

# MUS-1600: TRADITIONAL THEORY I

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## Cuyahoga Community College

### Viewing: MUS-1600 : Traditional Theory I

#### Board of Trustees:

May 2019

#### Academic Term:

Fall 2020

#### Subject Code

MUS - Music

#### Course Number:

1600

#### Title:

Traditional Theory I

#### Catalog Description:

Manipulation of musical materials including harmonic, melodic, rhythmic, and basic formal procedures with correlated creative works and analysis. Harmonization of figured bass and chorale writing including diatonic harmony and voice leading, melodic procedures and all non-harmonic tones. Analysis of common-practice literature. Integrates harmonic and contrapuntal approaches to analysis and composition.

#### Credit Hour(s):

3

#### Lecture Hour(s):

3

#### Lab Hour(s):

0

#### Other Hour(s):

0

## Requisites

#### Prerequisite and Corequisite

Departmental approval through appropriate score on Music Theory Placement Test offered through the Music Department. Students who do not achieve the appropriate score on the Music Theory Placement Test will be required to complete MUS-1200 Music Reading Skills and MUS-1210 Introduction to Music Theory with a grade of "C" or higher prior to enrolling in this course.

## Outcomes

#### Course Outcome(s):

Identify and demonstrate the interpretation of musical materials including harmonic, melodic, rhythmic, and basic formal procedures.

#### Essential Learning Outcome Mapping:

Critical/Creative Thinking: Analyze, evaluate, and synthesize information in order to consider problems/ideas and transform them in innovative or imaginative ways.

#### Objective(s):

1. Spell all diatonic triads and seventh chords.
  2. Perform four-part triadic voice leading.
  3. Identify phrase structure and cadences in common-practice literature.
  4. Demonstrate figured base realization.
  5. Demonstrate lead sheet analysis.
  6. Identify non-harmonic tones.
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**Course Outcome(s):**

Analyze melodic, harmonic, rhythmic, and formal structure.

**Essential Learning Outcome Mapping:**

Critical/Creative Thinking: Analyze, evaluate, and synthesize information in order to consider problems/ideas and transform them in innovative or imaginative ways.

**Objective(s):**

1. Identify and employ Greek modes in melodic analysis.
  2. Employ tendency tones to demonstrate chord progression.
  3. Identify motives and sequences in phrase structure.
  4. Analyze chord progressions in common-practice literature.
  5. Compose in primary keys using common-practice.
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**Methods of Evaluation:**

1. Examinations
2. Quizzes
3. Assignments
4. Individual projects
5. Daily participation

**Course Content Outline:**

1. Diatonic triads
  - a. Tonic triads
  - b. Dominant and leading tone triads
  - c. Super-tonic and sub-dominant triads
  - d. Sub-mediante triads
  - e. Mediant triads
2. Chord progressions
  - a. I-V7
  - b. I-IV
  - c. I-IV-V7
  - d. i-IV-V7
3. Figured bass harmonization
  - a. Basso-Continuo
  - b. Numeric interval connection
4. Melodic analysis
  - a. Motive
  - b. Sequence
  - c. Cadence
  - d. Phrase structure
  - e. Period
    - i. Parallel
    - ii. Contrasting
  - f. Phrase group
5. Non-harmonic tones
  - a. Passing tone
  - b. Escape tone
  - c. Neighboring tone
  - d. Appoggiatura
  - e. Suspension
  - f. Anticipation
  - g. Pedal tone
  - h. Retardation
6. Introduction to compositional procedures

- a. Basic instrumentation
- b. Ranges and transposition of instrument

## Resources

Steinke, Greg. *Harmonic Materials in Tonal Music, Part I*. 12th ed. Pearson Education, 2019.

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Clendinning, J.P., Marvin, E.W. and Joel Phillips. *The Musician's Guide to Fundamentals*. 3rd ed. W.W. Norton & Company, 2018.

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Kostka, S., Payne, D., and Byron Almen. *Tonal Harmony*. 8th ed. McGraw-Hill, 2017.

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Clendinning, J.P. and Elizabeth West Marvin. *The Musician's Guide to Theory and Analysis*. 3rd ed. W.W. Norton & Company, 2016.

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## Resources Other

Boge, C., Clough, J., and Joyce Conley. *Scales, Intervals, Keys, Triads, Rhythm, and Meter*. 3rd ed. W.W. Norton & Company, 1999.

Ottman, Robert W. *Elementary Harmony Theory and Practice*. 5th ed. Englewood Cliffs, NJ: Prentice-Hall, 1998.

Fuentes, D.R. *Sensible Counterpart*. Self-published, 1996.

Aldwell, Edward and Carl Schacter. *Harmony and Voice Leading*. 2nd ed. New York: Harcourt Brace Jovanovich, 1989.

Piston, W, and DeVito, M. *Harmony*. 5th ed. New York: W. W. Norton, 1987.

Clough, J. and Joyce Clough. *Basic Harmonic Progressions*. W.W. Norton & Company, 1984.

Feldstein, Sandy. *Practical Theory Complete*. Alfred Publishing, 1983.

## Instructional Services

### OAN Number:

Transfer Assurance Guide OAH052 (1 of 8 courses, all must be taken)

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Key: 3147