I. **OVERVIEW**  
The following information will appear in the 2011 - 2012 catalog

**MUST 121**  
*Music Theory 1*  
3 Units

**Formerly listed as:** MUSIC - 102: Music Theory 1  
**Prerequisite:** Satisfactory completion of MUST 101.  
**Corequisite:** Concurrent enrollment in MUST 131 and MUST 130.

Brief review of primary Music Fundamentals topics; Tonality; Introduction to common harmonic practice through exercises in part writing and figured bass, simple guided composition, and analysis.

Field trips are not required.  
(A-F or P/NP - Student choice) Lecture

**Transfer:** (CSU, UC)  
**General Education:** (MJC-GE: C ) (CSU-GE: C1 ) (IGETC: 3A )

II. **LEARNING CONTEXT**  
Given the following learning context, the student who satisfactorily completes this course should be able to achieve the goals specified in Section III, Desired Learning:

**A. COURSE CONTENT**

1. **Required Content:**
   
a. Musical terminology

b. Definition of Tonality; the diatonic system; consonance vs. dissonance

c. Major and minor scales

d. All Major and minor Key signatures

e. All diatonic and simple chromatic intervals

f. Triads and Seventh chords

g. Basic Chord progressions using Tonic and Dominant; contrapuntal expansions of tonic using passing chords; Bass-Soprano combinations

h. Pre-Dominant Function chords

i. The Cadence and cadential motions

j. The Dominant seventh chord: chordal dissonance treatment

k. Non-chordal "emblushing" tones vs. Chordal "structural" tones

l. Elements of Musical style (m.c.)

m. Voice leading and four part-writing rules and regulations

n. Figured Bass practice, notation, and realization

o. Harmonizing melodic excerpts
B. **ENROLLMENT RESTRICTIONS**

1. **Prerequisites**
   
   Satisfactory completion of MUST 101.

2. **Co-requisites**

   Concurrent enrollment in MUST 131 and MUST 130.

3. **Requisite Skills**

   *Before entering the course, the student will be able to:*

   a. Identify elements of rhythm and pitch notation on the grand staff.

   b. Notate musical scales within major, natural minor, harmonic minor and melodic minor frameworks in Treble and Bass clefs.

   c. Analyze triads and seventh chords within any key.

   d. Locate on the keyboard any pitch notated on the grand staff.

   e. Identify the key signature for any major or minor key.

   f. Sing all diatonic Major and minor scale using Solfege syllables.

   g. Be able to spell all diatonic intervals using musical notation

   h. Notate the four triad types using musical notation: Major, Minor, Diminished, and Augmented.

   i. Notate the five seventh chord types using musical notation: Major, Dominant, Minor, Half Diminished, Diminished.

C. **HOURS AND UNITS**

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D. **METHODS OF INSTRUCTION (TYPICAL)**

*Instructors of the course might conduct the course using the following method:*

1. Discussion of textbook content in class with whiteboard illustrations, piano demonstrations and recorded musical excerpts

2. Discussion of student solutions to assigned problems

3. Oral recitation covering comprehension of assigned reading

E. **ASSIGNMENTS (TYPICAL)**

1. **EVIDENCE OF APPROPRIATE WORKLOAD FOR COURSE UNITS**

   *Time spent on coursework in addition to hours of instruction (lecture hours)*

   a. Weekly homework assignments

   b. Studying for quizzes on major concepts (typically two or more each month)
c. Preparing for at least two exams: one at mid-term and one at end-of-term

2. **EVIDENCE OF CRITICAL THINKING**
   *Assignments require the appropriate level of critical thinking*
   a. Given a written musical excerpt without a key signature, analyze the accidentals and melodic contour to determine the key.
   b. Given a bass line and figured bass notation, create a simple harmonic progression in 4 parts using techniques learned in class.
   c. Provide Roman numeral analysis for a written musical excerpt.

F. **TEXTS AND OTHER READINGS (TYPICAL)**

III. **DESIRED LEARNING**

   **A. COURSE GOAL**
   *As a result of satisfactory completion of this course, the student should be prepared to:
   read music and apply introductory-level concepts in music theory. Furthermore, since this course is offered every fall only, students who satisfactorily complete it in their first semester of study will be on track to be transfer-ready or to earn an A.A. after two years of study.

   **B. STUDENT LEARNING GOALS**
   *Mastery of the following learning goals will enable the student to achieve the overall course goal.*
   1. **Required Learning Goals**
      *Upon satisfactory completion of this course, the student will be able to:
      a. Employ clear, and correct musical notation in Treble, Bass and Alto clefs.
      b. Practice principles of constructing 3 and 4 note chords: Triads & Seventh chords and apply these to simple exercises
      c. Apply principles of harmonizing a soprano line and apply these to simple exercises
      d. Identify diatonic and chromatic interval, major and minor scales, and principles of clear rhythmic notation.
      e. Identify structural harmonic and non-harmonic embellishing notes; consonance vs. dissonance
      f. Identify principles of harmonic analysis and be able to apply these to compositions from standard repertoire (m.c.)
      g. Learn principles of voice leading, 4 part-writing and chord progression techniques and apply these to simple exercises
      h. Learn principles of Figured Bass practice, notation and apply these to simple exercises

IV. **METHODS OF ASSESSMENT (TYPICAL)**
   **A. FORMATIVE ASSESSMENT**
1. Participation in all class activities

2. Written assignments incorporating analysis, guided composition and harmonic progressions outside of class

3. Simple written quizzes to demonstrate comprehension

4. Short exercises in guided composition and analysis to demonstrate ability to apply principles of harmonic progression, part writing and figured bass

B. **SUMMATIVE ASSESSMENT**

1. Formal tests covering specific concepts within each chapter of the textbook

2. Exams, offered at times such as mid-term and end-of-term, to assess proficiency in analysis, part-writing harmonic progressions in 4 voices, and figured bass realization