

07-45b.
App-3/18/08
Info. - 4/22/08

Undergraduate Distance Education Review Form
(Required for all courses taught by distance education for more than one-third of teaching contact hours)

Existing and Special Topics Course

Received

Course: MISC 110 Fundamentals of The...

FEB 20 2008

Instructor(s) of Record: Dr. David Ferguson

Phone: 7-2478

Email: dfergusn@iup.edu

Step One: Proposer

A. Provide a brief narrative rationale for each of the items, A1- A5.

1. How is/are the instructor(s) qualified in the distance education delivery method as well as the discipline?

B. Submit to the department or its curriculum committee the responses to items A1-A5. The responses must be:

[The following area contains a series of horizontal lines, likely representing a table or a form for recording responses. The lines are mostly blank, with some faint markings and a small dark smudge near the top right.]

MUSC, 110
Elements of Music Theory
Syllabus for Online Course
Summer Session 2, 2008

Dr. David Ferguson, professor
209 Cogswell
724.357.2478 (IUP office)
Dfergusn@iup.edu

Rudiments of musical materials; harmonic, melodic, rhythmic, and basic formal procedures of the common practice period including pitch reading, interval construction, scales and modes.

II. Course Outcomes:

Through this course, students will be able to:

- Recognize and adequately utilize musical symbols common in standard Western musical notation.

- D. Beaming in 6/8, 3/4, and odd meters
- E. Rhythm reading strategies
- F. Creating original rhythmic groupings

III. Complex Rhythms (objective 1) (2 academic hours)
A. The Tie
B. Syncopation

D. Triplets, Duplets, and Tuplets

IV. Interval (objective 2) (4 academic hours)
A. Naming Intervals
B. Major and Minor Intervals
C. Perfect Intervals
D. Aural identification tips for intervals

- B. Phrases
- C. Harmonic Implications of Melody
- D. Developing melodies
 - Motive
 - Sequence
- E. Expressive markings

- X. Putting Melodies and Harmonies together (objective 3) (6 academic hours)
 - A. Analyzing common cadences in 4-part writing
 - B. Writing Melodies for Common Cadences
 - C. Writing 4 measures in 4 part harmony using common conventions

IV. Evaluation Methods:

Tests- There will be three unit tests (one per week) that will evaluate everything covered

~~twice that week. There will also be a comprehensive C. 1. 4. 1. 6. 1.~~

VI. Attendance: _____

With respect to the sample lesson, I have printed out the pages used here, but if you want to see the pages and links in action, I have posted lesson 1 as a page in my MUHI 101 WebCT section. If you need to see that, please let me know, and I'll set things up for you to log on as a guest.

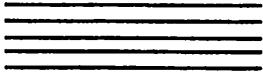
Let's just agree on something...

Music is primarily organized sound and silence



This symbolizes that both high and low notes will be played together, or at least by the same instrument.

By the way...a **Staff** is the place where notes and rhythms (pitches, sounds, and silence) are written. It is shown by 5 lines and 4 spaces. Higher notes are higher on the staff (on top lines or spaces) while lower notes are lower on the staff.



Notes that are too high or too low for a staff either go on another staff (treble to bass or vice versa) or they go on their own line below or above the staff. These are called "ledger lines".

Lesson 1 continued:

Clefs: other

These are clefs that are used to symbolize musical sounds, but they aren't as common as treble or bass clefs.

Alto Clef is a part of a category of clefs that we call "C" clefs. They are named "C" clefs because the meeting of the two arcs shows where the note we call "middle C" can be found. In the case of Alto clef, middle C is on the middle line of the staff.

A series of empty musical staves for practice. The page contains approximately 15 horizontal staves, each consisting of five lines. The first staff has a small rectangular box at the beginning, likely for a clef or key signature. The rest of the page is blank, intended for the student to write musical notation.

Lesson 1 Homework:

~~big is arri~~ Take 3 examples of each of your best clefs that you have written out. Take pictures of your work and send

1. The first part of the document is a header section containing the title and the author's name.

2. The second part of the document is the main body of text, which is divided into several paragraphs.

3. The third part of the document is a section containing a list of references or a bibliography.

4. The fourth part of the document is a section containing a list of figures or a table of contents.

5. The fifth part of the document is a section containing a list of tables or a list of figures.

6. The sixth part of the document is a section containing a list of tables or a list of figures.

7. The seventh part of the document is a section containing a list of tables or a list of figures.

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21. The twenty-first part of the document is a section containing a list of tables or a list of figures.

22. The twenty-second part of the document is a section containing a list of tables or a list of figures.

23. The twenty-third part of the document is a section containing a list of tables or a list of figures.

24. The twenty-fourth part of the document is a section containing a list of tables or a list of figures.

When notes are too low or too high for a staff, they can be written on or above a line that is an extension of the staff. These lines are called:

- a. bar lines
- b. border lines
- c. parking lines
- d. ledger lines .

[Save answer](#)

Unanswered
Answered
Answer not saved

MUSC 110

Elements of Music Theory

Syllabus of record

I. Catalog Description:

MUSC 110 Fundamentals of Theory
3c-01-3cr

Rudiments of musical materials; harmonic, melodic, rhythmic, and basic formal procedures of the common practice period including pitch reading, interval construction, scales and modes.

II. Course Outcomes:

Through this course, students will be able to:

- Recognize and adequately utilize musical symbols common in standard Western musical notation.

- D. Beaming in 6/8, 3/4, and odd meters
- E. Rhythm reading strategies
- F. Creating original rhythmic groupings

III. ~~Common Rhythms~~ (objective 1) (2 academic hours)

- A. The Tie
- B. Syncopation
- C. Hemiola
- D. Triplets, Duplets, and Tuplets

IV. Interval (objective 2) (4 academic hours)

↑ Naming Intervals

- B. Major and Minor Intervals
- C. Perfect Intervals
- D. Aural identification tips for intervals

V. Scales and Key Signatures (objective 2) (6 academic hours)

- A. Scale degrees and components
- B. Major scales and relative minors
- C. Harmonic and Melodic Minors
- D. Pentatonic, Whole-Tone, Blues, and Octatonic Scales
- E. Chromatic scales vs. Diatonic Scales and church modes

VI. Triads (objective 2) (6 academic hours)

IX. Melodies (objective 2, 3)

(4 academic hours)

A. Melodic Movement

C. Harmonic Implications of Melody

D. Developing melodies

- Motive
- Sequence

E. Expressive markings

X. Putting Melodies and Harmonies together (objective 3)

(6 academic hours)

A. Analyzing common cadences in 4-part writing

B. Writing Melodies for Common Cadences

IV. Evaluation Methods:

Tests- Each unit will culminate with an in-class test. There will also be a

VII. Text:

Musica version 5.128) Ars Nova Software, Kirkland, WA. ISBN 0-929444-08-6
(available through www.ars-nova.com)

VIII. Special Resource Requirements:

Use of the accompanying CD Rom will be periodically required. Students will need to have access to computers with a preference to those machines with music notation software installed.

IX. Bibliography

Adams, R. (2007). *Music theory*. Retrieved October 15, 2007, from
<http://www.8notes.com/theory/>