>
<td>Listening analysis (EO3 EO6 EO7 C5 C9)</td>
<td>Homework, test</td>
</tr>
<tr>
<td>Score analysis (EO4 EO6 EO7 C5 C9)</td>
<td>Homework, test</td>
</tr>
<tr>
<td>A written test asking students to answer questions about a listening example requires students to put into words aural concepts and structures. Score analysis requires students to identify musical structures presented in the form of musical notation.</td>
<td></td>
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<tr>
<td>4. Synthesis</td>
<td></td>
</tr>
</tbody>
</table>
Composing - synthesizes rhythm, melody, harmony and notation (EO4 E05 E06 E07 C2 C3 C5 C8 C9)

Composing requires students to use a wide variety of factual knowledge, analysis, and appreciation of pitch organization in order to produce correct notation.

For courses with multiple sections, faculty and/or subtopics, please provide a representative sample of A. and B. above, indicating how and why these might differ from section to section.

The outline at IV. a. above is a representative sample of the core of the course. Individual professors would not vary the primary methods of assessment.

Note: for courses being proposed for GE 2001 credit, be sure to specify the amount (including a minimum number of words and % of grade) and nature of writing assignments. How do the methods of assessment verify that students have achieved the GE Area objectives and criteria?

Writing assignments

<table>
<thead>
<tr>
<th>Assessment method</th>
<th>Minimum total number of words</th>
<th>A</th>
<th>B</th>
<th>C</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>% that is writing</td>
<td>% of total grade</td>
<td>% writing of total grade (col. A x col. B)</td>
</tr>
<tr>
<td>2 Exams</td>
<td>500</td>
<td>25</td>
<td>40</td>
<td>10.0</td>
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<tr>
<td>3 Small Homework</td>
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<td>50</td>
<td>15</td>
<td>7.5</td>
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<tr>
<td>3 Large Homework</td>
<td>350</td>
<td>50</td>
<td>30</td>
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<tr>
<td>Total</td>
<td>1000</td>
<td></td>
<td></td>
<td>32.5</td>
</tr>
</tbody>
</table>

VII. RESOURCES & SUPPORT

A. Students’ Supplies and Materials
Will students be required to purchase materials or supplies other than those normally expected books, pens)?  Yes  No  X

The only materials students are expected to purchase other than normally expected is inexpensive music paper available at the college bookstore.

If so, please describe. Note: there is a moratorium on new miscellaneous course fees

B. Library/Information/Computer Resources
Are resources adequate to support this course?  Yes  X  No
If not, have funds been approved by the Library, Information Technology Services, or other source for purchasing additional materials?
C. For Department and College Planning Purposes:

Estimated number of students in one section of this course? 30

Estimated number of sections offered: 2-4 each quarter? 6-10 each year?

Will the new course or course change result in any need for new or unusual facilities supplies, equipment, or other support requirements? Yes No X