

MUSC 2A Course Outline as of Fall 2009**CATALOG INFORMATION**

Dept and Nbr: MUSC 2A Title: INTRO TO MUSIC THEORY

Full Title: Introduction to Music Theory

Last Reviewed: 12/12/2022

Units		Course Hours per Week		Nbr of Weeks	Course Hours Total	
Maximum	3.00	Lecture Scheduled	3.00	17.5	Lecture Scheduled	52.50
Minimum	3.00	Lab Scheduled	0	17.5	Lab Scheduled	0
		Contact DHR	0		Contact DHR	0
		Contact Total	3.00		Contact Total	52.50
		Non-contact DHR	0		Non-contact DHR	0

Total Out of Class Hours: 105.00

Total Student Learning Hours: 157.50

Title 5 Category: AA Degree Applicable

Grading: Grade Only

Repeatability: 00 - Two Repeats if Grade was D, F, NC, or NP

Also Listed As:

Formerly: MUS 2A

Catalog Description:

Basic orientation course of a four semester sequence required of lower division music majors and minors in most colleges and universities. Topics include basic music notation and terminology, rhythm, scales and modes, key signatures and the circle of fifths, intervals, transposition, chords and chord progressions, figured bass, Roman numeral analysis, and basic song structure.

Prerequisites/Corequisites:**Recommended Preparation:**

Concurrent Enrollment in MUSC 3A and MUSC 170; AND Eligibility for ENGL 100 or ESL 100; AND Concurrent private or classroom piano study as recommended.

Limits on Enrollment:**Schedule of Classes Information:**

Description: Music notation, terminology, rhythm, scales, modes, key signatures, circle of fifths, intervals, transposition, chords and progressions, figured bass, Roman numeral analysis, and basic song structure. (Grade Only)

Prerequisites/Corequisites:

Recommended: Concurrent Enrollment in MUSC 3A and MUSC 170; AND Eligibility for ENGL 100 or ESL 100; AND Concurrent private or classroom piano study as recommended.

Limits on Enrollment:

Transfer Credit: CSU;UC.

Repeatability: Two Repeats if Grade was D, F, NC, or NP

ARTICULATION, MAJOR, and CERTIFICATION INFORMATION:

AS Degree:	Area		Effective:	Inactive:
	E	Humanities	Fall 2023	
CSU GE:	Transfer Area		Effective:	Inactive:
IGETC:	Transfer Area		Effective:	Inactive:
CSU Transfer:	Transferable	Effective:	Fall 1981	Inactive:
UC Transfer:	Transferable	Effective:	Fall 1981	Inactive:

CID:

CID Descriptor: MUS 120 Music Theory I
 SRJC Equivalent Course(s): MUSC2A

Certificate/Major Applicable:

Both Certificate and Major Applicable

COURSE CONTENT**Outcomes and Objectives:**

Upon completion of this course, the student will be able to:

1. Explain the four basic properties of sound: pitch, duration, intensity (dynamics), and timbre (overtones).
2. Read and write musical notation on all clefs (G, F, and C).
3. Identify, interpret, and utilize all meter signatures in simple, compound, and asymmetrical meters.
4. Identify, construct, and utilize key signatures and the circle of fifths.
5. Identify and construct all diatonic major, minor, and modal scales.
6. Identify and construct synthetic and non-diatonic scales including whole-tone, pentatonic, diminished/octatonic, and chromatic.
7. Identify and construct all simple and compound intervals.
8. Transpose music from one key to another.
9. Identify and construct triad chords (major, minor, augmented, and diminished) in root position and inversion in all keys.
10. Identify and construct dominant seventh chords in all keys.
11. Analyze and construct chord progressions in Roman numerals and figured bass in all keys.
12. Analyze traditional songs with attention to key, phrase and cadence structure, rhythmic motives, and melodic design.

Topics and Scope:

- I. Notation
 - A. Basic properties of sound: pitch, duration, intensity (dynamics), and timbre (overtones)
 - B. Notation of pitch and rhythm
 - C. Basic musical terminology
- II. Scales, Tonality, Key, and Modes
 - A. Diatonic scales
 - 1. major scales
 - 2. minor scales (natural, harmonic, and melodic forms)
 - 3. the church modes
 - 4. other diatonic scales
 - B. Key signatures and the circle of fifths
 - C. Nondiatonic scales
 - 1. pentatonic major and minor
 - 2. whole-tone
 - 3. diminished/octatonic
 - 4. chromatic
 - 5. other synthetic and non-Western scales
- III. Intervals and Transposition
 - A. Melodic and harmonic intervals
 - B. Interval inversion
 - C. Simple and compound intervals
 - D. The overtone series, tuning, and temperament
 - E. Transposition and transposing instruments
- IV. Chords
 - A. Basic principles of harmonic construction
 - B. The four types of triads (major, minor, augmented, diminished)
 - C. The dominant seventh chord
 - D. Other seventh chords
 - E. Working with chords
 - 1. inversion
 - 2. doubling, voicing, and arpeggiation
 - F. Harmonic analysis of chords in Roman numerals and popular symbols
- V. Musical Form and Structure
 - A. Melodic construction (phrases and melodic design)
 - B. Harmonic cadences (authentic, plagal, half, and deceptive)
 - C. Introduction to non-harmonic tones
 - D. Basic musical form and analysis of short songs

Assignment:

- 1. Workbook exercises in musical notation, pitch, and rhythm.
- 2. Workbook assignments in the construction of scales, intervals, and chords.
- 3. Roman numeral harmonic analysis of chord progressions.
- 4. Analysis of folk and popular songs in relation to key, phrase and cadence structure, melodic and rhythmic design.
- 5. 2-4 chapter exams and a comprehensive final exam.

Methods of Evaluation/Basis of Grade:

Writing: Assessment tools that demonstrate writing skills and/or require students to select, organize and explain ideas in writing.

None, This is a degree applicable course but assessment tools based on writing are not included because problem solving assessments are more appropriate for this course.

Writing
0 - 0%

Problem Solving: Assessment tools, other than exams, that demonstrate competence in computational or non-computational problem solving skills.

Homework problems, workbook assignments, musical analysis

Problem solving
30 - 60%

Skill Demonstrations: All skill-based and physical demonstrations used for assessment purposes including skill performance exams.

None

Skill Demonstrations
0 - 0%

Exams: All forms of formal testing, other than skill performance exams.

Chapter tests, final exam

Exams
30 - 60%

Other: Includes any assessment tools that do not logically fit into the above categories.

Attendance and participation

Other Category
5 - 10%

Representative Textbooks and Materials:

Benward, Bruce and Marilyn Saker. Music in Theory and Practice, vol.1. 8th ed. New York, McGraw-Hill, 2008.

Kostka, Stefan and Dorothy Payne. Tonal Harmony. 6th ed. New York: McGraw-Hill, 2009.