

**Mt. San Jacinto College
Integrated Course Outline of Record**

Form B

Submitted by:	John Tribelhorn	Date:	11/14/2019
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Department	Subject	Course Number	Title
Music	Music MUS	103	Music Theory I

Units/Hours

Each lecture unit requires 1 hour per week of class time, and 2 hours per week of study outside of class.

Each laboratory unit requires 3 hours per week of class time.

Each activity unit requires 2 hours per week of class time and 1 hour per week of study outside of class.

Lecture Units

3.00

Total Units

3.00

**Lecture
Contact Hours**

48.00 - 54.00

**Total Contact
Hours**

48.00 - 54.00

**Lecture
Homework
Hours**

96.00 - 108.00

Stand Alone:

Program Applicable

AA/AS Degree General Ed Breadth Area(s):

C HUMANITIES

General Education Justification:

This class focuses specifically on the process of artistic creation, giving students opportunities to develop an awareness for how people throughout the ages in cultures that support formal musical composition have created musical works of high quality. Students develop an awareness of artistic expression of all cultures influenced by the European musical tradition (GELO 1), they apply their knowledge and skills in musical analysis to varied situations through written music (GELO 3), and they compose and evaluate musical works of artistic and creative expression (GELO 5). In addition, the C-ID course descriptor and TMC in Music include this course as a Humanities course.

Maximum Enrollment:

35

**Maximum Enrollment
Justification:**

Course requires significant response to written materials - check all that apply:

*** Course requires an unusually large amount of written work to be responded to individually by the instructor per semester.**

Justification: This class requires that students complete a very large amount of complex handwritten homework, quizzes, and other in- and out-of-class exercises. The inherent nuance and complexity of music theory exercises, coupled with the pace of the class as dictated by c-id, and the emphasis that c-id places on developing handwritten notation skills, means that the class requires significant instructor time to evaluate, critique, and score student work. The workload required is much, much more than the workload per student in the department's other, non-music major, courses.

Grading Method:

Letter Grade or P/NP

TOP code:

1004.00

Can be Taken

1

time(s) for credit (max 4)

- Visual or Performing Arts course that is required to meet major requirements for UC/CSU

- Intercollegiate athletics course

- Academic/vocational competition course

Catalog Description:

(Please do not refer to transferability or degree, certificate, or employment concentration applicability. Please only describe the course). (75 words or less in gray box below).

This course introduces and develops the basic concepts of music theory including rhythm and meter, basic properties of sound, intervals, diatonic scales and triads, diatonic chords, basic cadential formulas and phrase structures, the dominant seventh chord, figured bass symbols, and non-harmonic tones. Students develop fluency with the language of music and handwritten notation through guided composition and analysis.

Schedule Description:

(Please do not refer to transferability or degree, certificate, or employment concentration applicability. Please only describe the course). (25 words or less in gray box below).

This course introduces the basic concepts of music theory. Students develop fluency with the language of music and handwritten notation.

Need for the course:

This is a required course for all music majors, minors and music transfer students. It is required for all performers, as well as those interested in studying any aspect of music or preparing for a musical career.

Prerequisite(s):

Prerequisites go through a separate approval process. See Forms E1-E6 for details.
(For further clarification, contact the Prerequisite Subcommittee)

-none-

Corequisite(s):

Corequisites go through a separate approval process. See Forms E1-E6 for details.

-none-

Recommend Preparation:

Recommended Preparation goes through a separate approval process. See Forms E1-E6 for details.

- MUS 101 and
- Concurrent enrollment in MUS 175 and
- Concurrent enrollment in one of the following performing ensemble courses: MUS 201, 203, 205, 206, 210, 211, 212, or 214. and
- Concurrent enrollment in one of the following piano courses: MUS 111 or 112.

Other Enrollment Criteria:

-none-

Learning Objectives:

(please number each objective and express in behavioral terms)

Upon the completion of the course the student will be able to do the following:

1. Identify and write all major and minor scales and key signatures.
2. Modify a melody by transposing it to any given key.
3. Construct any interval up to an octave above and below a given pitch.
4. Identify all written intervals up to an octave.
5. Identify and write any triad in root position and inversion.
6. Analyze and identify simple and compound meters.
7. Identify cadence types, including perfect authentic, imperfect authentic, half, plagal, and deceptive cadences, understanding their relation to melody in terms of form.
8. Analyze diatonic chord progressions.
9. Analyze notated music to identify phrases and periods.
10. Compose three-part and four-part diatonic harmony.
11. Discover voice leading errors in four-part musical examples.

Course Content:

(please number the outline of main topics and subtopics)

1. Fundamentals of Music
 1. Pitch
 1. The Keyboard and Octave Registers
 2. Handwritten Notation--clefs, accidentals
 2. Rhythm
 1. Durational Symbols
 2. Beat and Tempo
 3. Meter
 4. Division of the Beat
 5. Simple Time Signatures
 6. Compound Time Signatures
2. Basic Properties of Sound

1. Frequency (Hz)
2. Amplitude (dB)
3. Harmonic Series
3. Intervals
 1. Quality--perfect, major, minor, augmented, and diminished
 2. Inversion of Intervals
 3. Consonant and Dissonant Harmonic Intervals
4. Key Signatures
 1. Major/minor
 2. Circle of Fifths/Fourths
 3. Transpose a Melody
5. Diatonic Scales and Triads
 1. Major/Minor Scales--natural, harmonic, and melodic minor
 2. Scale Degree Names
 3. Triads and Seventh Chords
 4. Inversions of Chords--inversion symbols and figured bass
 5. Recognizing Chords in Various Textures
6. Diatonic Chords in Major and Minor Keys
 1. Diatonic Triads in Major
 2. Diatonic Triads in Minor
 3. Diatonic Seventh Chords in Major
 4. Diatonic Seventh Chords in Minor
 5. Roman Numeral Analysis
 6. Lead-Sheet Symbols
7. Harmonic Progression and the Sequence
 1. Sequences and the Circle of Fifths
 2. The I and V Chords
 3. The II, VI, III, VII, and IV Chords
 4. Common Exceptions
 5. Differences in Minor Mode
 6. Progressions Involving Seventh Chords
 7. Harmonizing a Simple Melody
8. Cadences, Phrases, and Periods
 1. Musical Form
 2. Cadences
 3. Cadences and Harmonic Rhythm
 4. Motives and Phrases
 5. Period Forms
 6. The Sentence
9. Introduction to Non-Harmonic Tones
 1. Identification in a Musical Score
 2. Passing Tone
 3. Neighboring Tone
 4. Preview of Other Types of Non-Harmonics
10. Chorale Writing Principles
 1. Voice Leading
 1. The Melodic Line
 2. Voicing and Notating Chords
 3. Parallel 5ths and 8ves, Unequal 5ths, Direct 5ths and 8ves

Methods of Instruction:

Methods of instruction may include, but are not limited to the following:

- **Method:** Lecture
Integration: Lectures will introduce each topic in the class using a mixture of invented examples and excerpts from published music, for example, explanation of simple and compound meters, basic properties of sound, four-part chorale writing principles, typical chord progressions, cadences, and phrase structures.
- **Method:** Observation and Demonstration
Integration: The instructor may demonstrate the sounds of various chord progressions, nonchord tones, triad and seventh chord types, and musical excerpts using the piano, audio/visual materials, and/or the marker board. Both instructor-invented examples and examples from music history are to be used.
- **Method:** Directed Study
Integration: Directed study will involve practice of concepts introduced in class through various exercises. For example, the instructor may involve the class in student problem solving at the board in areas of chord construction, voice leading principles, and harmonization of a melody.
- **Method:** Homework
Integration: The instructor will assign homework in order to drill and practice concepts covered in class including use of diatonic chords in major and minor keys, root position part writing, and triads in first and second inversion. Composition assignments will require students to synthesize all compositional elements covered in the class.

Methods of Evaluation:

A student's grade shall be determined by the instructor using multiple measures of performance related to the course objectives.

Methods of evaluation may include but are not limited to the following:

- **Method:** Homework
Integration: Homework assignments will drill and reinforce each topic covered in class and will be evaluated based on student's mastery of the topic. For example, students will receive assignments requiring them to classify and construct intervals, compose a four-part chorale, or conduct a harmonic analysis of a diatonic musical excerpt.
- **Method:** Class Participation
Integration: The instructor may choose to evaluate the students' individual participation in class based on their active practice of topical activities and their responses in class discussions.
- **Method:** Quizzes
Integration: Quizzes and exams will be evaluated based on the students' comprehension and correct implementation of various musical principles. For example, the instructor may quiz students on their ability to quickly and correctly identify and write key signatures, scales, and triads.
- **Method:** Exams/Tests
Integration: Final Examination: The instructor will administer a cumulative written final examination in which the students will demonstrate their knowledge, understanding, and ability to think musically by writing and analyzing examples using the materials covered throughout the term, such as four-part chorale writing, identification of phrases and periods, harmonic analysis, and identification of cadence types.

Examples of Assignments:

Students will be expected to understand and critique college level texts or the equivalent. Reading and writing, as well as out of class assignments are required. These assignments may include but are not limited to the following:

1. Workbook assignment: Complete the examples in the workbook, building and identifying each diatonic seventh chord and labeling their function in the given key.
2. Analysis: Provide a Roman numeral analysis for Schubert's Quartet in D Major, D.74. Then analyze the melodic form, diagraming any phrases, periods, or sentences.
3. Orchestration: Harmonize the given melody, using diatonic triads in a four voice chorale-style texture. Transcribe the music for brass quartet (trumpet in Bb, horn in F, trombone, and tuba).

Textbooks:

- Kostka, S., Payne, D., Alm  n, B. (2018). *Tonal Harmony* McGraw-Hill. ISBN: 9781259447099
- Kostka, S., Payne, D., Alm  n, B. (2018). *Tonal Harmony Workbook* McGraw-Hill. ISBN: 9781259686764
- Burstein, L.P., Straus, J. (2020). *Concise Introduction to Tonal Harmony* W.W. Norton. ISBN: 9780393428339
- Shaffer, K., Hughes, B., Moseley, B. (2014). *Open Music Theory* Hybrid Pedagogy Publishing. ISBN: n/a

Other Resources:

Minimum Qualification

- Music (Masters Required)