

EFFECTIVE: SEPTEMBER 2008 CURRICULUM GUIDELINES

Α.	Division:	Education	EI	rective Date:		September 2008		
В.	Department / Program Area:	Language, Literature and Performing Arts Music	Re	evision	X	New Course		
		Tradic	Re Da	Revision, Section(s) evised: ate of Previous Revision ate of Current Revision:		E September 2004 January 2008		
C:	MUSC	1110 D:	Theory	Of Tonal Music I		E: 3		
	Subject & Course No.		Descri	escriptive Title		Semester Credit	ts	
F:	Calendar Descri	ption:						
	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.							
G:		ontact Hours to Type of Instru	ction H:	Course Prerequisites:				
	/ Learning Settings Primary Methods of Instructional Delivery and/or			UT Mus Entrance or Special Permission				
			d/or I:					
	Learning Setting	Learning Settings:		Course Corequisites:				
	Lecture Number of Contact Hours: (per week / semester for each descriptor)			One of MUSC 1111, 1211, 2311, 2411				
			er J:	Course for which this Course is a Prerequisite				
	3	•		MUSC 1210				
	Number of Weeks per Semester:		K:	Maximum Class Size	e:			
				20				
	15							
L:	PLEASE INDIC							
	Non-Credi	Non-Credit College Credit Non-Transfer						
	College Cr							
	X College Cr	edit Transfer:						
	SEE BC TRANSFER GUIDE FOR TRANSFER DETAILS (www.bctransferguide.ca)							

M: Course Objectives / Learning Outcomes:

The student will learn basic theoretical principles of tonal music. The student will be expected to

- 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. <u>Harmony and Voice Leading</u>. 2nd ed. San Diego: Harcourt Brace Jonanovich, 1989. Plus accompanying <u>Workbook</u>, Volume 1.

OR

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

OR

Turek, Ralph. <u>The Elements of Music: Concepts and Applications</u>. 2nd ed. Vol. I. New York: McGraw-Hill, 1996. Plus <u>Workbook</u>, Volume 1, for the above.

2. Anthology of Music Scores

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

OR

Benjamin, Thomas, Michael Horvit, and Robert Nelson. <u>Music for Analysis</u>. 3rd ed. Belmont: Wadsworth Publishing, 1992.

Q: Means of Assessment:

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

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R:	Prior Learning Assessment and Recognition: specify whether course is open for PLAR						
	Students may be granted PLAR through transfer credit or course challenge.						
Cours	e Designer(s)	Education Council / Curriculum Committee Representative					
Dean	/ Director	Registrar					

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