

CALIFORNIA STATE POLYTECHNIC UNIVERSITY, POMONA

[CLASS ]

[MUSIC]

**Expanded Course Outline**

<b>Course Subject Area:</b>	<b>MU</b>
<b>Course Number:</b>	<b>1201</b>
<b>Course Title:</b>	<b>Music Theory I: Diatonic Harmony</b>
<b>Units:</b>	<b>4</b>
<b>C/S Classification #:</b>	<b>04</b>
<b>Component:</b>	<b>Lecture</b>
<b>Grading Basis:</b> (graded only, CR/NC only, student's choice)	<b>Graded only</b>
<b>Repeat Basis:</b> (may be taken once, taken multiple times, taken multiple times only with different topics)	<b>Once</b>
<b>Cross Listed Course:</b> (if offered with another department)	
<b>Dual Listed Course:</b> (if offered as lower/upper division or undergraduate/graduate)	
<b>Major course/Service course/GE Course:</b> (pick all that apply)	<b>Major course</b>
<b>General Education Area/Subarea:</b> (as appropriate)	
<b>Date Prepared:</b>	<b>1-3-15</b>
<b>Prepared by:</b>	<b>Peter Yates</b>

**I. Catalog Description**

Reading, playing, singing, listening to and analyzing rhythms, simple and compound meters, dotted notes; the pitches of the clefs, major and minor scales and key signatures, altered minor scales, triads, triads in major and minor keys and their inversions minor key signatures, major and minor key relationships.

Prerequisite(s): 70% or better on departmental intake examination.

Component(s): 4 lectures/problem-solving.

**II. Required Coursework and Background**

Prerequisite(s): 70% or better on departmental intake examination.

**III. Expected Outcomes**

Students will:

1. gain practical working knowledge of rhythms, scales and chords
2. gain the ability to vocalize, and play on the keyboard from musical notation
3. gain the ability to analyze scale patterns, meters, durations and chords.
4. develop aural musicianship and aural analysis skills, including the ability to perform musical excerpts and to detect errors in musical performances and begin developing written music theory and analysis.

5. acquire an initial ability to analyze, identify and describe form, style and expressive elements in music with an understanding of compositional devices, harmonic progressions, and cadences.
6. understand and apply compositional techniques and textures, and be able to harmonize melodies and create melodic and rhythmic compositions.
7. progress towards reading and notating music at an introductory level, as well as towards an understanding of arranging music for voices and various acoustic instruments.

The outcomes of this course relate to the following Music Department Student Learning Outcomes:

2. Communicate effectively--verbally and in writing--about specific musical works and musicians, about the creative process in music, and about music's role in human culture.
3. Demonstrate musicianship skills (including those involving technology) and conceptual understandings.
5. Articulate a holistic understanding of the many influences on any musical endeavor (e.g., cultural, artistic, technological, economic, etc.).

BA General:

3. **Communicate effectively**--verbally and in writing--about specific musical works and musicians, about the creative process in music, and about music's role in human culture.
4. **Demonstrate** creativity, musicianship skills, an understanding of appropriate technology, and conceptual understandings.

BM General:

1. **demonstrate** a high level of musicianship that facilitates independent preparation of music for performance.
2. **utilize** current/recent technologies appropriate to the musical endeavor
3. **demonstrate** basic keyboard competency as needed for musical analysis and interpretation of intermediate level repertoire.
6. **analyze, interpret, and defend** judgments of various musical works for audiences of scholars and amateurs.

BM Composition Option: 1. **apply** knowledge of compositional techniques and musical elements to write original works in new and established styles.

BM PreCredential Option: 7. **arrange** works for instruments and/or voices

#### **IV. Instructional Materials**

Bach, J.S. *371 Four-Part Chorales*. Kalmus Editions, 2006

Burkhardt, Charles. *Anthology for Music Analysis*. 7th edition. Harcourt Brace, 2011

Kostka, Stefan and Payne, Dorothy. *Tonal Harmony*. 7th edition. MacGraw Hill, 2012

#### **V. Minimum Student Material**

Pencil  
Manuscript paper

## **VI. Minimum College Facilities**

audiovisual playback capability  
piano  
whiteboard

## **VII. Course Outline**

1. Rhythmic concepts: Durations equal to the beat, longer than the beat, first and second level subdivisions and equivalent rests.
2. Duple and triple meters.
3. Pitch concepts: Notation of the treble and bass clef; enharmonic equivalents.
4. Intervals: Whole steps, half steps, major and minor 2nds, 3rds, 4ths and 5ths.
5. Scales: Major scales and key signatures; scale step names, solfege and degree step names.
6. Chords: Major and minor chords; Principle triads in major keys: I, IV, V and V7
7. Progressions: Typical progressions found in simple songs, folk music, 50's rock, and other related styles.

## **VIII. Instructional Methods**

1. lectures
2. discussions
3. listening and analysis.
4. assignments involving written homework and computer assisted drill and practice
5. students will sing from musical notation and notate from music dictated to them.
6. Students will complete exams involving writing music, singing and performing

## **IX. Evaluation of Outcomes**

Students will be evaluated:

1. on their completion of homework assignments.
2. on their completion of written musical compositions.
3. on their ability to demonstrate a working knowledge of the concepts studied.
4. on their ability to demonstrate basic musical skills related to the concepts studied.
5. on their completed mid-term and final tests.