

Las Positas College
3000 Campus Hill Drive
Livermore, CA 94551-7650
(925) 424-1000
(925) 443-0742 (Fax)

**Course Outline for MUS 10B
MUSIC THEORY AND MUSICIANSHIP 4**

Effective: Fall 2019

I. CATALOG DESCRIPTION:

MUS 10B — MUSIC THEORY AND MUSICIANSHIP 4 — 4.00 units

This course incorporates the concepts from Music 10A. In addition, through writing and analysis, the course will include: post-Romantic techniques such as borrowed chords and modal mixture, chromatic mediants, Neapolitan and augmented-sixth chords, 9th, 11th and 13th chords, altered chords and dominants; and 20th century techniques such as: Impressionism, tone rows, set theory, pandiatonicism and polytonalism, meter and rhythm. This course also applies and develops the rhythmic, melodic, and harmonic materials of Mus 10A through ear training, sight singing, analysis, and dictation.

3.00 Units Lecture 1.00 Units Lab

Prerequisite

MUS 10A - Chromatic Harmony/Musicianship
with a minimum grade of C

Grading Methods:

Letter or P/NP

Discipline:

- Music

Family: Music Harmony and Musicianship Intermediate

	MIN
Lecture Hours:	54.00
Lab Hours:	54.00
Total Hours:	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. MUS10A

1. Exercises with rhythmic patterns featuring triplets/duplets and syncopation in simple and compound meters at various tempos.
2. Dictation of rhythms with triplets/duplets and syncopation in simple and compound meters at various tempos.
3. Preparation, sight singing, and transposition of melodies featuring chromatic alterations and modulation to closely related keys.
4. 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.
5. Harmonic dictation including secondary/applied chords and modulation to closely-related keys.
6. Sight singing and performance of music in multiple parts (canons, duets, chorales, etc.) appropriate to the topics studied.
7. Performance of rhythm and sight singing exercises while conducting.
8. Exercises to detect errors in rhythm, pitch, harmony, and/or solfeggio.
9. Exercises at the piano keyboard, such as playing chord progressions while singing any part or arpeggiations of the chords.
10. Write and identify secondary/applied chords (dominant and fully diminished) seventh chords in root position and inversion.
11. Write and identify borrowed chords and other mixture chords (secondary and double) in root position and inversion.
12. Conduct harmonic analysis of music using secondary/applied chords, borrowed/mixture chords and diatonic and modulating sequences.
13. Conduct formal analysis of music which uses binary and ternary forms.
14. Compose music using musical elements included in the course content.

IV. MEASURABLE OBJECTIVES:

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

- A. Exhibit proficiency in the ability to hear music with understanding, recognizing patterns and musical function, by
 1. Aurally identifying and singing the diatonic modes (Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Locrian)
 2. Taking dictation of chromatic, modulating (especially to distantly-related keys), modal, and post-tonal melodies
 3. Taking dictation of rhythms featuring irregular beat divisions and polyrhythms and/or in asymmetrical or mixed meters
 4. Aurally identifying and transcribing harmonic progressions utilizing secondary/applied chords, mode mixture, non-dominant

- 7th chords, Neapolitan and augmented 6th chords, extended and altered chords, and modulation to distantly-related keys
- B. Illustrate proficient understanding of a musical score by sight reading and performing rhythms featuring irregular beat divisions and polyrhythms and/or in asymmetrical or mixed meters. preparing and sight singing chromatic, modulating (especially to distantly-related keys), modal, and post-tonal melodies.
- C. Write and identify in context borrowed chords, Neapolitans, augmented 6th chords, 9th, 11th, and 13th chords, added 6th chords, and altered dominants
- D. Write and recognize examples of enharmonic modulation
- E. Define, analyze, and/or write examples of 20th century techniques such as: Impressionism, tone rows, set theory, pandiatonicism and polytonalism, and advanced approaches to meter and rhythm
- F. Compose music using musical elements included in course content

V. CONTENT:

- A. Romantic and Post-Romantic Techniques
 - 1. Analysis, singing, and dictation of advanced chromatic melodies including modulations to distantly-related keys
 - 2. Harmonic dictation including secondary/applied chords, mode mixture, non-dominant 7th chords, Neapolitan and augmented 6th chords, extended and altered chords, and modulations to distantly-related keys
- B. Impressionism and Modality
 - 1. Aural identification and singing of the diatonic modes: Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Locrian
 - 2. Aural identification and singing of non-diatonic and synthetic scales: whole-tone, pentatonic, octatonic, etc.
 - 3. Sight singing, performance, and dictation of melodies in the diatonic modes and/or other scales
 - 4. Analysis and dictation of chord progressions in the diatonic modes
- C. Twentieth-Century Techniques
 - 1. Analysis, performance, and dictation of pitch sets, tone rows, and post-tonal melodies
 - 2. Performance of melodies featuring irregular beat divisions and polyrhythms and/or in asymmetrical or mixed meters
 - 3. Dictation of rhythms featuring irregular beat divisions and polyrhythms and/or in asymmetrical or mixed meters

VI. LAB CONTENT:

- A. Sight singing and performance of music in multiple parts (canons, duets, chorales, etc.) appropriate to the topics studied
- B. Performance of rhythm and sight singing exercises while conducting
- C. Exercises to detect errors in rhythm, pitch, harmony, and/or solfeggio
- D. Exercises at the piano keyboard, such as playing chord progressions while singing any part or arpeggiations of the chords
- E. Melodic, harmonic, and rhythmic dictation of complex musical excerpts

VII. METHODS OF INSTRUCTION:

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

VIII. TYPICAL ASSIGNMENTS:

- A. Compose a 12-tone piece using a matrix
- B. Analyze the first movement of a Stravinsky piece
- C. Transcribe a 2-part melodic dictation
- D. Write an analysis paper about a 20th Century work

IX. EVALUATION:

Methods/Frequency

- A. Exams/Tests
 - 2
- B. Quizzes
 - Weekly
- C. Research Projects
 - 2
- D. Papers
 - 1
- E. Projects
 - 4
- F. Class Work
 - Daily
- G. Home Work
 - Daily
- H. Other
 - 1. In-class sight singing and dictation drills
 - 2. In-class drills in rhythmic accuracy, conducting, and/or keyboard
 - 3. Directed listening activities/exams
 - 4. Individual sight singing examinations
 - 5. Rhythmic, melodic, and harmonic dictation exercises/exams
 - 6. Self-paced individual laboratory work
 - 7. Final examination
 - a. Typical examination question: Identify the tone row used in the following composition.
 - b. Typical essay question: Discuss the difference between Impressionism and Expressionism.

X. TYPICAL TEXTS:

- 1. Ottman, Robert, and Nancy Rogers. *Music for Sight Singing*. 10th ed., Pearson, 2019.
- 2. Rothstein, William, and Charles Burkhart. *Anthology for Musical Analysis: The Common-Practice Period*. 1st ed., Cengage Learning, 2014.
- 3. Weitzman, Carl. *Bowman's-Weitzman's Manual of Musical Theory*. 1st e ed., Forgotten Books, 2015.
- 4. Holm-Hudson, Kevin. *Music Theory Remixed: A Blended Approach for the Practicing Musician*. 1st ed., Oxford University Press, 2016.

XI. OTHER MATERIALS REQUIRED OF STUDENTS: