

# UNIVERSITY OF MARY WASHINGTON -- NEW COURSE PROPOSAL

Electronically submit this completed form with attachments in one file to the Chair of the College Curriculum Committee.

<b>COLLEGE (check one):</b>	<b>Arts and Sciences</b> <input checked="" type="checkbox"/>	x	<b>Business</b> <input type="checkbox"/>	<b>Education</b> <input type="checkbox"/>
Proposal Submitted By: David J. Long		Date Prepared: 2/2/15		
Course Title:	Diatonic Music Theory			
Department/discipline and course number*:	MUTH 191			

*\*This course number must be approved by the Office of the Registrar before the proposal is submitted.*

Number of credits proposed:	3	Prerequisites:	None; co-requisite to MUTH 192		
Will this be a <b>new, repeatable</b> "special topics" course? (Do you want students to be able to take this new course more than once if the topic changes?)				<b>NO</b> X	<b>YES</b>

Date of first offering of this <b>new</b> course: <b>FALL SEMESTER, year</b>	Fall, 2015
Proposed frequency of offering of the course:	Every Fall semester
List the faculty who will likely teach the course:	David J. Long
<b>Are ANY new resources</b> required?	<b>NO X</b> <input type="checkbox"/> <b>YES</b> <input type="checkbox"/> <i>Document in attached impact statement</i>

<b>This new course will be (check all that apply):</b>			
Required in the major	X	General Elective	
Elective in the major		General Education**	

*\*\*AFTER the new course is approved, a separate proposal must be sent to the General Education Committee.*

**Catalog Description:**  
 Materials and structural elements of tonal music: scales, intervals, and chords. Explores major-minor tonality, figured bass, 7th chords, cadence formulae. Includes principles of voice-leading and harmonic progression. Analysis emphasized. Co-requisite: MUTH 192

COURSE HISTORY			
Was this course taught previously as a topics or experimental course?	<b>YES</b>		<b>NO</b> <input checked="" type="checkbox"/>
<b>Course Number and Title of Previous Course</b>	<b>Semester Offered</b>		<b>Enrollment</b>
<p><b>CHECK HERE</b> if the proposed course is to be <b>equated</b> with the earlier topics or experimental offerings. This means that students who took the earlier "topics" course will only be able to take the new course if they made a C- grade or lower in the earlier course.</p>			
<p><b>NOTE:</b> If the proposed course has not been previously offered as a topics or experimental course, <b>explain in the attached rationale statement</b> why the course should be adopted even though it has not been tried out.</p>			

**REQUIRED ATTACHMENTS:**

1. **Rationale Statement** (Why is this course needed? What purposes will it serve?)
2. **Impact Statement** (Provide details about the Library, space, budget, and technology impacts created by adding this new course. Include supporting statements from the Library, IT Department, etc. as needed.)
3. **Sample Syllabus**

**Department Chair Approval:** \_\_\_\_\_ Gregg Stull **Date:** 2/1/15

**CCC Chair Approval:** \_\_\_\_\_ *Dawn S. Be* **Date:** 2/12/15

**UCC Chair Approval:** \_\_\_\_\_ **Date:** \_\_\_\_\_

**Rationale**

Diatonic Music Theory is needed as the first course in the revision of the music major. It will serve as the first of three foundational music theory courses in the major. Because it is replacing a previous course, it has not been offered as a topics or experimental course.

**Impact**

Diatonic Music Theory will have no additional impact on the Library. Classroom space will be available because this course is replacing an older one. Technology already exists to support this course. Diatonic Music Theory will have no impact on budget.

**Sample Syllabus****MUTH 191: Diatonic Music Theory****MWF 11:00 – 11:50 Pollard 213****GENERAL SYLLABUS; FALL, xxxx**

Dr. David J. Long

Dupont 308

Office Hours: MWF 10:00-11:00, MW 1:00-2:00 and/or by appointment

Email: [dlong@umw.edu](mailto:dlong@umw.edu)

Phone: 540-654-1957

Texts: Kostka, Stefan and Payne, Dorothy, Tonal Harmony, 6<sup>th</sup> Edition

Additional Materials:

- Handouts
- **Pencil** ← ←
- Manuscript Paper

Topic I:	Fundamentals approx. 6 class days Chapter 1 Chapter 1 and 2	
Topic II:	Introduction to Tertian Triads and Seventh Chords Chapter 3 Chapter 4 1 <sup>st</sup> exam	approx. 6 class days
Topic III days	Introduction to Harmonic Progression and Part Writing Chapter 5 Chapter 6 Chapter 7 Chapter 9 2 <sup>nd</sup> exam	approx. 12 class
Topic IV	Introduction to 7 <sup>th</sup> chords Chapter 13	approx. 9 class days

Chapter 14  
Chapter 15  
3<sup>rd</sup> exam

Topic V Introduction to Non-Harmonic Tones and Elements of Form approx. class days  
Chapter 11  
Chapter 12  
Chapter 10

## GRADING

You will be analyzing and/or composing frequently [Analytical Theory & Applied Theory]. Ungraded exercises are to prepare you for graded assignments. Since all graded assignments are "open book", the following scale will apply:

1 error = A-	2 errors = B	3 errors = C	4 errors = C-
5 errors = D	6 errors = F		

These will be converted as follows:

A = 100, A- = 94, B = 90, C = 80, D = 72, F = 65, not turned in = 0

Remember that neatness counts.

The exam dates listed are approximate. You will have a full week advance notice for each. All exams will use a point system which will be converted to a percentage. Exams are likely to have a take-home portion and an in-class portion.

There will be 2 projects: a composition and an analysis paper (details later) which will be placed in your Outcomes Assessment file. These will also use a point system and will be converted to a percentage. You will be using Finale software for your composition and possibly for illustrations to be exported into your analysis paper.

Scale for exams and projects:

95-100% = A	92-94 = A-	90-91 = B+	86-89 = B	84-85 = B-
81-83 = C+	77-80 = C	75-76 = C-	72-74 = D+	66-71 = D

Note: The college system for GPA quality point computation dictates A = 4.0, A- = 3.7, B+ = 3.3, B = 3.0, B- = 2.7, C+ = 2.3, C = 2.0, C- = 1.7, D+ = 1.3, D = 1.0

The final exam is cumulative. [The only new material will be from Topic V.] Save your exams for study guides.

## SEMESTER GRADE COMPUTATION

Graded Assignments (average of several entries):	1/7
1 <sup>st</sup> exam	1/7
2 <sup>nd</sup> exam	1/7

3 <sup>rd</sup> exam	1/7
Composition project	1/7
Analysis project	1/7
Final exam	1/7

The MWC Honor Code is in effect for all classwork. There are some variations for your projects and I will discuss these at appropriate times.

The Office of Disability Services has been designated by the University as the primary office to guide, counsel, and assist students with disabilities. If you already receive services through the Office of Disability Services and require accommodations for this class, make an appointment with me as soon as possible to discuss your approved accommodation needs. Please bring your accommodation letter with you to the appointment. I will hold any information you share with me in the strictest confidence unless you give me permission to do otherwise. If you have not contacted the Office of Disability Services and need accommodations, (note taking assistance, extended time for tests, etc.), I will be happy to refer you. The office will require appropriate documentation of disability. Their phone number is 540-654-1266.

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***My job is to help you as a guide and advocate by helping to remove obstacles to your learning, comprehension, and musicianship. Your job is to be an active and involved learner. PLEASE DO NOT HESITATE TO CONTACT ME OUTSIDE OF CLASS IF YOU ARE HAVING DIFFICULTY.***

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## MUTH 191 Diatonic Music Theory

Explores major-minor tonality, figured bass, 7th chords, cadence formulae, partwriting, and progressions as exemplified in period pieces. Analysis and composition emphasized.

This course has three essential and interrelated goals:

- 1) To discover and identify primary principles of tonal harmonic theory as applied by composers in the Baroque and Classic Periods. [ABSTRACT THEORY]
- 2) To develop practical skills incorporating these principles via the representative musical vocabulary and practice of the styles. [APPLIED AND ANALYTICAL THEORY]
- 3) To continue to develop an historical perspective of the art and craft of music composition as a continually evolving process involving real people, real problems, and real solutions.