

Dear articulation officers,

At the request of community colleges creating Associate Degrees for Transfer in Music, I'm attaching some sample course outlines that seem to satisfy both the published criteria for GE courses in the arts, and the needs of major preparation in music theory. I encourage you to share these examples with faculty who are developing courses intended for transfer credit.

As always with such examples, we hope you don't take the suggestions too restrictively. Colleges may find additional ways to make courses like this work for both purposes, and CSU faculty and staff will continue to evaluate each proposed Course Outline of Record on its own merits.

Please get in touch if you have questions, and thank you for your support of transfer curriculum.

Ken

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## **Sample Course Outline A: Music Theory for use in ADT and GE**

paraphrased from outline in use at Sacramento City College  
prepared by the CSU Office of the Chancellor 12/1/2014

### **Basic Course Information**

**Title:** Music Theory

**Units:** 4.00

**Hours:** 72.00 hours lecture, 18.00 hours laboratory

**Prerequisite:** None.

**Advisory:** [prerequisite course 1]; with a grade of "C" or better. Students should have some ability to play a musical instrument and read music. Concurrent enrollment in [prerequisite course 1] is recommended if the student has had no piano study.

**Description:** This course is an introduction to music theory and its applications to classical and commercial music. Students will develop skills in musical analysis, keyboard harmony, dictation, and sight-singing. Short creative assignments will also be included.

**Transferable:** CSU and UC

**General Education:** AA/AS Area I; CSU Area C1; IGETC Area 3A

**Grade Policy:** Letter Grade (Students may petition individually for Pass/No Pass grading.)

**Repeatability:** This course may be taken a total of 1 time for credit.

**Approved:** May 02, 2014

### **Learning Outcomes and Objectives**

\*Upon completion of this course, the student will be able to: identify and write the basic elements of music: notes, scales, intervals triads, and seventh chords, rhythms in a variety of simple and compound meters.

\*Analyze simple short pieces of music in different styles and from diverse cultures with regard to melodic and rhythmic phrase structure, diatonic chord progressions, cadences, and overall form.

\*Identify notes and play simple melodic and harmonic patterns on the piano keyboard.

\*Transcribe, by taking dictation, rhythms with divided beats in a variety of meter signatures, simple scale and interval exercises, and melodies that contain stepwise and small intervals that outline the primary triads.

\*Demonstrate the ability to "audiate" written music by sight-singing rhythms with divided beats in a variety of meter signatures; common scale and chord patterns; and melodies that contain stepwise and small intervals that outline the primary triads.

\*Interpret music, as written and aurally, with regard to its historical and cultural context.

\*Compose a simple song, harmonize it with diatonic chords, and arrange for one or more instruments.

\*Critique different musical genres and styles and make aesthetic judgments about them by applying criteria from the knowledge and principles of music theory learned in class.

## **Sample Course Outline B: Music Theory for use in ADT and GE**

Paraphrased from outline in use at Laney College  
Prepared by the CSU Office of the Chancellor 2/09/2015

### **Basic Course Information:**

**Title:** Music 100

**Units:** 3.00

**Course Begins:** Summer 2014

**Hours:** 52.50 hours lecture, 0.00 hours laboratory

**Prerequisite:** None.

**Advisory:** [prerequisite course 1]; with a grade of "C" or better. Students should have some ability to play a musical instrument and read music. Concurrent enrollment in [prerequisite course 1] is recommended if the student has had no piano study.

**Description:** Introduction to the notation and primary elements of tonal music of music from history and global culture: Example from music literature will demonstrate staff notation in treble and bass clefs, rhythm and meter; basic properties of sound; intervals; diatonic scales and triads; and diatonic chords. Development of skills in handwritten notation is expected. History and social context of the above concepts will be discussed.

**Transferable:** CSU and UC

**General Education:** TCA (Add); CSU Area C1 (Add) ; IGETC Area 3B (Add)

**Grade Policy:** Letter Grade (Students may petition individually for Pass/No Pass grading.)

**Repeatability:** This course is not repeatable

**Approved:** Aug 22, 2014

### **Learning Outcomes and Objectives**

Upon satisfactory completion of the course, students will be able to:

1. Describe the cultural significance of various modes used in music cultures of the world.
2. Describe the history and evolution of music notation, including major theorists and historical periods.
3. Write and recognize in staff notation the elementary components of diatonic tonal music, including pitch and rhythm.
4. Identify simple and compound meters; intervals up to the octave; major and minor key signatures; and commonly used diatonic triads and seventh chords.
5. Construct major and minor scales and key signatures; intervals up to the octave; and commonly used diatonic triads and seventh chords.

**Course Content:**

1. Handwritten notation of pitch and rhythm and discussion of their history 15%
2. Simple and compound meters with examples from great literature 15%
3. Basic properties of sound in music around the world 10%
4. Intervals 15%
5. Key signatures and their history 15%
6. Diatonic major and minor scales and history thereof 15%
7. Diatonic chords and history thereof 15%

**Lab Content:****Methods of Instruction:**

Activity  
Lecture  
Observation and Demonstration  
Projects

**Out-of-Class Assignments:**

Students will write at least two essays explaining the relationship of history and world music cultures to the theoretical elements presented in the lectures.  
Written assignments related to each of the lecture topics. Practice basic elements of music notation.

**Methods of Evaluation:**

ESSAY (Includes "blue book" exams and any written assignment of sufficient length and complexity to require students to select and organize ideas, to explain and support the ideas, and to demonstrate critical thinking skills.)

COMPUTATION SKILLS

NON-COMPUTATIONAL PROBLEM SOLVING (Critical thinking should be demonstrated by solving unfamiliar problems via various strategies.)

SKILL DEMONSTRATION

MULTIPLE CHOICE

OTHER (Describe)

Other: Students will demonstrate proper use of basic music notation as instructed in class.

**Examples of Appropriate Texts or Other Required Reading:**

Title: Basic Materials in Music Theory

Author: Steinke, Greg

Date: 2009

**Other Appropriate Reading:**

This text is the current edition.

## Sample Course Outline C: Music Theory for use in ADT and GE

Paraphrased from outline in use at Los Medanos College  
Prepared by the CSU Office of the Chancellor 02/09/2015

### Basic Course Information

**Title:** Music Theory

**Units:** 4.00

**Hours:** 54.00 hours lecture, 54.00 hours laboratory

**Prerequisite:** None.

**Corequisite:** None.

**Advisory:** Music 017, Music 032, Music 014; prior or concurrent enrollment in Music 33a or 33b

**Description:** This course is the study common practice chromatic harmony as well as styles of the 20th and 21st centuries. Elements of modal and tonal counterpoint will also be covered. Activities will include the realization of chromatic and modulating figured bass lines, harmonization of melodies and the harmonic and structural analysis of examples primarily of Romantic musical literature. The later part of the semester will be devoted to analysis and imitation exercises of Impressionism, Twelve Tone and other 20th and 21st century styles.

**Transferable:** CSU and UC

**General Education:** AA/AS Area I; CSU Area C1 (add); IGETC Area 3A (add)

**Grade Policy:** Letter Grade (Students may petition individually for Pass/No Pass grading.)

**Repeatability:** This course may not be repeated

**Approved:** March 3, 2010

### Learning Outcomes and Objectives

Upon completion of this course the student will be able to:

- 1) Realize a figured bass using common practice four part chorale style (PSLO 1, 2, 6 and 7)
- 2) Harmonize a given melody using common practice four part chorale style (PSLO 1, 2, 6 and 7)
- 3) Write original music using common practice four part chorale style (PSLO 1, 2, 6 and 7)
- 4) Apply the principles of 3rd, 4th and 5th species counterpoint, and 18<sup>th</sup> Century counterpoint (PSLO 1, 2, 6 and 7)
- 5) Analyze harmony and form of musical literature from all eras (PSLO 1, 2, 6 and 7)
- 6) Analyze and illustrate elements of compositional styles including but not limited to the following: Post Romantic, Impressionistic, Twelve-Tone, Early 20th Century, and late 20th Century and 21st Century (PSLO 1, 2, 6 and 7)

### Course Content:

The course will include:

I. Chorale style figured bass realizations, melodic harmonization's and original projects including but not limited to the following elements:

1. Borrowed chords
2. Neapolitan and Augmented sixth chords
3. Ninth, eleventh and thirteenth chords
4. Altered dominants
5. Chromatic mediant
6. Common tone diminished seventh chords
7. Foreign modulations

II. 3rd, 4th and 5th species counterpoint, and 18th Century counterpoint

III. Compositional elements including but not limited to the following styles

1. Post Romantic
2. Impressionistic
3. Twelve-Tone
4. Early 20th Century

#### **Methods of Instruction:**

Lecture

Lab

Activity

Demonstration/Modeling

Discussion

#### **Out-of-Class Assignments:**

##### **Methods of Evaluation:**

Assessments: The CSLOs will be assessed by written assignments, tests and a final exam in the following manner:

CSLOs 1, 2, 3 and 4

CSLO 1) realize a figured bass, (PSLO 1, 2, 6 and 7)

CSLO 2) harmonize a given melody (PSLO 1, 2, 6 and 7)

CSLO 3) write original music (PSLO 1, 2, 6 and 7)

CSLO 4) Apply the principles of 3rd, 4th and 5th species counterpoint, and 18th Century counterpoint (PSLO 1, 2, 6 and 7)

Assessment instrument: written assignments (sample example attached). To demonstrate CSLO 1, 2, 3 and 4 the students will complete multiple written exercises each week in class and as homework, individually and in small groups. The complexity of the exercises and problems to be solved will increase as the semester progresses. Individual work will be assessed for stylistic accuracy and creativity.

Assessment instrument: Tests closed book and closed note tests will be used to evaluate each student's mastery of the same elements covered in the written assignments. Some of the tests may be timed.

Work will be assessed for accuracy and creativity.

Assessment instrument: Final exam questions/problems designed to illustrate mastery of CSLOs 1, 2, 3 and 4 will be included in a comprehensive final exam and assessed for accuracy and creativity.

CSLO 5) analyze harmony and form of musical literature from all eras (PSLO 1, 2, 6 and 7)

Assessment instrument: Written assignments

-To demonstrate CSLO 5 the students will analyze selections from standard musical literature working individually and in small groups. Group work will be discussed in class and individual work will be assessed for accuracy.

Assessment instrument: tests

-Students will analyze selections from musical literature as part of some tests.

Work will be assessed for accuracy.

Assessment instrument: Final exam

-A question/problem covering CSLO 5 will be included in a comprehensive final exam and assessed for accuracy.

CSLO 6) Analyze and illustrate elements of compositional styles including but not limited to the following:

1. Post Romantic
2. Impressionistic
3. Twelve-Tone
4. Early 20th Century
5. Late 20th Century and 21st Century

(PSLO 1, 2, 6 and 7)

Assessment instrument: written assignments

-To demonstrate CSLO 6 the student will analyze the harmony and/or structure of music by important composers from the identified stylistic periods and compose short original examples of those styles. The work will be assessed for stylistic accuracy and creative expression.

Assessment instrument: tests

-A question/problem covering CSLO 6 will be included on some tests and assessed for accuracy.

Assessment instrument: Final exam

A question/problem covering CSLO 6 will be included in a comprehensive final exam and assessed for accuracy.

### **Method of Evaluation/Grading:**

CSLOs 1, 2, 3 and 4

"A" work follows 90 - 100 % of the applicable stylistic practices and displays creative musical thought in written exercises, tests and the final exam.

"C" work follows 70 - 79.9% of the applicable stylistic practices in written exercises, tests and the final exam.

CSLO 5

For "A" level work the student analyzes given examples of musical literature with 90 - 100 % accuracy.

For "C" level work the student analyzes given examples of musical literature with 70 - 79.9% accuracy.

CSLO 6

"A" work identifies and illustrates 90 - 100 % stylistic practices and displays creative musical thought

"C" work identifies and illustrates 70 - 79.9% stylistic practices

Grading Structure:

Written assignments: 65%

Tests: 15%

Final exam: 20%

CSLOs are weighted:

CSLOs 1, 2 and 3 65%

CSLO 4 15%

CSLOs 5 and 6 20%

### **Examples of Appropriate Texts or Other Required Reading:**

Title: Music in Theory & Practice Volume II

Author: Benward and Saker

Date: 2015

### **Other Outline Information:**

Program-Level Student Learning Outcomes (PSLOs)

Music Department PSLOs

1. Understand and be able to apply the fundamentals of music theory, aural perception, and have a working knowledge of harmonic progression, musical forms and structures.



2. Have knowledge and understanding of the historical development of music, its historical periods, genres, instrumentation and composers, within their cultural context.
3. Have practical knowledge of performance practice in their particular ensemble performing styles.
4. Have proficiency of solo repertoire and technical studies in their major instrumental or vocal area of study.
5. be competent with music technology in its various forms for composition, Teaching, and professional pursuits.
6. be able to work independently on varieties of musical problems by Combining their capabilities in performance, aural, verbal and visual analysis, Composition, repertoire, knowledge, and music history.
7. Have writing skills with the ability to independently utilize research tools And resources (library, internet, etc)