

College of San Mateo

Course Outline

- New Course
 Update/No change
 Course Revision (Minor)
 Course Revision (Major)

Date: October 18, 2009

Department: Music Number: 131

Course Title: Harmony 1 Units: 3

Total Semester Hours: Lecture: 48 Lab: Homework: 96 By Arrangement:

Length of Course

- Semester-long
 Short course (Number of weeks ___)
 Open entry/Open exit

Grading

- Letter
 Pass/No Pass
 Grade Option (letter or Pass/No Pass)

1. **Prerequisite** (Attach Enrollment Limitation Validation Form.)

Music 100 or equivalent

2. **Corequisite** (Attach Enrollment Limitation Validation Form.)

3. **Recommended Preparation** (Attach Enrollment Validation Form.)

eligibility for ENGL 838 or 848; MUS 301 (Piano 1 - basic keyboard skills)

4. **Catalog Description** (Include prerequisites/corequisites/recommended preparation.)

131 Harmony I (3) Minimum of forty-eight lecture hours per term. Prerequisite: MUS 100 or equivalent. Concurrent enrollment recommendation for music majors: MUS 101 and MUS 800. Other recommendations: concurrent enrollment in MUS 301 (Piano 1); eligibility for ENGL 838 or 848.

An in-depth exploration into the structures and aesthetics of tonal music through critical analysis, creative expression, and historical understanding. Topics include meter, scales, keys, intervals, triads, transposition, phrase structure, roman numeral analysis, and an introduction to voice leading. Emphasis is placed on synthesizing solid written skills with contextual analysis and creative composition through the study of both classical and popular tonal music. (AA, CSU, UC)

5. **Class Schedule Description** (Include prerequisites/corequisites/recommended preparation.)

Why do certain notes sound more emotionally charged than others? Why are there three different forms of minor scales? Questions such as these will be answered through an in-depth look at the basic structures and aesthetics of tonal music. Learn how to create - to compose rhythms, melodies, harmonizations, transpose music - as well as to develop your critical thinking in analyzing both classical and popular music. Assignments focus on building written skills, contextual analysis and creative composition. Prerequisite: MUS 100 or equivalent. Concurrent

enrollment in MUS 101 and MUS 800 strongly recommended for all music majors. Other recommended preparation: eligibility for ENGL 838 or 848. (CSU/UC)

6. Student Learning Outcomes (Identify 1-6 expected learner outcomes using active verbs.)

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

- 1) Rhythm & Meter: identify and distinguish between simple and compound meter. Be able to use time signatures and rhythmic groupings appropriately in creative composition
- 2) Tonality: identify, construct, and recognize major & minor keys, simple intervals, and triads in musical context
- 3) Melody and Phraseology: compose and transpose melodies; Identify and analyze phrase and period structure
- 4) Harmony/Analysis: interpret chord progressions, cadences, and non-harmonic tones in diatonic music using roman numerals and pop symbols; harmonize a melody using primary triads

7. Course Objectives (Identify specific teaching objectives detailing course content and activities. *For some courses, the course objectives will be the same as the student learning outcomes. If this is the case, please simply indicate this in this section).*

See attached addendum. Includes descriptions of:

1. Contextual Understanding - Historical & Cultural
2. Critical Analytic Skills
3. Creative Expression & Aesthetics

8. Course Content (Brief but complete topical outline of the course that includes major subject areas [1-2 pages]. Should reflect all course objectives listed above. In addition, you may attach a sample course syllabus with a timeline.)

Unit 1. NOTATION AND METER

- 1) Notation of rhythms; notational conventions
- 2) Simple vs. compound time
- 3) Creative composition & criticism - analyses of what makes a successful rhythm; student compositions
- 4) Analytical explorations of meter & rhythm in works of influential figures from classical to Broadway

Unit 2. SCALES AND KEY SIGNATURES

- 1) Historical perspective: modality & non-western scale structures
- 2) Major scales, keys and key signatures
- 3) Minor scales, keys and key signatures
- 4) In-depth look at composers' contextual use of the various forms of minor in composition

Unit 3. INTERVALS AND TRIADS

- 1) Acoustics - the overtone series & its historical application to tonal music structure
- 2) All simple intervals and their inversions
- 3) Compound intervals
- 4) Creative application: transposing instruments and melodic transposition - composition project
- 4) Triad qualities and inversions
- 5) Roman numerals - an introduction to harmonic analysis

Unit 4. MELODY & PHRASEOLOGY

- 1) Melodic structure; the aesthetic perspective
- 2) Transposition
- 3) Creative Expression - composition
- 4) Phrase and period construction & historical context

Unit 5. HARMONY

- 1) Critical analysis: roman numeral analysis from classical culture; pop symbol analysis from popular culture
- 2) Cadences
- 3) Non-harmonic tones - historical context, their names & features; analysis
- 3) Creative expression - harmonizing melodies with primary triads
- 4) Introduction to voice leading principles in four voices; a historical perspective

9. **Representative Instructional Methods** (Describe instructor-initiated teaching strategies that will assist students in meeting course objectives. Include examples of out-of-class assignments, required reading and writing assignments, and methods for teaching critical thinking skills.)
If hours by arrangement are required by this course, indicate the additional instructional activity which will be provided during this time.

- 1) Daily reading assignments from text to underscore topics covered in class
- 2) Daily written drills and assignments to assess application skills
- 3) Creative compositions and "scenario" projects to promote critical thinking and practical application of concepts (e.g. "Your friend Charles can't sing this song because it's written too high for him. His highest comfortable note is an 'F'. Transpose this tune into a key in which he can sing.")
- 4) Keyboard exercises to reinforce concepts both aurally and visually
- 5) Numerous summary handouts of lecture topics and worksheets designed by instructor, given in "packet" form at the beginning of the semester

10. **Representative Methods of Evaluation** (Describe measurement of student progress toward course objectives. Courses with required writing component and/or problem-solving emphasis must reflect critical thinking component. If skills class, then applied skills.)

- 1) Daily Assignments: In-class and out-of-class checking/correcting of all assignments. Typical assignments include:
 - a. Basic skill development drills relating to SLOs #1, 2, and 4
 - b. Creative compositions to evaluate students' ability to apply concepts learned in SLO #1, 3, and 4 and to promote a connection between concepts and aesthetics
 - c. Music analysis both of popular music and classical using Roman numerals and Pop symbols (SLO #4)
- 2) In-class, at-desk and at-the-board activities to assess student comprehension and progress regarding concepts and skills delineated in SLOs
- 2) Regular, frequent quizzes and exams, both at the keyboard and in written form, emphasizing critical thinking as well as a demonstration of specific skill sets
- 3) Creative projects handed in and evaluated
- 4) Final Exam

11. **Representative Text Materials** (With few exceptions, texts need to be current. Include publication dates.)

Benward and Saker: "Music in Theory and Practice" Text 8th edition, Volume 1 (McGraw Hill, 2009)
Benward and Saker: "Music in Theory and Practice" Workbook, 8th ed. Vol. 1 (McGraw Hill, 2009)
[both include CD of musical examples]

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Submission Date: _____