

Las Positas College  
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**Course Outline for MUS 10A**  
**CHROMATIC HARMONY/MUSICIANSHIP**  
**Effective: Fall 2016**

**I. CATALOG DESCRIPTION:**

MUS 10A — CHROMATIC HARMONY/MUSICIANSHIP — 4.00 units

This course incorporates the concepts from the Mus 8 series. In addition, through writing and analysis, the course will include: introduction to chromatic harmony; secondary/applied chords; modulation; borrowed chords; introduction to Neapolitan and augmented-sixth chords. Mus 10A also applies and develops the rhythmic, melodic, and harmonic materials of the musicianship portion of Mus 8 series through ear training, sight singing, analysis, and dictation.

3.00 Units Lecture 1.00 Units Lab

**Prerequisite**

MUS 8B - Harmony & Musicianship II  
with a minimum grade of C

**Grading Methods:**

Letter or P/NP

**Discipline:**

**Family:** Music Harmony and Musicianship Intermediate

	<b>MIN</b>
<b>Lecture Hours:</b>	54.00
<b>Lab Hours:</b>	54.00
<b>Total Hours:</b>	108.00

**II. NUMBER OF TIMES COURSE MAY BE TAKEN FOR CREDIT: 1**

**III. PREREQUISITE AND/OR ADVISORY SKILLS:**

**Before entering the course a student should be able to:**

A. MUS8B

**IV. MEASURABLE OBJECTIVES:**

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

- A. Exercises with rhythmic patterns featuring triplets/duplets and syncopation in simple and compound meters at various tempos.
- B. Dictation of rhythms with triplets/duplets and syncopation in simple and compound meters at various tempos.
- C. Preparation, sight singing, and transposition of melodies featuring chromatic alterations and modulation to closely related keys.
- D. Melodic dictation in a variety of major and minor keys, tempos, and meter signatures featuring triplets/duplets, syncopation, chromatic alterations, and modulation to closely-related keys.
- E. Melodic dictation in two parts (two-voice counterpoint).
- F. Harmonic dictation including secondary/applied chords and modulation to closely-related keys.
- G. Sight singing and performance of music in multiple parts (canons, duets, chorales, etc.) appropriate to the topics studied.
- H. Performance of rhythm and sight singing exercises while conducting.
  - I. Exercises to detect errors in rhythm, pitch, harmony, and/or solfeggio.
- J. Exercises at the piano keyboard, such as playing chord progressions while singing any part or arpeggiations of the chords.
- K. Write and identify secondary/applied chords (dominant and fully diminished) seventh chords in root position and inversion.
- L. Write and identify borrowed chords and other mixture chords (secondary and double) in root position and inversion.
- M. Using secondary/applied 7th chords, borrowed/mixture chords, diatonic and modulation sequences: Realize a figured bass; harmonize a given melody.
- N. Conduct harmonic analysis of music using secondary/applied chords, borrowed/mixture chords and diatonic and modulating sequences.
- O. Conduct formal analysis of music which uses binary and ternary forms.
- P. Compose music using musical elements included in the course content.

**V. CONTENT:**

1. secondary/applied chords
2. modulation

3. sequences: diatonic and modulating
4. borrowed chords/modal mixture
5. introduction to Neapolitan and augmented-sixth chords
6. binary, ternary, and an overview of larger forms
7. 7th, 9th, 11th, 13th chords
8. Altered dominants
9. Exercises with rhythmic patterns featuring triplets/duplets and syncopation in simple and compound meters at various tempos.
10. Dictation of rhythms with triplets/duplets and syncopation in simple and compound meters at various tempos.
11. Preparation, sight singing, and transposition of melodies featuring chromatic alterations and modulation to closely related keys.
12. Melodic dictation in a variety of major and minor keys, tempos, and meter signatures featuring triplets/duplets, syncopation, chromatic alterations, and modulation to closely-related keys.
13. Melodic dictation in two parts (two-voice counterpoint).
14. Harmonic dictation including secondary/applied chords and modulation to closely-related keys.
15. Sight singing and performance of music in multiple parts (canons, duets, chorales, etc.) appropriate to the topics studied.
16. Performance of rhythm and sight singing exercises while conducting.
17. Exercises to detect errors in rhythm, pitch, harmony, and/or solfeggio.
18. Exercises at the piano keyboard, such as playing chord progressions while singing any part or arpeggiations of the chords.

#### VI. METHODS OF INSTRUCTION:

- A. **Demonstration** -
- B. **Lecture** -
- C. Practice and experience in sight singing and ear training
- D. Written and aural exercises
- E. Weekly assignments

#### VII. TYPICAL ASSIGNMENTS:

- A. Analyze the following five-part rondo form.
- B. Outline the tonal areas in the development section of this fugue.
- C. Discuss the concept of secondary dominants

#### VIII. EVALUATION:

##### A. **Methods**

1. Exams/Tests
2. Quizzes
3. Papers
4. Projects
5. Class Participation
6. Other:
  - a. In-class sight singing and dictation drills
  - b. In-class drills in rhythmic accuracy, conducting, and/or keyboard
  - c. Directed listening activities/exams
  - d. Individual sight singing examinations
  - e. Rhythmic, melodic, and harmonic dictation exercises/exams
  - f. Self-paced individual laboratory work

##### B. **Frequency**

1. 6-7 composition and analysis projects with 12-14 days of self-paced individual laboratory work
2. 2 papers
3. 1 quiz per week
4. 1 group presentation
5. One mid-term examination
6. One final examination
7. Musicianship drills 3 times a week
8. Daily listening activities
9. Weekly dictation exercises

#### IX. TYPICAL TEXTS:

1. Benward, Bruce, and Marilyn Shaker. *Music in Theory and Practice, Vol 1*. 9th ed., McGraw-Hill, 2015.
2. Ottman, Robert. *Music for Sight Singing*. 9th ed., Prentice Hall, 2014.
3. Kostka, Stefan, Dorothy Payne, and Byron Almen. *Tonal Harmony*. 7th E ed., McGraw-Hill, 2013.

#### X. OTHER MATERIALS REQUIRED OF STUDENTS: