



Master Course Syllabus MUS 1010 - Music Theory I

Purpose of Document

This document contains important information for transfer. It may be helpful for you to retain a copy for your records, along with the class specific syllabus. This document will be especially helpful if you ever transfer out of state.

Pikes Peak State College and the Colorado Department of Higher Education have determined that graduates should have a broad range of learning skills as well as discipline related skills. Both types of skills are detailed below.

Course Description

Reviews and builds upon music fundamentals, diatonic harmony, phrase structure, and analysis. The course introduces voice leading and four part harmony in root position and inversions.

Credit Hours: 3

Contact hours: 45 (Lecture)

Required Course Learning Outcomes

1. Demonstrate pitch identification and notation in four clefs.
2. Identify and build diatonic and non-diatonic scales.
3. Identify major and minor key signatures and name relative and parallel key relationships.
4. Identify and build simple and compound intervals using written and aural skills.
5. Construct triads in four chord qualities in root position and inversions and dominant seventh (V7) in any key.
6. Analyze chords written in soprano, alto, tenor, bass (SATB) in root position and inversions using figured bass and Roman numeral analysis.
7. Identify cadence types and phrase structures.
8. Identify non-harmonic tones in written scores.
9. Develop principles of voice leading in major and minor keys.
10. Demonstrate functional chord progression principles.

Required Topical Outline

- I. Pitch notation
 - A. Treble, bass, alto, tenor clef
- II. Scales
 - A. Major
 - B. Minor
 - C. Chromatic
 - D. Whole-tone

- E. Pentatonic
- F. Modes
- III. Key signatures
 - A. Relative and parallel keys
- IV. Intervals
 - A. Melodic and harmonic
 - B. Simple and compound
 - C. Inversions
- V. Triads
 - A. Chord qualities
 - B. Root position and inversions
 - C. Figured bass
 - D. Triads in diatonic keys
 - E. Roman numeral analysis
- VI. Dominant 7th chord
 - A. Root position and inversions
 - B. Figured bass symbols for seventh chords
- VII. Score analysis
 - A. Root position and inversions
 - B. Cadence types and non-harmonic tones
- VIII. Principles of SATB four part writing in major keys
 - A. Minor keys and treating the leading tone
- IX. Principles of chord progression
 - A. Circle motion
 - B. Non-circle motion