

Course Information Form (CIF)

Course Code: MUS 101

Course Title: Music Theory and Musicianship I

Department: Arts, Media, and Social Sciences

Effective Date: Summer 2026

PCS Code: 1.1 - Baccalaureate/Transfer

CIP Code: 50.0904

Repeatability: 0

Credit Hours

Catalog Notation: 4-0-4

Credit Hour Distribution:

Lecture: 4

Lab: 0

Clinical: 0

Total: 4

General Course Information

Catalog Description

The study and application of pitch and rhythmic notation, scales, key signatures, intervals, chords, figured bass, Roman numeral analysis, transposition, and basic voice leading through species counterpoint. Approximately one-third of classroom time used for ear training and keyboard sessions.

General Course Objectives

- To develop understanding, recognition, and application of scales; intervals; triads; four-voice chord progressions, voice leading principles; cadences, non-harmonic tones, and species counterpoint.
- Acquire a level of proficiency in aural and keyboard skills comparable to first semester music majors at other two-year and four-year institutions.

Minimum Placement Levels

English	Reading	Math
None	Placement out of CCS 098	None

Prerequisites

None

Recommended before enrolling (not required):

Credit in MUS 100 or equivalent experience

Methods of Evaluation

6-10 theory quizzes; written and aural midterm and final exam. 1-3 assignments per textbook chapter and 1 composition project where students will compose a species counterpoint above a cantus firmus. 8-10 ear training assessments and 2-3 ear training exams which include sight-singing, dictation, and keyboard work. Weekly lab work for practice. Other projects per instructor may include composition, dictation, analysis, and/or performance.

Instructional Materials and Additional Supplies

Music In Theory and Practice Vol. I, Bruce Benward and Marilyn Saker.

Music for Sight-Singing, Rogers, Nancy, Ottman, Robert W (Pearson). This textbook will be used for all levels including MUS 102, MUS 201, and MUS 202.

Course Content

General Learning Outcomes (GLOs)

- Communication: Students will demonstrate the ability to read, write, listen, and speak effectively.
- Creativity and Innovative Thinking: Students will design, present, and interpret materials, information, and ideas in innovative ways.
- Reasoning and Inquiry: Students will demonstrate the ability to solve problems using deductive reasoning and logic, quantitative reasoning, or the scientific method.

Course Segments and Student Learning Outcomes

Course Segment	Learning Outcomes	Lecture Hours	Lab Hours	Clinical Hours
Fundamentals of Reading and Notating Music	1. Identify pitches, rhythmic units, and meters. 2. Demonstrate understanding of (a) process for taking melodic dictation. 3. Demonstrate diatonic solfeggio knowledge for pentatonic and diatonic major tonalities. 4. Demonstrate ability to take dictation of diatonic melodic examples. 5. Demonstrate proficiency in melodic and rhythmic dictation. 6. Demonstrate ability to read and write notation in all clefs: accidentals, enharmonic spelling, diatonic and chromatic half steps. 7. Demonstrate reading and notating rhythmic units: beats and rest equivalents.	12	0	0
Scales and Key Signatures	1. Recognize and build major, minor, and pentatonic scales. 2. Demonstrate understanding of a process for taking melodic dictation. 3. Demonstrate diatonic solfeggio knowledge for pentatonic and diatonic major tonalities. 4. Explain and demonstrate movable do solfege. 5. Demonstrate sight-singing of pentatonic and diatonic melodies in major mode with solfege.	8	0	0
Intervals and Their Transposition and Inversion	1. Demonstrate working knowledge of tertian harmony as it relates to identifying triads and dominant seventh chords in all positions and inversions. 2. Demonstrate proficiency in vocal sight-singing with solfeggios. 3. Demonstrate greater proficiency in rhythm performance. 4. Identify pentatonic and diatonic major scale ascending and descending intervals. 5. Sight-sing and dictate ascending and descending diatonic dyads, increasing simple and compound length of pentatonic and diatonic melodies, and rhythm dictation examples. 6. Dictate more complex simple and compound pentatonic and diatonic melodies and rhythms.	8	0	0
Chords, Figured Bass Notation, and Roman Numeral and Macro Analyses	1. Recognize and construct major, minor, diminished, augmented triads, and dominant seventh chords. 2. Recognize and construct inversions of triads and seventh chords utilizing figured bass symbols. 3. Apply Roman numeral and macro analyses to chords within specific keys. 4. Aurally recognize diatonic triad qualities in major and minor modes/keys.	12	0	0

Course Segment	Learning Outcomes	Lecture Hours	Lab Hours	Clinical Hours
Harmonic Structures: Cadences and Non-harmonic Tones	1. Understand and recognize basic tonal chord progressions through listening and analysis of cadences. 2. Identify harmonic and non-harmonic tones through listening and analysis.	8	0	0
Study of Species Counterpoint: learning to compose counterpoints above and below a cantus firmus in first through fifth species counterpoint	1. Identify and utilize non-harmonic tones as a vehicle to embellish and enrich counterpoint; note proper rhythmic placement and melodic possibilities for the use of non-harmonic tones. 2. Demonstrate proficiency in sight singing 2, 3, and 4-part melodic (duet) performances and increasing facility in single-line rhythmic dictation and performance and intervallic recognition. 3. Demonstrate the ability to take dictation of pentatonic and major melodic examples of increasing length with greater rhythmic activity and syncopation. 4. Complete composition assignment of an original counterpoint, including examples of all types of counterpoint.	12	0	0

Total Contact Hours

Lecture Hours	Lab Hours	Clinical Hours
60	0	0