

CAPILANO UNIVERSITY COURSE OUTLINE			
<b>TERM:</b>	FALL 2015	<b>COURSE NO:</b>	MUS 200
<b>INSTRUCTOR:</b>		<b>COURSE NAME:</b>	THEORY III
<b>OFFICE:</b>	<b>LOCAL:</b>	<b>SECTION NO:</b>	
<b>E-MAIL:</b>		<b>COURSE CREDITS:</b>	3

**COURSE FORMAT:** 3.5 instructional hours and 1 lab hour per week for 15 weeks.

**COURSE PRE-REQUISITES:** MUS 101 and 113. A minimum grade of C is required in both courses.

**COURSE COREQUISITE:** MUS 212.

**MISSION STATEMENT:** *The Music Diploma Program's mission is to provide students a personalized learning environment in order to acquire the skills and knowledge necessary to enable them to enter a music degree program at the third-year level. At the same time, the program supports the endeavours of its faculty and fosters a relationship with the North Shore community.*

**PROGRAM GOALS:**

- 1) to develop musicianship.
- 2) to develop capabilities in the use of principles and procedures that lead to an intellectual grasp of the art.
- 3) to develop music performance abilities.
- 4) to develop an understanding of the role of technology.

**COURSE OBJECTIVES:**

**General:** The student will develop a richer understanding of tonal harmony both in terms of its local relationships (chord-to-chord connection) and its longer-range behaviour over the course of a musical phrase, section, or entire composition. The course is designed to link theoretical understanding to aural appreciation, and to enhance the student's enjoyment of the music history curriculum through detailed study of the same repertoire wherever possible. As well, the course offers tools for learning and memorizing repertoire, in support of the student's performance studies.

**Student Learning Outcomes:** Upon successful completion of the course, students will be able to:

- a. harmonize in two, three or four parts increasingly complex and chromatic melodies, using the common techniques of eighteenth- and nineteenth-century tonal harmony;
- b. understand and analyze contrapuntal voice-leading, emphasizing its inherence in tonal harmonic progression, whether in outer-voice frameworks, between any pair of lines or within a single line itself;
- c. analyse various aspects of formal structure, with repertoire drawn from the Music 220 listening list where possible.

**REQUIRED TEXTS:** Aldwell, Edward, and Carl Schachter. Harmony and Voice Leading. 4<sup>th</sup> ed. Boston: Schirmer, 2011.  
 ----. Harmony and Voice Leading. Workbook, Vol. II. 4<sup>th</sup> ed. Boston: Schirmer, 2011.

**COURSE CONTENT:**

Week	Content
1,2	<b>THE IMPORTANCE OF SEQUENCES AS COMPLETE LEARNING TOOLS</b> Review of diatonic sequences with new reference to their various longer-range roles in compositions (as complete main themes, as instruments of modulation in developmental phrases, and as closing or cadential sections), as well as the general principles of voice-leading and harmonic progression they display from chord to chord. (Chapter 18) In-Class Exercise No. 1
2	<b>MELODIC FIGURATION</b> Writing a theme and variations to explore various types of melodic figuration in a comparative way. Chordal-skips, passing-tones, neighbouring-tones, both accented and non-accented, and how these enliven a texture and create dissonance. (Chapter 21) Assignment No. 1
3	<b>RHYTHMIC FIGURATION</b> Suspensions. Understanding the difference between dissonance originating from non-chord tones and that stemming from metric displacement of chord tones. (Chapter 22) In-Class Exercise No. 2
4	<b>RHYTHMIC FIGURATION</b> More subtle resolutions of suspensions, such as those transferred to another voice or delayed in resolving by intervening melodic figuration. Other dissonances resulting from temporal displacements (anticipations, pedal points). (Chapter 22) Assignment No. 2
5	<b>LEADING-TONE SEVENTH CHORDS</b> VII <sup>7</sup> : diminished, half-diminished, voicing, approaches and resolutions. (Chapter 23) Exam No. 1
6	<b>MODE MIXTURE</b> Elements of the tonic minor scale appearing in a major key and vice versa. The most common alterations and how to handle them. Classifications of mixture defined: simple, secondary and double. (Chapter 24) In-Class Exercise No. 3
7	<b>OTHER USES OF 7<sup>th</sup> CHORDS</b> Sequences with 7 <sup>th</sup> chords. Unusual resolutions. Non-leading tone (common-tone) functions of some 7 <sup>th</sup> chords. (Chapter 25) Assignment No. 3
8-9	<b>APPLIED (SECONDARY) V AND VII CHORDS</b> Tonicizations using V and VII of new key areas. "Closely-related" keys defined. Understanding accidentals quickly in a score. (Chapter 26) In-Class Exercise No. 4, Exam No. 2
10	<b>SEQUENCES WITH APPLIED CHORDS</b> Chromatic circle of 5ths, rising 5-6 and descending 5-6 series. Assignment No. 4
11	<b>DIATONIC MODULATION</b> Tonal (key) schemes in binary and ternary forms. Types of phrases and events. Chord Progression and "Key Progression": are they the same thing on different levels? (Chapter 27) In-Class Exercise No. 5
12-13	<b>DIATONIC MODULATION/SONATA FORM</b> Tonal (key) schemes in classical sonata-form movements. The relationship of key scheme to thematic/dramatic structure. Types of phrases/events in classical sonata form first movements. Assignment No. 5
14-15	<b>REVIEW</b> Exam No. 3

*The placement of all in-class exercises, assignments and exams over the term is approximate and may be changed for the benefit of the class. Adequate notice and explanation of any changes will be given.*

**EVALUATION PROFILE:**

In-Class Exercises, 5 @ 4% each .....	20%
Assignments, 5 @ 5% each .....	25%
Lab Component .....	10%
Exams, 3 @ 15% each .....	45%
<b>TOTAL .....</b>	<b>100%</b>

**GRADING PROFILE:**

A+ = 90-100%	B+ = 77-79%	C+ = 67-69%	D = 50-59%
A = 85- 89%	B = 73-76%	C = 63-66%	F = 0-49%
A- = 80- 84%	B- = 70-72%	C- = 60-62%	

**OPERATIONAL DETAILS:****University Policies:**

Capilano University has policies on Academic Appeals (including appeal of final grade), Student Conduct, Cheating and Plagiarism, Academic Probation and other educational issues. These and other policies are available on the University website.

**Assignments:**

Assignments will be compositional or analytical in nature and based upon the style of exercises found in the course text.

Late or untidy assignments will not be accepted. All work is to be submitted fully analysed according to the methods outlined in class, some of which may be new to the student.

**Lab Component:**

The purpose of the lab is to familiarize the student with music notation software. Worth 10%, this includes:

- (i) participation in the lab and improvement in computer-related skills (5%);
- (ii) completion of lab projects using notation software, done during the lab hours of the course and on the student's own time (5%).

**Workload:**

It is imperative that students read the corresponding text chapter prior to class. Expect to spend at least 5-10 hours per week outside of classes reading and completing assignments or practice exercises in preparation for lectures, in-class work and exams.

**Student Behaviour:**

Students are expected to contribute to a collegial and constructive learning environment. All electronic devices must be turned off during lectures and examinations.

**Attendance:**

Regular attendance is essential. When students are absent from class, they are still responsible for the material covered during their absence, including announcements, assigned readings and handouts. **Students who miss more than 10% of classes will not receive credit for the course.** Punctuality is expected, as late arrivals are very disruptive to the learning environment.

**Missed Exams:**

Students will be allowed to make up exams and in-class exercises only under the following conditions: if a doctor's certificate of illness is provided; if **prior** approval of the instructor has been obtained.

*Emergency Procedures*

In the event of an emergency, students must follow the emergency procedures posted in the classroom.