Bergen Community College  
Division of Arts, Humanities and Wellness  
Department of Performing Arts

Course Syllabus

MUS-132 Music Theory

Basic Information about Course and Instructor

<table>
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<tr>
<th>Semester and year:</th>
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<tr>
<td>Course and Section Number:</td>
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<tr>
<td>Meeting Times and Locations:</td>
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| Instructor: |
| Office Location: |
| Phone: |
| Departmental Secretary: [optional] |
| Office Hours: |
| Email Address: |

Course Description - MUS 132 Music Theory I
This course is a study of elementary diatonic harmony. It includes the study of major scales, natural, harmonic, and melodic forms of minor scales. Also included is the study of interval and triad construction, the figured bass, cadences, plus bass and soprano harmonization. Lecture [1.00], Laboratory [2.00]

Course Content
The course provides an introduction to the harmonic and voice-leading principles of tonal music composed during the common practice period. This study enables students to achieve deeper insights into the tonal drama and coherence of the works they perform. The course considers a thorough exploration of the basic elements of diatonic harmony, as well as the introduction to the modes. Students will analyze 4 part harmony that is representative of the Common Practice period to include diatonic harmonies, and the dominant seventh chord.
STUDENT LEARNING OBJECTIVES:

As a result of meeting the requirements in this course, students will be able to:

1. Consider and review the rudimentary elements of music to acquire a deeper and more competent fluency of the elements of pitch, intervals, scales, keys, and chords.

2. Analyze scores from varying stylistic periods examining melody, rhythm, harmony, form, and instrumentation.

3. Compose original melodies using at least two different musical forms.

4. Learn and apply in a musical context the chords: major, minor, major major 7th, major minor 7th (dominant 7th) augmented, diminished, fully diminished 7th and half diminished 7th chords.

5. Strengthen skills and analytical speed in and understanding of chords by analysis of music in the styles of the Common-Practice, Post-Common-Practice periods to the present.

6. Strive for enlightened understanding of the aesthetic and formal beauty of the Western European musical language and begin to acquire a deeper appreciation of the great works of art that exemplify and embody its expressive power.

STUDENT LEARNING OUTCOMES:

Students will:

1. Execute the proper pitch, scales, and chords in all keys.

2. Acquire and demonstrate an understanding of the structural, formal, and procedural workings of Western European tonal music.

3. Complete course assessment instruments demonstrating an understanding of how melody, rhythm, harmony, form, and instrumentation are used to effectively analyze music from the various stylistic periods.

4. Complete analysis assignments from differing style periods that demonstrate their ability to interpret the score.

5. Produce a minimum of two music assignments of 30 measures which demonstrate an understanding of music theoretical concepts and selected musical forms.
6. Complete theory assignments such as realizing figured bass and creating an original composition demonstrating notational skills.

7. Execute correct analysis of excerpts from the standard classical repertoire to repertoire of the present day, correctly identifying musical structures.

8. Execute the principles of conventional voice leading that contextualize these elements into coherent musical statements, especially as they apply to the primary triads in root position and first inversion, as well as the dominant seventh chord in root position.

Learning Assessment

Means of assessment will include quizzes and objective tests per topic of assignment, as well as music writing assignments.

Course Texts and/or Other Study Materials

Instructors are able to select materials from a variety of resources, to include internet resources. One or more of the following recommended textbooks may also be used in this course:

**The Elements of Music: Concepts and Applications; 2nd edition Volume 1**
By Ralph Turek; McGraw Hill College Div; ISBN00770654743


Grading Policy

A student's final grade for the course is based primarily on his or her performance on the required work for the course (music writing assignments, examinations) and on his or her overall mastery of the material covered in the course. A student's class participation may also
be evaluated, and the grade thereon may be used as a factor in determining the student's final grade for the course.

**EVALUATION:**

1. Attendance, participations and TOPIC Assignments  
   10 points*
2. Test 1: - 20 points
3. Test 2 - 30 points
4. Test 3 - 30 points
5. Final Project 10 points

**TOTAL POSSIBLE POINTS = 100**

90-100 = A  
86-89 = B+  
80-85 = B  
76-79 = C+  
70 - 75 = C  
65-69 = D  
Below 64 = failure

**Attendance Policy**

Attendance, participation, and completion of each assignment is measured as a total of 10 points towards the final grade. Each attendance and completion of each topic assignment can be valued as 3.3 points towards the final grade.

**BCC Attendance Policy:**

All students are expected to attend punctually every scheduled meeting of each course in which they are registered. Attendance and lateness policies and sanctions are to be determined by the instructor for each section of each course. These will be established in writing on the individual course outline. Attendance will be kept by the instructor for administrative and counseling purposes.

**Student and Faculty Support Services**

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<tr>
<th>Service</th>
<th>Room</th>
<th>Phone</th>
<th>Email</th>
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<tbody>
<tr>
<td>The Distance Learning Office – for any problems you may have accessing your online courses</td>
<td>C-334</td>
<td>201-612-5581</td>
<td><a href="mailto:psimms@bergen.edu">psimms@bergen.edu</a></td>
</tr>
<tr>
<td>Smarthinking Tutorial Service</td>
<td>On Line</td>
<td><a href="http://www.bergen.edu/pages1/Pages/4787.aspx">http://www.bergen.edu/pages1/Pages/4787.aspx</a></td>
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<tr>
<td>The Tutoring Center</td>
<td>L-125</td>
<td>201-447-7908</td>
<td><a href="http://www.bergen.edu/pages1/pages/2192.aspx">http://www.bergen.edu/pages1/pages/2192.aspx</a></td>
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<tr>
<td>The Writing Center</td>
<td>L-125</td>
<td>201-447-7908</td>
<td><a href="http://www.bergen.edu/pages1/Pages/1795.aspx">http://www.bergen.edu/pages1/Pages/1795.aspx</a></td>
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<td>The Office of Specialized</td>
<td>S-</td>
<td>201-612-5270</td>
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Special Note on the Tutoring Center

The Henry and Edith Cerullo Learning Assistance Center encompasses the Tutoring Center, the English Language Resource Center, and the Writing Center. The website of the Learning Assistance Center is located at www.bergen.edu/pages/2192.asp. Tutoring services are available for this course in the Tutoring Center. I strongly recommend that you make use of those services as we progress through the course. As listed above, the Tutoring Center is located in Room L-125, and its phone number is 201-447-7908.
COURSE OUTLINE

WEEK 1 – Pitch and Notation

WEEK 2 – Pitch, Rhythm and Other Aspects of Notation

WEEK 3 – Scales, Keys, and Intervals

WEEK 4 – Scales, Keys and Intervals
Harmonic vocabulary – the structure and use of chords

WEEK 5 – Tonality, Triads, and Chord symbols

WEEK 6 – Triads (Major and Minor)
Functionional tonal principles

WEEK 7 – Triads (augmented and diminished)
Diatonic triads in Major and minor keys

WEEK 8 – Triads and inversions

WEEK 9 – Melody and harmonization

WEEK 10 – Form and Dramatic Shape in Melody

WEEK 11 – Dominant 7th triads

WEEK 12 – Dominant 7th triads and inversions

WEEK 13 – Melodic form and relationships

WEEK 14 & 15 – Review and Written test

TEST DATES
October 13, 2015
November 17, 2015
December 22, 2015

FINAL PROJECT DATE
December 15-17, 2015

Note to Students: This Course Outline and Calendar is tentative and subject to change, depending upon the progress of the class.