



El Camino College

COURSE OUTLINE OF RECORD - Official

I. GENERAL COURSE INFORMATION

Subject and Number: Music 101
Descriptive Title: Music Fundamentals

Course Disciplines: Music

Division: Fine Arts

Catalog Description: This course is an introduction to the notation and primary elements of tonal music from global cultures. It prepares students for further study in theory and musicianship, and serves to enhance the study and appreciation of music for all interested students. Students will analyze music beginning with pitch and rhythm notation, the keyboard and major scales. The course proceeds through intervals, triads, seventh chords, inversions, minor scales, cadences, modes and non-harmonic tones. Included are terms and symbols for tempi, dynamics, and repeats. The history and social context of the above concepts will be discussed.

Conditions of Enrollment: *You have no defined requisites.*

Course Length: ☒ Full Term ☐ Other (Specify number of weeks):
Hours Lecture: 3.00 hours per week ☐ TBA
Hours Laboratory: 0 hours per week ☐ TBA
Course Units: 3.00

Grading Method: Letter
Credit Status: Associate Degree Credit

Transfer CSU: ☒ Effective Date: Prior to July 1992
Transfer UC: ☒ Effective Date: Prior to July 1992

General Education:

El Camino College:

3 – Humanities

Term: Fall 2013

Other:

CSU GE:

C1 - Arts, Dance, Music, Theater

Term:

Other:

IGETC:

3A - Arts

Term:

Other:

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)

1. By the end of the semester, students will be able to construct or identify a close position triad or its inversions within any major or minor key.
2. By the end of the semester, students will be able to construct or identify a close position dominant seventh chord and its inversions within any major or minor key.
3. By the end of the semester, students will be able to write counts and necessary rhythmic syllables under a 4-measure rhythm pattern in simple meter.

The above SLOs were the most recent available SLOs at the time of course review. For the most current SLO statements, visit the El Camino College SLO webpage at <http://www.elcamino.edu/academics/slo/>.

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. Describe the origins, history and cultural context of modes used in music cultures around the world.
Written homework
2. Describe the history and evolution of music notation, including major theorists and historical periods.
Written homework
3. Recognize and write, using music notation, the entire range of pitch in treble and bass clefs.
Objective Exams
4. Identify and count rhythmic patterns in simple and compound meters.
Objective Exams
5. Identify and construct all 15 major scales using correct key signatures.
Performance exams
6. Demonstrate an understanding of the major keys by identifying and writing key signatures and constructing the circle of fifths.
Objective Exams
7. Identify and construct the five types of intervals from all pitches (major, minor, perfect, diminished, augmented.)
Objective Exams
8. Identify and construct the four types of triads and their inversions from all pitches.
Objective Exams
9. Identify and construct the seven triads and their inversions in major key contexts, using Roman numerals.
Objective Exams
10. 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.

Objective Exams

11. Identify and construct triads and triad inversions in minor key contexts, using Roman numerals.

Objective Exams

12. Identify and construct the dominant seventh chord and its inversions in both major and minor keys.

Objective Exams

13. Identify and define terminology and symbols for tempi, dynamic, and repeats.

Objective Exams

14. Analyze and identify passing tones, neighbor tones, suspensions and appoggiaturas in a melody with chordal accompaniment.

Objective Exams

15. Identify cadences (authentic, half, plagal) in a melody with chordal accompaniment.

Written homework

16. Analyze and appreciate musical works in terms of their artistic, historic and cultural context.

Written homework

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	6	I	Pitch Notation A. The History, Evolution and Cultural Significance of Pitch Notation <ol style="list-style-type: none"> 1. Earliest notation - Sumerian cuneiform tablet (c. 2000 BC) 2. Neumatic notation of Gregorian chant 3. Guido d'Arezzo – founder of the modern music stave B. Modern Pitch Notation <ol style="list-style-type: none"> 1. Treble clef notes 2. Bass clef notes 3. Ledger lines 4. Accidentals
Lecture	6	II	Rhythmic Notation A. The history and evolution of rhythmic notation <ol style="list-style-type: none"> 1. Rhythmic modes – De Mensurabili Musica (mid -13th Century) 2. Mensural notation – note lengths represented by note shape 3. The development of measures B. Modern Rhythmic Notation <ol style="list-style-type: none"> 1. Meters, note and rest values, the dot, the tie 2. Counting rhythm in simple and compound meter 3. Examples of rhythmic patterns from common practice literature
Lecture	6	III	Major Scales A. The history and evolution of the diatonic major scale <ol style="list-style-type: none"> 1. Heinrich Glarean's Renaissance treatise "Dodecahedron" 2. Baroque era – the concept of musical key 3. The development of the keyboard

			B. The Circle of Fifths 1. Nikolai Diletskii's treatise "Grammatica" 2. Baroque era utilization in musical composition 3. Key signatures for major keys
Lecture	5	IV	Intervals 1. Major 2. Minor 3. Perfect 4. Diminished 5. Augmented
Lecture	6	V	Triads A. Major, minor, diminished and augmented qualities B. Triad inversions C. Triads in the context of major keys 1. Roman numeral analysis 2. Scale degrees (tonic, supertonic, median, subdominant, dominant, submediant, leading tone)
Lecture	6	VI	Minor Scales A. Relative vs. parallel major and minor keys B. Natural, harmonic and melodic forms C. Key signatures for minor keys
Lecture	1	VII	Triads in the Context of Minor Keys A. Roman numeral analysis B. Scale degrees (tonic, supertonic, median, subdominant, dominant, submediant, leading tone)
Lecture	2	VIII	The Dominant Seventh Chord A. The dominant seventh chord in major keys B. Inversions of the dominant seventh chord C. The dominant seventh chord in minor keys
Lecture	3	IX	Non-Harmonic Tones A. Passing tones, Neighbor tones, suspensions and appoggiaturas B. Examples of non-harmonic tones taken from common practice literature
Lecture	1	X	Terminology and Symbols 1. Tempi 2. Dynamics 3. Articulation
Lecture	8	XI	Analysis and Appreciation of Music in Terms of Historical Context and Structure A. Eras in music history 1. Baroque (c.1600-1750) 2. Classical (c. 1750-1820's) 3. Romantic (c. 1820's-1900) 4. Contemporary (1900–present) B. Musical form 1. Phrase structure 2. Cadences 3. Binary and ternary forms
Lecture	4	XII	Gregorian Modes A. Origins and history 1. Pope Gregory and the codification of the church modes 2. The seven modes of western and central Europe (Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian and Locrian)

Total Lecture Hours	54
Total Laboratory Hours	0
Total Hours	54

IV. PRIMARY METHOD OF EVALUATION AND SAMPLE ASSIGNMENTS

A. PRIMARY METHOD OF EVALUATION:

Problem solving demonstrations (computational or non-computational)

B. TYPICAL ASSIGNMENT USING PRIMARY METHOD OF EVALUATION:

Describe the history of the major scale, specifically addressing its origins as one of the church modes, which were first notated many centuries ago. Next, using correct musical notation, write one-octave major scales beginning on C, D, E, F, G, A and B.

C. COLLEGE-LEVEL CRITICAL THINKING ASSIGNMENTS:

1. Ludwig van Beethoven was born into an era during which the primary sources of employment for musicians were churches and royal courts. Beethoven was an entrepreneur, who was among the first to create a subscription concert series, and who demanded to be treated as an equal by his royal patrons. Write a two- to three-page paper on Beethoven's contributions to the evolution of the musician's role in society. Then, using Roman numerals and inversion numbers, analyze the "A" section of Beethoven's "Für Elise."
2. Robert Schumann is thought by many to be central to the Romantic movement in music, partly because of his close association with the literature of the period and his own literary interests. Write a two- to three-page paper on the influence of literature on Schumann's compositions. Then, using Roman Numerals and inversion numbers, analyze "Ein Choral," Op.68, No.4 from Album for the Young by Schumann.

D. OTHER TYPICAL ASSESSMENT AND EVALUATION METHODS:

Performance exams

Objective Exams

Other exams

Quizzes

Written homework

Homework Problems

Term or other papers

V. INSTRUCTIONAL METHODS

Demonstration

Discussion

Lecture

Multimedia presentations

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

Problem solving activities

Written work

Estimated Independent Study Hours per Week: 6

VII. TEXTS AND MATERIALS

A. UP-TO-DATE REPRESENTATIVE TEXTBOOKS

Clendinning, Marvin and Phillips . The Musician's Guide to Music Fundamentals. 3rd ed. Norton and Company, 2017.

B. ALTERNATIVE TEXTBOOKS

C. REQUIRED SUPPLEMENTARY READINGS

D. OTHER REQUIRED MATERIALS

VIII. CONDITIONS OF ENROLLMENT

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

Requisites	Category and Justification
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B. Requisite Skills

Requisite Skills

C. Recommended Preparations (Course and Non-Course)

Recommended Preparation	Category and Justification
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D. Recommended Skills

Recommended Skills

E. Enrollment Limitations

Enrollment Limitations and Category	Enrollment Limitations Impact
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Course created by K. Caldwell/C. Greer/D. Lawrence/C. Mikkelsen on 05/16/1974.

BOARD APPROVAL DATE:

LAST BOARD APPROVAL DATE: 01/20/2016

Last Reviewed and/or Revised by Polli Chambers-Salazar on 10/08/2015

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