

**College of San Mateo
Official Course Outline**

1. **COURSE ID:** MUS. 131 **TITLE:** Harmony I **C-ID:** MUS 120
Units: 3.0 units **Hours/Semester:** 48.0-54.0 Lecture hours
Method of Grading: Letter Grade Only
Prerequisite: MUS. 100, or MUS. 301 or MUS. 371 or MUS. 401 or equivalent. Students who feel they meet the prerequisite through prior experience should complete a short assessment of basic music skills in the assessment center (Bldg. 10-370. See also <http://collegeofsanmateo.edu/testing>.)
Recommended Preparation:
Eligibility for ENGL 838 or ENGL 848 or ESL 400

2. **COURSE DESIGNATION:**
Degree Credit
Transfer credit: CSU; UC
AA/AS Degree Requirements:
CSM - GENERAL EDUCATION REQUIREMENTS: E5c. Humanities
CSU GE:
CSU GE Area C: ARTS AND HUMANITIES: C1 - Arts (Arts, Cinema, Dance, Music, Theater)
IGETC:
IGETC Area 3: ARTS AND HUMANITIES: A: Arts

3. **COURSE DESCRIPTIONS:**
Catalog Description:
An in-depth exploration into the basic structures of tonal music and how these elements intertwine. Topics include meter, scales, keys, intervals and triads, transposition, phrase structure, Roman numeral analysis, and an introduction to voice leading in 4 parts. Assignments focus on building solid written skills, contextual analysis of classical and popular music, and creative composition. Concurrent enrollment in MUS. 111 is strongly recommended for music majors.

4. **STUDENT LEARNING OUTCOME(S) (SLO'S):**
Upon successful completion of this course, a student will meet the following outcomes:
 1. RHYTHM/METER: be able to identify meters and compose rhythms accurately in both simple and compound time.
 2. FUNDAMENTAL SKILLS/TONALITY: Construct and identify the following: 1. major and minor scales; 2. key signatures; 3. simple intervals (up to an octave); and 4. all qualities of triads in any position.
 3. MELODY: compose and transpose melodies, and analyze phrase structures.
 4. HARMONY: Conduct harmonic analysis of diatonic chord progressions and cadence types using Roman Numerals and Pop Symbols.

5. **SPECIFIC INSTRUCTIONAL OBJECTIVES:**
Upon successful completion of this course, a student will be able to:
 1. RHYTHM/METER: be able to identify meters and compose rhythms accurately in both simple and compound time.
 2. FUNDAMENTAL SKILLS/TONALITY: Construct and identify the following: 1. major and minor scales; 2. key signatures; 3. simple intervals (up to an octave); and 4. all qualities of triads in any position.
 3. MELODY: compose and transpose melodies, and analyze phrase structures.
 4. HARMONY: Conduct harmonic analysis of diatonic chord progressions and cadence types using Roman Numerals and Pop Symbols.

6. **COURSE CONTENT:**
Lecture Content:
 - A. NOTATION AND METER
 - 1) Notation of rhythms
 - 2) Simple vs. compound time
 - 3) Notational conventions
 - B. SCALES AND KEY SIGNATURES
 - 1) Major scales and signatures
 - 2) Minor scales (all three forms) and signatures

C. INTERVALS AND TRIADS

- 1) All simple intervals and their inversions
- 2) Compound intervals
- 3) All four qualities of triads and inversions
- 4) Roman numerals and pop symbols

D. MELODY /PHRASEOLOGY

- 1) Melodic structure
- 2) Transposition
- 3) Phrase and period construction

E. HARMONY

- 1) Roman numeral analysis
- 2) Cadence Types
- 3) Harmonizing melodies with primary triads
- 4) Introduction to voice leading principles in 4-voices

7. REPRESENTATIVE METHODS OF INSTRUCTION:

Typical methods of instruction may include:

A. Lecture

- ### B. Other (Specify):
1. Daily reading and written assignments from text to underscore topics covered in class
 2. 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 that your friend Charles can sing.)
 3. Keyboard exercises to reinforce concepts both aurally and visually
 4. Performance Projects (end-of-term concert of their compositions, performed by the students)

8. REPRESENTATIVE ASSIGNMENTS

Representative assignments in this course may include, but are not limited to the following:

Writing Assignments:

1. Daily written drills and assignments to assess application skills
2. 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 that your friend Charles can sing.)
3. Keyboard exercises to reinforce concepts both aurally and visually

Reading Assignments:

1. Daily reading assignments from text to underscore topics covered in class.
2. Summary handouts of lecture topics and worksheets designed by instructor, given in "packet" form at the beginning of the semester

9. REPRESENTATIVE METHODS OF EVALUATION

Representative methods of evaluation may include:

A. Exams/Tests

B. Final Public Performance

C. Homework

D. Projects

E. Quizzes

- ### F. 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 c) musical 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 basic skills delineated in SLOs 2) Regular, frequent quizzes and exams, both at the keyboard and in written form 3) Creative projects handed in and evaluated 4) Final Exam

10. REPRESENTATIVE TEXT(S):

Possible textbooks include:

- A. Benward and Saker. *Music in Theory and Practice, Volume 1*, 9th ed. McGraw Hill, 2015
- B. Benward and Saker. *Music in Theory and Practice, Volume 2*, 9th ed. McGraw Hill, 2015

Origination Date: November 2015

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Course Originator: Jane Jackson