



MUS 80 - Theory & Musicianship I

Catalog Description

Transfer Status: CSU/UC

Unit(s): 4.00

Lecture: 51.00 Contact hours/102.00 Out of class hours/153.00 Total hours/3.00 Unit(s)

Lab: 51.00 Contact hours/0.00 Out of class hours/51.00 Total hours/1.00 Unit(s)

Total: 102.00 Contact hours/102.00 Out of class hours/204.00 Total hours/4.00 Unit(s)

Course Description: A comprehensive study of diatonic harmony and musicianship, including principles of voice leading in four-part texture, harmonic analysis, melody harmonization, non-chord tones, and basic forms (strophic, binary, ternary). Musicianship component develops skills in sight singing and dictation, including rhythmic exercises, interval recognition, melodic reading and dictation in major and minor scales, and basic harmonic dictation. (C-ID MUS 120/MUS 125).

Objectives

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

1. Identify all diatonic triads and 7th chords using lead-sheet symbols and Roman numeral analysis.
2. Identify all standard non-chord tones.
3. Analyze simple phrase structures, including all types of cadences.
4. Voice lead a chord progression in SATB texture using diatonic root position triads.
5. Identify and sight sing melodies in major and minor scales including leaps within the primary triads.
6. Identify and sing all types of intervals through the octave.
7. Identify and singing all diatonic triads and 7th chord.
8. Sight-reading common rhythmic patterns with division of the beats, dotted notes, and ties in both simple and compound meters.
9. Dictation of basic diatonic harmonic progressions using root position triads.

Course Content

Topic Titles / Suggested Time Topic

Lecture

<u>Topics</u>	<u>Lec Hrs</u>
Review music fundamentals: Basic music theory from notation to intervals and chords	18.00
Principles of four-part texture writing (SATB)	6.00
Roman numeral analysis	3.00
Cadences, phrase structure, and period structure	3.00
Basic forms: Strophic, Binary, and Ternary	3.00
Figured bass and non-chord tones	3.00
Voice leading using triads in root position	3.00
Voice leading using triads in first inversion	3.00
Function of triads in second inversion	3.00
Harmonizing a melody line	3.00
Basic principles of harmonic analysis	3.00
Total Hours:	51.00

Lab

<u>Topics</u>	<u>Lab Hrs</u>
Sight-reading rhythms in beat level, divisions of the beats, and dotted note values, and ties in both simple and compound meters	9.00
Sight signing simple melodies in major and minor scales with leaps from primary triads	9.00
Dictation of simple melodies in major and minor scales with leaps from primary triads	12.00
Dictation of common rhythmic lines in beat level, divisions of beats, and dotted note durations	9.00
Basic harmonic dictation using diatonic triads in root position	6.00
Identifying all intervals up to an octave through listening	3.00
Identifying triads' and 7th chords' qualities through listening	3.00
Total Hours:	51.00

Methods of Instruction

- A. Class Activities
- B. Collaborative Group Work
- C. Demonstrations
- D. Homework: Students are required to complete two hours of outside-of-class homework for each hour of lecture
- E. Lecture

Methods of Evaluation

- A. Quizzes
- B. Demonstration
- C. Lab Projects
- D. Written Assignments
- E. Composition assignments; individual sight singing/rhythm exercises and examinations; dictation exercises and examinations; written exercises

Examples of Assignments

Reading Assignments

1. Research about the importance of learning tonal harmony for musicians from varying backgrounds and interests and be prepared to discuss it in class.
2. Read through the chapter on minor scales on Open Music Theory, and be prepared to discuss two interesting concepts you learned from this chapter.

Writing Assignments

1. What is the most memorable melody that you have heard? Choose one that resonates with you the most, and explain what makes this melody so memorable for you. Put aside non-musical connections you might have to this melody, and focus on the musical elements. In a 1-2 page paper, identify which musical elements and decisions lead to making this melody so special for you.
2. Choose three instrumental families, and one instrument from each family. Write one paragraph for each instrument and explain why you are interested in the timbre of this instrument and what are the possibilities for its timbre when it comes to arrangement and orchestration.

Out-of-Class Assignments

1. Using a given melody and bass line, harmonize while observing all applicable rules of voice-leading, doubling, parallel and contrary motion.
2. Sight-sing this week's melodies (one per day), and be prepared to sing in class, using Solfege and conducting patterns.

Recommended Materials of Instruction

Stefan Kostka and Dorothy Payne and Byron Almén. (2024). Tonal Harmony. *McGraw Hill*, 9th. 9781265307356.

Stefan Kostka. (2024). Workbook for Tonal Harmony. *McGraw Hill*, 9th. 9781265308001.

Minimum Qualifications

Music (Masters Required)

Created/Revised by: Abedini, Hesam

Date: 04/21/2025