COURSE OUTLINE OF RECORD

Number: MUS G116  TITLE: Theory and Musicianship 1

ORIGINATOR: Collette Hausey  EFF TERM: Fall 2013
FORMERLY KNOWN AS: Theory 1 (Diatonic)  DATE OF
OUTLINE/REVIEW: 04-02-2013
CROSS LISTED COURSE: TOP NO: 1004.00
CID: MUS 120

SEMESTER UNITS: 3.0
HRS LEC: 54.0  HRS LAB: 0.0  HRS OTHER: 0.0
CONTACT HRS TOTAL: 54.0
STUDY NON-CONTACT HRS RECOMMENDED: 108.0

CATALOG DESCRIPTION:
This is the first course in a four-semester sequence presenting the basic techniques and materials, principles and practice of diatonic harmony, integrated with musicianship. Topics cover a brief review of music fundamentals, introduction to four-part chorale writing principles, figured bass, primary-secondary triads, cadences, non-harmonic tones; integrated with aural skills development to include sight-singing, melodic, two-part, and rhythmic dictation. C-ID MUS 120

JUSTIFICATION FOR COURSE:

PREREQUISITES:

COREQUISITES:

ADVISORIES:
- MUS G115: Basic Music Thorough knowledge of the topics and skills covered in MUS G115 is essential for student success in MUS G116.

ASSIGNED DISCIPLINES:
- Music

MATERIAL FEE: Yes [ ] No [X] Amount: $0.00
CREDIT STATUS: Noncredit [ ] Credit - Degree Applicable [X] Credit - Not Degree Applicable [ ]
GRADING POLICY: Pass/No Pass [X] Standard Letter [X] Not Graded [ ] Satisfactory Progress [ ]
OPEN ENTRY/OPEN EXIT: Yes [ ] No [X]
TRANSFER STATUS: CSU Transferable[ ] UC/CSU Transferable[X] Not Transferable[ ]
BASIC SKILLS STATUS: Yes [ ] No [X] LEVELS BELOW TRANSFER: Not Applicable
CALIFORNIA CLASSIFICATION CODES: Y - Not Applicable
NON CREDIT COURSE CATEGORY: Y - Not applicable, Credit Course
OCCUPATIONAL (SAM) CODE: E
REPEATABLE ACCORDING TO STATE GUIDELINES: No [X] Yes [ ] NUMBER REPEATS:
REQUIRED FOR DEGREE OR CERTIFICATE: No [ ] Yes [X]

Music Major
- AA-T Music
- Music(Associate in Arts for Transfer)
- Music(Associate in Arts)

GE AND TRANSFER REQUIREMENTS MET:
- GWC AA - Area C Arts, Literature, Philosophy, and Languages other than English
  - Area C Arts, Literature, Philosophy, & Languages other than English
COURSE LEVEL STUDENT LEARNING OUTCOME(S) Supported by this course:

1. Write, identify, and analyze music notation with deductive logic.
2. Write, identify, and analyze diatonic chord progressions with deductive logic.
3. Demonstrate the ability to hear music with understanding, recognizing patterns and musical function.
4. Demonstrate the ability to "audiate" a musical score.

COURSE OBJECTIVES:
I Demonstrate the ability to read music with understanding, recognizing patterns and musical function, by
I.1. Writing and identifying all major and minor scales and key signatures.
I.2. Transposing a given melody to any specified key.
I.3. Constructing any interval up to an octave above and below a given note.
I.4. Visually identifying all intervals up to an octave.
I.5. Writing and identifying any triad in root position and inversion.
I.7. Identifying cadence types.
I.10. Writing four-part diatonic harmony.

II Demonstrate the ability to hear music with understanding, recognizing patterns and musical function, by
II.1. Taking dictation of melodies featuring leaps within the primary triads.
II.2. Taking dictation of rhythms with divided beats in a variety of meter signatures and tempos.
II.3. Aurally identifying all intervals up to the octave; ascending, descending, and harmonic.
II.4. Aurally identifying qualities, inversions, and soprano notes of triads.
II.5. Aurally identifying dominant 7th chords.
II.6. Performing rhythms with divided beats in a variety of meter signatures and tempos.
II.7. Sight-singing melodies featuring leaps within the primary triads.

COURSE CONTENT:

LECTURE CONTENT:
A. Fundamental Principles of Music (Review)
   1. Handwritten notation of pitch and rhythm
   2. Simple and compound meters
   3. Basic properties of sound
   4. Intervals
   5. Key signatures
   6. Major and minor diatonic scales
B. Quality of Chords
   1. Major and minor keys
   2. Common chord progressions for tonal music
   3. Diatonic scales and triads
C. Primary Triads
   1. Tonic, dominant, sub-dominant; root position; 1st inversions
   2. Use of figured bass symbols and Roman numeral analysis to outline written music, and analyze the printed scores.
D. Cadences
   1. Plagal
   2. Authentic
   3. Deceptive
   4. Half-Phrase structures
   5. Phrase structures
E. Dominant 7th Chord and Inversions
F. Using non-harmonic tones to embellish a musical idea.
G. Second Inversion Chords
   1. Historical use of second inversion chords
   2. Cadential six-four chord
H. Melodic Aural Skills
   1. Prepare and sight-sing major and minor melodies including leaps within the primary triads.
   2. Practice singing/playing common melodic patterns (arpeggios, passing tones, neighbors, etc.).
   3. Perform exercises in one or more parts (canons, duets, chorales, sing and play the piano, sing and clap rhythms, etc.).
   4. Practice aural identification and singing of intervals.
I. Harmonic Aural Skills
   1. Analyze and describe phrase structure within simple melodic forms.
   2. Emphasize hearing of tendency tones and hearing melodies in a harmonic context.
   3. Practice aural identification of triad and V7th-chord qualities and inversions.
J. Rhythmic Aural Skills
   1. Practice common rhythmic patterns using division of the beat (clapping or playing rhythms using specific counting patterns).
   2. Perform and sight-read rhythmic exercises in two and three parts.
K. Aural Dictation
   1. Practice melodic dictation in a variety of major and minor keys, and a variety of tempos and meter signatures.
   2. Practice taking dictation in two parts.
   3. Practice rhythmic dictation in a variety of meter signatures and tempos.
L. Perform single line rhythm and sight-singing exercises while conducting
M. Detect errors in rhythm, pitch, and/or solfege

METHODS OF INSTRUCTION:
A. Lecture:
B. Independent Study:

INSTRUCTIONAL TECHNIQUES:
Lecture with guided in-class written activities; lecture with guided in-class aural skills development activities.

COURSE ASSIGNMENTS:
Reading Assignments

Out-of-class Assignments
Students are required to demonstrate the ability to apply correct figured bass harmonic analysis of four-part chorales.
Students are required to practice the various aural skills elements introduced in class on a regular basis to create strong facility.
Students are required to practice singing, writing, and identifying various ascending and descending intervals through one octave.

Writing Assignments

1. Weekly written assignments reinforcing class topics, including standard notation practices, music fundamentals, Roman numeral and figured bass analysis, cadential formulas and phrase structures, dominant seventh chords, non-harmonic tones, and analyzing full four-part chorales with figured bass and Roman numerals.

2. Weekly proficiencies and quizzes in musical dictation: intervals, melodies, multi-chord progressions, rhythmic examples; weekly assessment in sight-singing skills and comprehension.

3. Consistent, independent reinforcement of topics and skills outside of class meeting times. Students are encouraged to utilize the supplemental website(s) of the textbook(s) and individual means to gain strong facility in all topics and skills introduced in class.

METHODS OF STUDENT EVALUATION:

Midterm Exam
Final Exam
Short Quizzes
Written Assignments
Objective Examinations
Projects (ind/group)
Problem Solving Exercises
Skills Demonstration

Demonstration of Critical Thinking:

1. Examine musical examples four-part music literature; categorize and label all chords; distinguish non-chord tones with labels and figured bass; identify preferred harmonic structure with figured bass.
2. Evaluate a simple musical performance while following a score; notate all errors contained in the musical performance on the score.

Required Writing, Problem Solving, Skills Demonstration:

1. Weekly written assignments reinforcing class topics, including standard notation practices, music fundamentals, Roman numeral and figured bass analysis, cadential formulas and phrase structures, dominant seventh chords, non-harmonic tones, and writing a single musical line into four-part harmony using the correct common practice period style.

2. Weekly proficiencies and quizzes in musical dictation: intervals, melodies, multi-chord progressions, rhythmic examples; weekly assessment in sight-singing skills and comprehension.

3. Consistent, independent reinforcement of topics and skills outside of class meeting times. Students are encouraged to utilize the supplemental website(s) of the textbook(s) and individual means to gain strong facility in all topics and skills introduced in class.

TEXTS, READINGS, AND RESOURCES:

TextBooks:

Other:
1. 3-hole manuscript paper
2. Quick Chart-Essentials of Music

LIBRARY:
Adequate library resources include: Print Materials
Non-Print Materials
Online Materials
Services

Comments:

Attachments:

Attached Files