

Las Positas College  
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**Course Outline for MUS 8A**  
**MUSIC THEORY AND MUSICIANSHIP 1**  
**Effective: Fall 2019**

**I. CATALOG DESCRIPTION:**

MUS 8A — MUSIC THEORY AND MUSICIANSHIP 1 — 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  
with a minimum grade of C

MUS 21A - Beginning Piano  
with a minimum grade of C

**Grading Methods:**

Letter or P/NP

**Discipline:**

- Music

**Family:** Music Harmony and Musicianship Elementary

	<b>MIN</b>
<b>Lecture Hours:</b>	63.00
<b>Lab Hours:</b>	27.00
<b>Total Hours:</b>	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
  - 1. interpret notation of both pitch and rhythm;
  - 2. identify and construct triads and seventh chords;
  - 3. identify and construct simple intervals;
  - 4. perform simple exercises in ear training and sight singing.
- B. MUS21A
  - 1. Exhibit technical skills adequate for beginner pieces
  - 2. Perform simple passages in all twelve major keys

**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:

- A. Manuscript skills including handwritten notation of pitch and rhythm
- B. Basic properties of sound such as harmonic series, sound waves
- C. Simple & compound meters and rhythms
- D. Simple diatonic intervals
- E. Key signatures and the Circle of Fifths
- F. Diatonic chords, basic cadential formulas and phrase structure
- G. Diatonic scales, triads, Dominant 7th, and Roman numeral analysis
- H. Figured bass analysis and gestures
  - I. Non-harmonic tones and gestures
- J. Four-part chorale writing principles

#### VI. LAB CONTENT:

- A. Prepare and sight-sing major and minor melodies including leaps within the primary triads
- B. Perform exercises in one of more parts (canons, duets, chorales, sing and play the piano, sing and clap rhythms)
- C. Practice melodic dictation in a variety of major and minor keys, and a variety of tempos and meter signatures
- D. Take dictation in two parts
- E. Practice identification and singing of intervals
- F. Practice rhythmic dictation in a variety of meter signatures and tempos using division of the beat
- G. Perform and sight-read rhythmic exercises in two and three parts

#### VII. 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

#### VIII. TYPICAL ASSIGNMENTS:

- A. Reading/Writing
  1. Prepare and submit harmonic analysis of diatonic chord progression
- B. Out-of-Class
  1. Prepare and submit harmonic analysis of diatonic chord progressions
- C. Critical Thinking
  1. Synthesize melody, rhythm and harmony in writing your own compositions

#### IX. EVALUATION:

##### **Methods/Frequency**

- A. Exams/Tests
  - 2
- B. Quizzes
  - weekly
- C. Research Projects
  - 2
- D. Oral Presentation
  - 2
- E. Class Participation
  - daily
- F. Class Work
  - daily
- G. Home Work
  - daily
- H. Class Performance
  - monthly
- I. Final Performance
  - 1

#### X. TYPICAL TEXTS:

1. Ottman, Robert . *Music for Sight Singing*. Ninth ed., Prentice Hall, 2014.
2. Kamien, Roger. *Music: An Appreciation*. 11th ed., McGraw-Hill , 2015.
3. Benward, Bruce. *Music in Theory and Practice Volume 1*. 9th ed., McGraw-Hill , 2015.
4. Kostka, Stefan . *Workbook for Tonal Harmony*. 8th ed., Mc Graw Hill, 2018.
5. Berkowitz , Sol , and Gabriel Fontrier . *A New Approach to Sight Singing*. 6th ed., W. W. Norton & Company, 2017.
6. Krueger, Carol. *Progressive Sight Singing*. 3rd ed., Oxford University Press, 2016.

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

- A. Manuscript paper to be supplied by student