

Las Positas College
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**Course Outline for MUS 8A
HARMONY AND MUSICIANSHIP I**

Effective: Fall 2016

I. CATALOG DESCRIPTION:

MUS 8A — HARMONY AND MUSICIANSHIP I — 4.00 units

Elements of diatonic harmony through part writing and ear training exercises as typified by musical practice from 1600 to the present. Includes keys, modes, scales, tonality, intervals, solfeggio, consonance/dissonance, rhythmic organization, chord structures, chord and interval recognition, melodic and rhythmic dictation, voice leading principles, non-chord tones, four-part voice leading with selected primary and secondary chords, and figured bass realization.

3.50 Units Lecture 0.50 Units Lab

Strongly Recommended

MUS 6 - Basic Music Skills

MUS 21A - Beginning Piano

Grading Methods:

Letter or P/NP

Discipline:

Family: Music Harmony and Musicianship Elementary

| | MIN |
|-----------------------|------------|
| Lecture Hours: | 63.00 |
| Lab Hours: | 27.00 |
| Total Hours: | 90.00 |

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

III. PREREQUISITE AND/OR ADVISORY SKILLS:

Before entering this course, it is strongly recommended that the student should be able to:

- A. MUS6
- B. MUS21A

IV. MEASURABLE OBJECTIVES:

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

- A. Write and identify all major and minor scales and key signatures
- B. Transpose a given melody to any specified key
- C. Construct any interval up to an octave above and below a given note.
- D. Write compositions in 4-part harmony using primary and secondary triads and 7th chords.
- E. Identify cadence types, including perfect authentic, imperfect authentic, half plagal, and deceptive cadences.
- F. Identify simple and compound meters.
- G. Conduct harmonic analysis of diatonic chord progressions.
- H. Visually identify all intervals up to an octave
 - I. Write and identify any triad in root position and inversions.
- J. Demonstrate the ability to hear music with understanding, recognizing patterns and musical functions, by
 - 1. taking dictation of melodies featuring leaps from the tonic triad.
 - 2. taking dictation of rhythms with divided beats in a variety of meter signatures and tempos.
 - 3. aurally identifying all intervals up to the octave - ascending, descending, and harmonic.
 - 4. aurally identifying qualities, inversions, and soprano notes of triads.
 - 5. aurally identifying dominant 7th chords.
- K. Demonstrate the ability to "audiate" a musical score by
 - 1. performing rhythms with divided beats in a variety of meter signatures and tempos.
 - 2. sight singing melodies featuring leaps within the primary triads.

V. CONTENT:

- 1. Manuscript skills including handwritten notation of pitch and rhythm

2. Basic properties of sound such as harmonic series, sound waves
3. Simple & compound meters and rhythms
4. Simple diatonic intervals
5. Key signatures and the Circle of Fifths
6. Diatonic chords, basic cadential formulas and phrase structure
7. Diatonic scales, triads, Dominant 7th, and Roman numeral analysis
8. Figured bass analysis and gestures
9. Non-harmonic tones and gestures
10. Four-part chorale writing principles.
11. Prepare and sight-sing major and minor melodies including leaps within the primary triads.
12. Perform exercises in one of more parts (canons, duets, chorales, sing and play the piano, sing and clap rhythms)
13. Practice melodic dictation in a variety of major and minor keys, and a variety of tempos and meter signatures.
14. Take dictation in two parts
15. Practice identification and singing of intervals
16. Practice rhythmic dictation in a variety of meter signatures and tempos using division of the beat.
17. Perform and sight-read rhythmic exercises in two and three parts.

VI. METHODS OF INSTRUCTION:

- A. Written and aural exercises
- B. **Written exercises and case studies** - Writing 4-part harmonic compositions
- C. Practice and experience in sight singing and ear training

VII. TYPICAL ASSIGNMENTS:

1. Reading/Writing

Prepare and submit harmonic analysis of diatonic chord progression

2. Out-of-Class

Prepare and submit harmonic analysis of diatonic chord progressions.

3. Critical Thinking

Synthesize melody, rhythm and harmony in writing your own compositions.

VIII. EVALUATION:

A. **Methods**

1. Exams/Tests
2. Quizzes
3. Research Projects
4. Oral Presentation
5. Class Participation
6. Class Work
7. Home Work
8. Class Performance
9. Final Performance

B. **Frequency**

1. 2-3 Weekly quizzes, ear training, sight-singing, dictation
2. One mid-term examination
3. One final examination
4. One research project
5. Two oral presentations
6. Daily class participation, class work and homework
7. 3-5 times week class performance

IX. TYPICAL TEXTS:

1. Mayfield, Connie E. *Theory Essentials: An Integrated Approach to Harmony, Ear Training, and Keyboard Skills. Vol. 1.* ., Thomson, 2003.
2. Ottman, Robert . *Music for Sight Singing.* Ninth ed., Prentice Hall, 2014.
3. Kostka, Stefan . *Tonal Harmony.* 7 ed., Mc Graw Hill, 2013.
4. Kamien, Roger. *Music: An Appreciation.* 11th ed., McGraw-Hill , 2015.
5. Benward, Bruce. *Music in Theory and Practice Volume 1.* 9th ed., McGraw-Hill , 2015.

X. OTHER MATERIALS REQUIRED OF STUDENTS:

- A. Manuscript paper to be supplied by student