

I. COURSE DESCRIPTION

Division:	Humanities
Department:	Speech and Performing Arts
Course ID:	MUS 101
Course Title:	Music Theory I: Fundamentals
Units:	3
Lecture:	3 Hours
Laboratory:	None
Prerequisite:	None
Corequisite:	MUS 101L

Catalog Description:

Designed to teach music terminology, rhythm, pitch, notation, meter, key signatures, scales, chords, and keyboard geography. Includes a study of the role that music plays in society, its aesthetic impact, and some of the music of important composers in the development of music including J.S. Bach, Mozart, Beethoven, Brahms, Wagner, and Copland.

Schedule Description:

Designed to teach music terminology, rhythm, pitch, notation, meter, key signatures, scales, chords, and keyboard geography. Includes a study of the role that music plays in society, its aesthetic impact, and some of the music of important composers in the development of music including J.S. Bach, Mozart, Beethoven, Brahms, Wagner, and Copland.

II. NUMBER OF TIMES COURSE MAY BE TAKEN FOR CREDIT: One

III. EXPECTED OUTCOMES FOR STUDENTS:

Upon completion of this course students should be able to:

- A. Write music using the elements of music notation
- B. Sing an octave scale using the tone syllables
- C. Sight sing in Major keys, minor keys, and modes
- D. Identify all intervals both in audio and written formats
- E. Dictate rhythms, melodies, and harmonies
- F. Analyze chordal functions in literature
- G. Perform rhythmic exercises involving simple and compound meters
- H. Demonstrate the hand signs corresponding to the tone syllables
- I. Compare and contrast the use of musical elements in contemporary and classical works

IV. COURSE CONTENT:

- A. Elements of pitch
 1. The staff, the treble clef, and the bass clef
 2. Survey of sound wave theory, fundamental pitch, and harmonics
 3. Demonstration of high and low pitches, musical instruments
- B. Note values, mensuration, and musical pulse
 1. Whole, half, and quarter notes and how to write them
 2. Measures, bar lines, double bar lines
 3. Time signatures and note values, duple and triple meter
- C. Rests
 1. Grand staff, Leger lines
 2. Whole, half and quarter rests and how to write them
 3. The importance of rests
- D. Dots and notes
 1. Dotted half notes, quarter notes, and eighth notes
 2. Ties and slurs
 3. Repeat signs, first and second endings
- E. Notes for fast music
 1. Eighth notes, rests, and how they are written

2. Sixteenth notes, rests, and how they are written
3. Rare shorter notes and they are used in music of the "masters"
- F. Accidents and chromaticism
 1. Flats, sharps, naturals, and what they look like
 2. "To use or not to use", what is behind using them
 3. Chromatic music of Gesualdo, Verdi, and the Viennese serialists
- G. The major scale
 1. Whole steps, half steps, and how they combine to be major
 2. Solfeggio and the Sound of Music
 3. In the beginning there were modes: How the major scale was born
 4. The circle of fifths, sharp keys and flat keys
- H. The M=minor scale
 1. Whole steps, half steps and how they combine to be minor
 2. In the beginning there were modes: How the minor scale was born
 3. How we locate the minor relatives to major keys
 4. Minor keyed music: Beethoven's 5th symphony, Brahms's 4th symphony
- I. Dynamic music
 1. The significance of expressive markings
 2. pp,p,mp,f,ff, and their Italian words and meanings
 3. Crescendo vs diminuendo and how to write them
 4. Tempo markings and other musical symbols

V. METHODS OF INSTRUCTION:

- Lecture
- Class and/or small group discussion
- Critical evaluation of texts, newspapers, journal articles, and other printed research
- Critical evaluation of films, videotapes, audiotapes, or other media forms
- Analysis of live and recorded music
- Demonstrations and modeling

VI. TYPICAL ASSIGNMENTS:

- A. Reading: After reading the chapter on accidents and chromaticism, discuss with your group the following concepts: flats, sharps, naturals.
- B. Writing: Attend a concert of your choice. In a 4-6 page paper, prepare a critique of the performance in which you apply what you have learned in class.
- C. Critical Thinking: Compare and contrast a selection from Verdi with a selection from Mozart. Prepare a 6-8 page paper which details your research, and be sure to employ course concepts and vocabulary.

VII. EVALUATION(S):

A student's grade will be based on multiple measures of performance and will reflect the objectives explained above. A final grade of "C" or better should indicate that the student has the ability to successfully apply the principles and techniques taught in this course. These evaluation methods may include, but are not limited to, the following:

- 10% of grade Projects/written papers or reports
- 30% of grade Comprehensive examinations (cumulative finals or certifications)
- 60% of grade Homework

VIII. TYPICAL TEXT(S):

- A. Benward, Bruce. Music in theory and practice, Volume One, (7th edition) Boston: McGraw-Hill, 2002.
- B. Duckworth, William. A creative approach to music fundamentals with CD-ROM (8th edition). Wadsworth, 2004.

San Bernardino Valley College
Curriculum Approved: September 27, 2004

- C. Swain, Joseph P. Harmonic rhythm: Analysis and interpretation. Oxford University Press, 2002.
- D. Feldstein, Sandy. Practical theory complete: A self-instruction music theory course. Alfred Publishing Company, 1982.

IX. OTHER SUPPLIES REQUIRED OF STUDENTS: None

**Content Review Form
 COREQUISITE COURSE**

Target Course: Music 101, Music Theory I: Fundamentals

Corequisite Course: Music 101L, Musicianship I

Instructions:

1. List exit competencies (skills) from the Corequisite Course. These skills are listed in the "Student Outcomes" section of the Course Outline.
2. Indicate which of the listed exit competencies (skills) are necessary concurrent enrollment skills that should be developed in conjunction with completion of the target course. Mark with an "X" each needed skill.
3. Indicate the degree of importance of each identified concurrent enrollment skill related to the target course, using the following rating scale:

1= Critical

2 = Very Helpful

3= Desirable

Skills Analysis

Entry skills in Target Course	Exit Skills provided by corequisite course (Mark with an X if needed, and indicate corequisite course (if more than one).	Degree of Importance (Rate 1 – 3)
Read and identify music of all style periods of music history	x	1
Sing an ascending and descending chromatic scale using chromatic syllables	x	1
Sing an ascending and descending major scale using solfeggio syllables	x	1
Sight sign melodic lines in both major and minor keys	x	1
Take single-part melodic dictation	x	1
Translate foreign musical terms and tempos found on a musical score	x	1
Identify simple conducting beat patterns	x	1