



**El Camino College**  
**COURSE OUTLINE OF RECORD – Approved**

**I. GENERAL COURSE INFORMATION**

**Subject and Number:** Music 103A  
**Descriptive Title:** Theory and Musicianship I  
**Course Disciplines:** Music  
**Division:** Fine Arts

**Catalog Description:**

In this course designed for the music major, students acquire knowledge of tonal harmony and develop corresponding aural skills. Triads and seventh chords in relationship to all major and minor keys, four-part voice leading principles for triads, harmonic progression, Roman numeral analysis, an introduction to musical form, and finding and labeling non-chord tones are emphasized. Appropriate exercises in sight singing and dictation will accompany written work.

**Conditions of Enrollment:**

**Prerequisite:** Music 101 with a minimum grade of C or equivalent

**Recommended Preparation:** Music 102A AND Music 131A or equivalent AND English 84 or English as a Second Language 52B

<b>Course Length:</b>	<b>X Full Term</b>	<b>Other (Specify number of weeks):</b>
<b>Hours Lecture:</b>	<b>4.00 hours per week</b>	<b>TBA</b>
<b>Hours Laboratory:</b>	<b>0 hours per week</b>	<b>TBA</b>
<b>Course Units:</b>	<b>4.00</b>	

**Grading Method:** Letter  
**Credit Status:** Associate Degree Credit

**Transfer CSU:** X Effective Date: Prior to July 1992  
**Transfer UC:** X Effective Date: Prior to July 1992

**General Education:**

**El Camino College:**

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**CSU GE:**

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**IGETC:**

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## II. OUTCOMES AND OBJECTIVES

### A. COURSE STUDENT LEARNING OUTCOMES (The course student learning outcomes are listed below, along with a representative assessment method for each. Student learning outcomes are not subject to review, revision or approval by the College Curriculum Committee)

#### SLO #1 Key Signatures

Upon completion of the course, students should be able to correctly identify and write the key signatures for all major and minor keys.

#### SLO #2 Triads and Seventh Chords

Upon completion of the course, students should be able to correctly identify and spell the four types of triads (major, minor, diminished, and augmented) and the five types of seventh chords (major seventh, major/minor seventh, minor seventh, half-diminished seventh, and fully-diminished seventh).

#### SLO #3 Minor Scales, Intervals, and Rhythm

Upon completion of the course, students should be able to sing minor scales, all simple intervals, short diatonic melodies, major and minor triads in root position and all inversions, and clap a rhythmic example in simple meter featuring subdivisions of the beat.

### B. Course Student Learning Objectives (The major learning objective for students enrolled in this course are listed below, along with a representative assessment method for each)

1. Identify and write pitches in treble, bass, alto, and tenor clefs using octave identification where middle C = C<sub>4</sub>
2. Write and identify all 15 major scales and key signatures.
3. Write the circle of fifths.
4. Define the relationship between relative and parallel keys.
5. Write and identify all minor key signatures and the three types of minor scales (natural, harmonic, and melodic).
6. Recite the seven scales degrees and define their relationship to tonic.
7. Write and identify all simple intervals and write their inversions.
8. Write and perform basic rhythmic patterns in simple and compound meters.
9. Write and identify the four types of triads in root position and all inversions in the context of all major and minor keys.
10. Write and identify the five types of seventh chords in root position and all inversions in the context of all major and minor keys.
11. Realize figured bass symbols.
12. Analyze simple diatonic music written during the common practice period using Roman numerals.
13. Compose four-part chorale harmonizations in the style of J.S. Bach using root position triads and established principles of voice leading.

14. Identify common harmonic progressions in tonal music and compose basic four-part harmonic progressions.
15. Compose four-part chorale harmonizations including first inversion triads using standard doubling choices and established principles of voice leading.
16. Identify arpeggiated, passing, pedal, and cadential second inversion triads in basic musical excerpts and compose four-part chorale harmonizations including second inversion triads.
17. Define and identify elements of form, including cadences, phrases, and periods in simple diatonic musical excerpts.
18. Identify, label, and write non-chord tones in basic diatonic examples.
19. Sing and aurally identify major and minor scales, simple intervals, all triads in root position, major and minor triads in all inversions, and the dominant seventh chord in root position.
20. Sing and aurally identify diatonic melodies, short four-part chorales including diatonic chords and the dominant seventh chord in root position, rhythms in simple meters to the second subdivision of the beat, and rhythms in compound meters to the first subdivision of the beat.

**III. OUTLINE OF SUBJECT MATTER (Topics are detailed enough to enable a qualified instructor to determine the major areas that should be covered as well as ensure consistency from instructor to instructor and semester to semester.)**

Lecture or Lab	Approximate Hours	Topic Number	Major Topic
Lecture	7	I	Fundamentals of Music Theory A. Clefs: treble, bass, alto, tenor B. Octave identification C. Major scales and key signatures D. Circle of fifths E. Relative and parallel keys F. Minor key signatures and minor scales G. Scales degree names
Lecture	4	II	Simple Intervals and Inversion of Intervals
Lecture	4	III	Simple and Compound Meters
Lecture	5	IV	Triads and Seventh Chords A. Triads in root position and all inversions in the context of all major and minor keys (spell and identify) B. Seventh chords in root position and all inversions in the context of all major and minor keys (spell and identify)
Lecture	5	V	Voice Leading A. Rules of voice leading B. Root position voice leading C. Analysis of music in the style of Bach Chorales

Lecture	5	VI	Harmonic Progression and Figured Bass Realization
Lecture	4	VII	First Inversion Chords A. Voice leading using root position and first inversion chords B. Roman numeral analysis of music using diatonic chords in root position and first inversion
Lecture	4	VIII	Second Inversion Chords (Arpeggiated, Passing, Pedal, Cadential) A. Voice leading using root position, first inversion, and second inversion chords B. Roman numeral analysis of music using diatonic chords in root position, first inversion, and second inversion
Lecture	5	IX	Rudiments of Form A. Phrases and cadence types B. Parallel and contrasting period structures
Lecture	5	X	Non-chord Tones
Lecture	24	XI	Aural Skills Training A. Matching pitch B. Major and minor scales C. Simple intervals D. Triads in root position E. Inversions of major and minor triads F. Dominant seventh chord in root position G. Singing of assigned melodies H. Melodic dictation I. Clapping of assigned rhythms J. Rhythmic dictation K. Chorale singing and introduction to chorale dictation
Total Lecture Hours	72		
Total Laboratory Hours	0		
Total Hours	72		

#### IV. PRIMARY METHOD OF EVALUATION AND SAMPLE ASSIGNMENTS

##### A. PRIMARY METHOD OF EVALUATION:

Skills demonstrations

##### B. TYPICAL ASSIGNMENT USING PRIMARY METHOD OF EVALUATION:

Notate "Happy Birthday" in the key of F major by ear. Check your answer on a piano and fix any mistakes.

##### C. COLLEGE-LEVEL CRITICAL THINKING ASSIGNMENTS:

1. Realize a given figured bass line by composing a four-part composition in the style of J.S. Bach using standard voice-leading practices. Provide a Roman numeral analysis, and play your composition on the piano while singing the soprano melody in a comfortable octave.
2. Analyze the opening two phrases of J.S. Bach's chorale setting of "Schmücke dich, o liebe Seele" using Roman numerals. Label non-chord tones and cadence types. Bracket any chords that do not follow the typical model for harmonic progression.

##### D. OTHER TYPICAL ASSESSMENT AND EVALUATION METHODS:

Performance exams

Objective Exams

Other exams

Quizzes

Written homework

Class Performance

Homework Problems

Completion

Other (specify):

Musical analysis and composition

#### V. INSTRUCTIONAL METHODS

Demonstration

Discussion

Group Activities

Lecture

Multimedia presentations

Other (please specify)

Singing and dictation

**Note: In compliance with Board Policies 1600 and 3410, Title 5 California Code of Regulations, the Rehabilitation Act of 1973, and Sections 504 and 508 of the Americans with Disabilities Act, instruction delivery shall provide access, full inclusion, and effective communication for students with disabilities.**

#### VI. WORK OUTSIDE OF CLASS

Study

Answer questions

Skill practice

Required reading

Problem solving activities

Written work

Observation of or participation in an activity related to course content

**Estimated Independent Study Hours per Week: 8**

**VII. TEXTS AND MATERIALS**

**A. UP-TO-DATE REPRESENTATIVE TEXTBOOKS**

Stefan Kostka, Dorothy Payne, and Byron Almén. Tonal Harmony: With an Introduction to Post-Tonal Music. 8th ed. McGraw-Hill, 2017.

Stefan Kostka, Dorothy Payne, and Byron Almén. Workbook for Tonal Harmony: With an Introduction to Post-Tonal Music. 8th ed. McGraw-Hill, 2017.

Sol Berkowitz, Gabriel Fontrier, Leo Kraft, Perry Goldstein, and Edward Smaldone. A New Approach to Sight Singing. 6th ed. W. W. Norton & Company, 2017.

**B. ALTERNATIVE TEXTBOOKS**

**C. REQUIRED SUPPLEMENTARY READINGS**

**D. OTHER REQUIRED MATERIALS**

Music staff paper

**VIII. CONDITIONS OF ENROLLMENT**

**A. Requisites (Course and Non-Course Prerequisites and Corequisites)**

Requisites	Category and Justification
Course Prerequisite Music-101 or	Sequential
Non-Course Prerequisite	Concepts and skills in music theory are sequential. A student will not be able to learn later concepts or skills without fully grasping earlier concepts. Students who want to enroll for Music 103A and are not able to recognize and write pitches in treble and bass clef, identify and count rhythmic patterns in simple and compound meters, demonstrate an understanding of major and minor keys, and identify and construct intervals and triads will not be able to learn later concepts and skills such as voice-leading, harmonic progression, Roman numeral analysis, phrases, cadences, and period structures, and non-chord tones.

**B. Requisite Skills**

Requisite Skills
The ability to read and notate pitch and rhythm/meter.
MUSI 101 - Recognize and write, using music notation, the entire range of pitch in treble and bass clefs.
MUSI 101 - Recognize and write, using music notation, the entire range of pitch in treble and bass clefs.
MUSI 101 - Identify and count rhythmic patterns in simple and compound meters.
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MUSI 101 - Recognize and write, using music notation, the entire range of pitch in treble and bass clefs.
MUSI 101 - Identify and count rhythmic patterns in simple and compound meters.

<p>The ability to write and identify major and minor scales, key signatures, intervals, and triads in root position and all inversions.</p> <p>MUSI 101 - Demonstrate an understanding of the major keys by identifying and writing key signatures and constructing the circle of fifths.</p> <p>MUSI 101 - Demonstrate an understanding of the major keys by identifying and writing key signatures and constructing the circle of fifths.</p> <p>MUSI 101 - Identify and construct the five types of intervals from all pitches (major, minor, perfect, diminished, augmented.)</p> <p>MUSI 101 - Identify and construct the five types of intervals from all pitches (major, minor, perfect, diminished, augmented.)</p> <p>MUSI 101 - Demonstrate an understanding of the major keys by identifying and writing key signatures and constructing the circle of fifths.</p> <p>MUSI 101 - Identify and construct the four types of triads and their inversions from all pitches.</p> <p>MUSI 101 - Identify and construct the five types of intervals from all pitches (major, minor, perfect, diminished, augmented.)</p> <p>MUSI 101 - Identify and construct the four types of triads and their inversions from all pitches.</p> <p>MUSI 101 - Identify and construct the four types of triads and their inversions from all pitches.</p> <p>MUSI 101 - Identify and construct the 15 minor scales in three forms (natural, harmonic and melodic), using correct key signatures for both the parallel and relative minors.</p> <p>MUSI 101 - Identify and construct the 15 minor scales in three forms (natural, harmonic and melodic), using correct key signatures for both the parallel and relative minors.</p> <p>MUSI 101 - Identify and construct the 15 minor scales in three forms (natural, harmonic and melodic), using correct key signatures for both the parallel and relative minors.</p>
<p>Basic knowledge of the piano keyboard.</p> <p>MUSI 101 - Play all 15 major scales on the keyboard.</p> <p>MUSI 101 - Play all 15 major scales on the keyboard.</p> <p>MUSI 101 - Identify and construct all 15 major scales using correct key signatures.</p>

**C. Recommended Preparations (Course and Non-Course)**

<b>Recommended Preparation</b>	<b>Category and Justification</b>
Course Recommended Preparation AND Music-102A	
Course Recommended Preparation or Music-131A	
Non-Course Recommended Preparation AND equivalent	Some experience sight singing and ear training (singing and identifying intervals, triads, rhythms, and melodies) from Music 102A would be helpful to students taking Music 103A since students will be studying sight singing and ear training as a part of Music 103A. Familiarity with the piano keyboard (from Music 131A) will greatly enhance a student's ability to learn music theory.
Eligibility for English 1A or qualification by appropriate assessment	<b>Category :</b> Non-Course <b>Justification:</b> This course involves reading college level textbooks, developing projects, and answering essay

	questions. A student's success in this class will be enhanced if they have these skills.
Course Recommended Preparation English as a Second Language-52B	

**D. Recommended Skills**

<b>Recommended Skills</b>
The ability to recognize and write pitches in treble and bass clef.  MUSI 102A - Identify and interpret fundamental elements of music notation, including clefs, pitch, note values, meters, key signatures, as well as tempi, dynamics, articulation, descriptive musical terms and symbols. MUSI 102A - Identify and interpret fundamental elements of music notation, including clefs, pitch, note values, meters, key signatures, as well as tempi, dynamics, articulation, descriptive musical terms and symbols.
The ability to locate specific pitches on the piano keyboard written in treble and bass clefs. MUSI 131A - Demonstrate, through playing, the ability to read in treble and bass clefs.
The ability to read and interpret a college-level textbook written in English. ESL 52B - Apply basic reading skills such as skimming, scanning, reading for comprehension, and critical reading in academic, personal, and professional situations. ENGL 84 - Select and employ reading strategies to interpret the content of a college-level textbook, with special focus on constructing a thesis statement and providing valid support.

**E. Enrollment Limitations**

<b>Enrollment Limitations and Category</b>	<b>Enrollment Limitations Impact</b>
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**Course created by W. Bower, J. Mack, T. Owens on 03/07/1974.**

**BOARD APPROVAL DATE:**

**LAST BOARD APPROVAL DATE: 06/15/2020**

**Last Reviewed and Revised by: Patrick Schulz on 05/05/2020**

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