MUSC 2A Course Outline as of Fall 2013

CATALOG INFORMATION

Dept and Nbr: MUSC 2A Title: MUSIC THEORY 1
Full Title: Music Theory 1
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	6	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:
An introductory course in music theory designed for Music majors. Topics include music notation and terminology, basic properties of sound, rhythm and meter, scales and modes, key signatures and the Circle of Fifths, intervals, transposition, chords and chord progressions, figured bass, Roman numeral analysis, phrases and cadences, and basic song structure.

Prerequisites/Corequisites:

Recommended Preparation:
Concurrent Enrollment in MUSC 3A and MUSCP 11A; OR Concurrent Enrollment in MUSC 3A and another appropriate piano course; AND Course Eligibility for ENGL 100 or ENGL 102 or ESL 100

Limits on Enrollment:

Schedule of Classes Information:
Description: An introductory course in music theory designed for Music majors. Topics include music notation and terminology, basic properties of sound, rhythm and meter, scales and modes, key signatures and the Circle of Fifths, intervals, transposition, chords and chord progressions,

figured bass, Roman numeral analysis, phrases and cadences, and basic song structure. (Grade Only)
Prerequisites/Corequisites:
Recommended: Concurrent Enrollment in MUSC 3A and MUSCP 11A; OR Concurrent Enrollment in MUSC 3A and another appropriate piano course; AND Course Eligibility for ENGL 100 or ENGL 102 or ESL 100
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

Student Learning Outcomes:
At the conclusion of this course, the student should be able to:
1. Explain and utilize basic musical terminology.
2. Identify and utilize the fundamental elements of music including rhythm, scales, modes, intervals, chords, and chord progressions.
3. Demonstrate complete fluency with key signatures and the Circle of Fifths.
4. Perform elementary harmonic, melodic, and structural analysis of music in various styles.
5. Explain how the fundamental elements of music are used in a wide variety of folk, "art", and popular music from diverse cultures.

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 irregular meters.
4. Identify, construct, and utilize key signatures and the Circle of Fifths.
5. Identify and construct all diatonic major and minor scales and the church modes.
6. Identify and construct synthetic and non-diatonic scales including whole-tone, pentatonic, diminished/octatonic, chromatic, and non-Western scales.
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 a diverse body of songs and compositions in a variety of styles with attention to key, phrase and cadence structure, rhythmic motives, and melodic design.

Topics and Scope:

I. Music for Study and Analysis
Although the emphasis of this course is on the Euro-American Western tradition, musical examples will be drawn from a wide variety of folk, "art", and popular music reflecting a diversity of cultures (both Western and non-Western) and the contributions of all musicians including women and minorities. Includes a discussion of aesthetics and the role that music plays in society.

II. Notation
- A. Basic properties of sound: pitch, duration, intensity (dynamics), and timbre (overtones)
- B. Notation of pitch (the staff and clefs)
- C. Rhythm, meter, and rhythmic notation
- D. Basic musical terminology
- E. Application to musical examples

III. Scales, Tonality, Key, and Modes
- A. Diatonic scales
  1. Major scales
  2. Minor scales (natural, harmonic, and melodic forms)
  3. The diatonic modes (Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Locrian)
  4. Other diatonic (including non-Western) 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
- D. Application to musical examples

IV. 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
- F. Application to musical examples

V. Chords
- A. Basic principles of harmonic construction
- B. Major, minor, augmented, and diminished triads
- C. The dominant seventh chord
- D. Other seventh chords
- E. Working with chords (inversion, doubling, voicing, and arpeggiation)
- F. Harmonic analysis of chords in Roman numerals and popular symbols
- G. Principles of harmonic motion and chord progressions
- H. Introduction to four-part chorale writing principles

I. Application to musical examples

VI. Musical Form and Structure

A. Melodic construction (phrases and melodic design)

B. Harmonic cadences (Perfect Authentic, Imperfect Authentic, Plagal, Half, and Deceptive)

C. Introduction to nonharmonic tones

D. Basic musical form

E. Analysis of short songs and compositions

Assignment:

1. Reading assignments (10–15 pp./week) in the text, handouts, and/or online.
2. Worksheet assignments (2–5 pp./week) in handwritten music notation.
   a. Musical notation (pitch and rhythm)
   b. The construction of scales, intervals, and chords
   c. Roman numeral harmonic analysis of chord progressions
   d. Analysis of songs and compositions in relation to key, phrase and cadence structure, and melodic/rhythmic design
3. Online exercises to reinforce concepts learned in class (may be optional).
4. In-class quizzes and/or exams (2–4) and a comprehensive final examination.

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.

Worksheets in hand-written music notation	Problem solving 25 - 55%

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.

Quizzes/exams; Comprehensive final exam	Exams 40 - 60%

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

Attendance and class participation	Other Category 5 - 15%

Representative Textbooks and Materials:

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

Kostka, Stefan and Dorothy Payne. Tonal Harmony. 7th ed.
New York: McGraw-Hill, 2013.

Instructor-prepared materials.