



**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><b>F:</b> 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><b>G:</b> Allocation of Contact Hours to Types of Instruction/Learning Settings</p> <p>Primary Methods of Instructional Delivery and/or Learning Settings:</p> <p><b>Lecture</b></p> <p>Number of Contact Hours: (per week / semester for each descriptor)</p> <p style="text-align: center;"><b>3</b></p> <p>Number of Weeks per Semester:</p> <p style="text-align: center;"><b>14</b></p>	<p><b>H:</b> Course Prerequisites:</p> <p style="text-align: center;"><b>UT Mus Entrance or Special Permission</b></p>													
	<p><b>I:</b> Course Corequisites:</p> <p style="text-align: center;"><b>One of MUSC 111, 211,311,411</b></p>													
	<p><b>J:</b> Course for which this Course is a Prerequisite:</p> <p style="text-align: center;"><b>MUSC 210</b></p>													
	<p><b>K:</b> Maximum Class Size:</p> <p style="text-align: center;"><b>20</b></p>													
<p><b>L:</b> 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: 35%;"></td> <td style="width: 25%;"></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 (<a href="http://www.bccat.bc.ca">www.bccat.bc.ca</a>)</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"/>
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<p><b>M:</b> 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"> <li>1. provide an analysis of representative musical excerpts;</li> <li>2. harmonize in four-part style a given bass (figured or unfigured) or soprano;</li> <li>3. provide written answers to questions on any aspect of the course content.</li> </ol>														

**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. 2<sup>nd</sup> ed.

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

OR

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

OR

Turek, Ralph. The Elements of Music: Concepts and Applications. 2<sup>nd</sup> 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. 2<sup>nd</sup> ed. Englewood Cliffs, N.J.: Prentice Hall, 1989.

OR

Benjamin, Thomas, Michael Horvit, and Robert Nelson. Music for Analysis. 3<sup>rd</sup> 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%

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

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

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Course Designer(s)

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Education Council/Curriculum Committee Representative

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Dean/Director

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Registrar