



A: Division: **INSTRUCTIONAL** Date: **00.06.06**

B: Department/
Program Area: **LANGUAGE, LITERATURE &
PERFORMING ARTS
MUSIC**

New Course

Revision

If Revision, Section(s) Revised: **H,L,P,R**

Date Last Revised: **97.10.07**

C: MUSC 110 D: THEORY OF TONAL MUSIC I E: 2

| Subject & Course No. | Descriptive Title | Semester Credits | | | | | | | | | | | | |
|--|--|---|----------------------------------|------------|--|--|--------------------------|-----------------------------|--|--|-------------------------------------|--------------------------|---|----------------------------------|
| <p>F: Calendar Description: First part of a comprehensive study of the melodic, harmonic, rhythmic and formal elements of tonal music. Review of rudiments; study of basic diatonic chord progressions; analysis of small structural units.</p> | | | | | | | | | | | | | | |
| <p>G: Allocation of Contact Hours to Types of Instruction/Learning Settings</p> <p>Primary Methods of Instructional Delivery and/or Learning Settings:</p> <p>Lecture</p> <p>Number of Contact Hours: (per week / semester for each descriptor)</p> <p style="text-align: center;">3</p> <p>Number of Weeks per Semester:</p> <p style="text-align: center;">14</p> | <p>H: Course Prerequisites:</p> <p style="text-align: center;">UT Mus Entrance or Special Permission</p> | | | | | | | | | | | | | |
| | <p>I: Course Corequisites:</p> <p style="text-align: center;">One of MUSC 111, 211,311,411</p> | | | | | | | | | | | | | |
| | <p>J: Course for which this Course is a Prerequisite:</p> <p style="text-align: center;">MUSC 210</p> | | | | | | | | | | | | | |
| | <p>K: Maximum Class Size:</p> <p style="text-align: center;">20</p> | | | | | | | | | | | | | |
| <p>L: PLEASE INDICATE:</p> <table style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 5%; text-align: center;"><input type="checkbox"/></td> <td style="width: 35%;">Non-Credit</td> <td style="width: 30%;"></td> <td style="width: 30%;"></td> </tr> <tr> <td style="text-align: center;"><input type="checkbox"/></td> <td>College Credit Non-Transfer</td> <td></td> <td></td> </tr> <tr> <td style="text-align: center;"><input checked="" type="checkbox"/></td> <td>College Credit Transfer:</td> <td>Requested <input checked="" type="checkbox"/></td> <td>Granted <input type="checkbox"/></td> </tr> </table> <p>SEE BC TRANSFER GUIDE FOR TRANSFER DETAILS (www.bccat.bc.ca)</p> | | | <input type="checkbox"/> | Non-Credit | | | <input type="checkbox"/> | College Credit Non-Transfer | | | <input checked="" type="checkbox"/> | College Credit Transfer: | Requested <input checked="" type="checkbox"/> | Granted <input type="checkbox"/> |
| <input type="checkbox"/> | Non-Credit | | | | | | | | | | | | | |
| <input type="checkbox"/> | College Credit Non-Transfer | | | | | | | | | | | | | |
| <input checked="" type="checkbox"/> | College Credit Transfer: | Requested <input checked="" type="checkbox"/> | Granted <input type="checkbox"/> | | | | | | | | | | | |
| <p>M: Course Objectives/Learning Outcomes</p> <p>The student will learn basic theoretical principles of tonal music. The student will be expected to</p> <ol style="list-style-type: none"> 1. provide an analysis of representative musical excerpts; 2. harmonize in four-part style a given bass (figured or unfigured) or soprano; 3. provide written answers to questions on any aspect of the course content. | | | | | | | | | | | | | | |

N: Course Content

1. Melody: interval types, scale types; melodic structure.
2. Rhythm: metre types; rhythmic patterns in metrical contexts; syncopation and hemiola.
3. Harmony: types of triads and inversions; types of seventh chords; types of non-harmonic tones; cadence types; tonic, dominant, and intermediate chord functions.
4. Form: phrase types and period structures; motivic construction; graphic representation of formal analysis.

O: Methods of Instruction

Concepts and techniques are presented and discussed in the lectures; assignments are undertaken by the students.

P: Textbooks and Materials to be Purchased by Students

Required will be drawn from the following:

1. Theory Textbook

Aldwell, Edward and Carl Schachter. Harmony and Voice Leading. 2nd ed.

San Diego: Harcourt Brace Jonanovich, 1989. Plus accompanying Workbook, Volume 1.

OR

Piston, Walter. Harmony. 5th ed. Rev. Mark DeVoto. New York: W.W. Norton, 1987. Plus accompanying Workbook.

OR

Turek, Ralph. The Elements of Music: Concepts and Applications. 2nd ed. Vol. I. New York: McGraw-Hill, 1996.

Plus Workbook, Volume 1, for the above.

2. Anthology of Music Scores

Arlin, Mary I., Charles H. Lord, Arthur E. Ostander, and Marjorie S. Porterfield. Music Sources: A Collection of Excerpts and Complete Movements. 2nd ed. Englewood Cliffs, N.J.: Prentice Hall, 1989.

OR

Benjamin, Thomas, Michael Horvit, and Robert Nelson. Music for Analysis. 3rd ed.

Belmont: Wadsworth Publishing, 1992.

Q: Means of Assessment

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|----------------------------|-----|
| Assignments (minimum of 5) | 30% |
| Class Participation | 15% |
| Short Tests (minimum of 2) | 20% |
| Mid-term Examination | 15% |
| Final Examination | 20% |

R: Prior Learning Assessment and Recognition: specify whether course is open for PLAR

Students may be granted PLAR through transfer credit or course challenge.

Course Designer(s)

Education Council/Curriculum Committee Representative

Dean/Director

Registrar