

**Course Outline**

**COURSE:** MUS 3A                      **DIVISION:** 10                      **ALSO LISTED AS:**

**TERM EFFECTIVE:** Fall 2022                      **CURRICULUM APPROVAL DATE:** 11/7/2022

**SHORT TITLE:** HARMONY/THEORY/MUS I

**LONG TITLE:** Harmony, Theory, Musicianship I

<u>Units</u>	<u>Number of Weeks</u>	<u>Type</u>	<u>Contact Hours/Week</u>	<u>Total Contact Hours</u>
4	18	Lecture:	3	54
		Lab:	3	54
		Other:	0	0
		Total:	6	108

**COURSE DESCRIPTION:**

Fundamentals of music, beginning harmony. (C-ID: MUS 120) MUS 3A, 3B, 3C and 3D must be taken in sequence.

**PREREQUISITES:**

**COREQUISITES:**

**CREDIT STATUS:** D - Credit - Degree Applicable

**GRADING MODES**

L - Standard Letter Grade

**REPEATABILITY:** N - Course may not be repeated

**SCHEDULE TYPES:**

- 02 - Lecture and/or discussion
- 03 - Lecture/Laboratory
- 04 - Laboratory/Studio/Activity
- 047 - Laboratory - LEH 0.7
- 05 - Hybrid
- 71 - Dist. Ed Internet Simultaneous
- 72 - Dist. Ed Internet Delayed
- 73 - Dist. Ed Internet Delayed LAB
- 737 - Dist. Ed Internet LAB-LEH 0.7

## **STUDENT LEARNING OUTCOMES:**

By the end of this course, a student should:

1. Identify any written pitch; identify written durations; write and apply integer formulas for major and minor scales; analyze and write pitches, triads and seventh chords on all scale degrees of all scales
2. Use professional analytical symbols, identify secondary dominants, borrowed chords and chords containing altered pitches, pivot chords in diatonic modulation, and all non-harmonic tones
3. Analyze and write four-part harmonies in root position and all possible inversions and voicings, including 7th chords; apply principles of common-practice period part-writing, including doublings, treatment of common-tones and procedures for part-writing where there are no common tones
4. Create Original composition in 4-voice texture

## **COURSE OBJECTIVES:**

By the end of this course, a student should:

1. Analyze a broad range of compositional material.
2. Compose in the style of the common practice period using typical formal elements.
3. Use musical terminology to discuss elements of form, expressivity and aesthetics within music.
4. Understand the basic theoretical concepts of common practice composition and common practice form.

## **CONTENT, STUDENT PERFORMANCE OBJECTIVES, OUT-OF-CLASS ASSIGNMENTS**

Curriculum Approval Date: 11/7/2022

### **LECTURE CONTENT:**

3 Lecture Hours

INTRODUCTION: Notation, duration, grand clef, ledger lines. Overtone series to 16th partial. Music Practical software introduced for lab work.

3 Lecture Hours

OVERTONE SERIES as generator of harmony, scales. Pythagorean theory. Modes.

3 Lecture Hours

HARMONY. Integer formulae for scales and triads. Naturally occurring triads in major and minor. Roman numeral analysis. Analyzing and writing triadic harmonies.

3 Lecture Hours

WRITING IN FOUR PARTS. Chords in root position. SATB ranges and notational conventions. Open and close positions, initial voice distribution, doublings.

3 Lecture Hours

COMMON TONE progressions, repeated chords, redistribution. Authentic, half and plagal cadence types.

3 Lecture Hours

PROGRESSIONS WITHOUT COMMON TONES. Root movement by second. Deceptive cadence.

3 Lecture Hours

FIRST INVERSION of triadic

harmonies. Doubling of soprano. Parallel, similar, oblique and contrary motion between voices. Approaching and leaving doublings in progressions involving inversions, and successive inversions. Unusual doublings.

3 Lecture Hours

SECOND INVERSION. Arpeggiated, pedal and cadential six-four chords.

Extended part-writing using chords in root, first and second inversion.

MIDTERM EXAMINATION

3 Lecture Hours

HARMONIZING a given melody. Harmonizing a given bass. Harmonizing original melody and bass lines.

3 Lecture Hours

LEADING TONE CHORD. Leading tone chord as dominant substitute and in harmonic progression.

3 Lecture Hours

SUPER-TONIC AND SUB-MEDIANT CHORDS.

Table of usual progressions

(handout). Progression by diatonic fourth.

3 Lecture Hours

MEDIANT CHORD. Defining diatonic chords by class (handout).

3 Lecture Hours

DIATONIC MODULATION. Pivot chords. Determining all diatonic functions of a given chord in closely related keys.

3 Lecture Hours

MODULATING PHRASES. Modulations from major to minor keys, and from minor to major keys. Harmonizing a modulatory soprano line.

3 Lecture Hours

NON HARMONIC TONES AND SEVENTH CHORDS. Identification of nonharmonic tones and 7th chords in all inversions. Part-writing using 7th chords.

Embellishing lines using NHTs.

7 Lecture Hours

EXTENDED PART-WRITING AND ANALYSIS.

2 Hours

## FINAL EXAMINATION

### **LAB CONTENT:**

3 Lab Hours

Self-paced lab. Exercises. Students will recognize pitch names

3 Lab Hours

Self-paced lab. Exercises. Students will diagram the overtone series to the 16th partial

3 Lab Hours

Self-paced lab. Exercises. Students will use integer formulae to create scales and triads

3 Lab Hours

Self-paced lab. Exercises. Students will identify 4-part chords in root position

3 Lab Hours

Self-paced lab. Exercises. Students will identify common tones

3 Lab Hours

Self-paced lab. Exercises. Students will identify progressions without common tones

3 Lab Hours

Self-paced lab. Exercises. Students will identify chords in first inversion.

3 Lab Hours

Self-paced lab. Exercises. Students will identify chords in second inversion

3 Lab Hours

## MIDTERM REVIEW

3 Lab Hours

Self-paced lab. Exercises. Students will harmonize a given melody

3 Lab Hours

Self-paced lab. Exercises. Students will recognize the leading tone chord

3 Lab Hours

Self-paced lab. Exercises. Students will recognize the supertonic and submediant chord

3 Lab Hours

Self-paced lab. Exercises. Students will recognize the mediant chord

3 Lab Hours

Self-paced lab. Exercises. Students will analyze diatonic modulations

3 Lab Hours

Self-paced lab. Exercises. Students will analyze modulating phrases

3 Lab Hours

Self-paced lab. Exercises. Students will identify nht and 7th chords

6 Lab Hours

Self-paced lab. Exercises. Students will apply principles of part writing and analysis

**METHODS OF INSTRUCTION:**

Lecture/Lab

- a. Lecture and demonstration
- b. Multimedia demonstrations
- c. Video and audio recordings
- d. In-class group exercises and musical analysis
- e. Live and online performance attendance assignments

**METHODS OF EVALUATION:**

Writing assignments

Evaluation Percent 20

Evaluation Description

10% - 20%

Written homework

Problem-solving assignments

Evaluation Percent 60

Evaluation Description

60% - 70% Homework problems;

Quizzes;

Exams

Skill demonstrations

Evaluation Percent 10

Evaluation Description

5% - 10%

Class performance;

Other: Analysis projects.

Objective examinations

Evaluation Percent 10

Evaluation Description

5% - 10%

Completion

**OUT OF CLASS ASSIGNMENTS:**

Required Outside Hours 25

Assignment Description

Students will engage in the creative process relevant to music appreciation by physically attending assigned concerts and viewing assigned concerts online.

Required Outside Hours 40

Assignment Description

Students will read and study from the required textbook, assigned articles and various academic journals.

Required Outside Hours 30

Assignment Description

Students will write weekly reading summaries and two research papers - one at the midway point and the other as part of their final.

Required Outside Hours 13

Assignment Description

Students will be required to listen to various recordings assigned by the instructor.

**REPRESENTATIVE TEXTBOOKS:**

Clendinning/Marvin, The Musicians Guide to Theory and Analysis (4th edition), New York/London: Norton, 2021.

ISB 978-0-393-44243-4

Clendinning/Marvin. The Musician's Guide to Theory and Analysis Workbook - 4th edition  
(Lab Manual)

**ARTICULATION and CERTIFICATE INFORMATION**

Associate Degree:

GAV C1, effective 200470

CSU GE:

CSU C1, effective 200470

IGETC:

CSU TRANSFER:

Transferable CSU, effective 200470

UC TRANSFER:

Transferable UC, effective 200470

**SUPPLEMENTAL DATA:**

Basic Skills: N

Classification: Y

Noncredit Category: Y

Cooperative Education:

Program Status: 1 Program Applicable

Special Class Status: N

CAN:

CAN Sequence:

CSU Crosswalk Course Department: MUS

CSU Crosswalk Course Number: 120

Prior to College Level: Y

Non Credit Enhanced Funding: N

Funding Agency Code: Y

In-Service: N

Occupational Course: E

Maximum Hours:

Minimum Hours:

Course Control Number: CCC000354769

Sports/Physical Education Course: N

Taxonomy of Program: 100400