

Las Positas College  
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**Course Outline for MUS 10A  
CHROMATIC HARMONY/MUSICIANSHIP**

**Effective: Fall 2009**

**I. CATALOG DESCRIPTION:**

MUS 10A — CHROMATIC HARMONY/MUSICIANSHIP — 4.00 units

Elements of both diatonic and chromatic harmony through part writing and ear training exercises as typified by musical practice from 1600 to the present. Continues solfeggio; chord recognition; melodic, rhythmic, and harmonic dictation; and figured bass realization. Introduces chorale dictation, chromatic four-part voice leading, chord progression and succession techniques, non-chord tones using figuration and rhythmic displacement, and mode mixture.

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:**

|                       | <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. articulate insights in the use and understanding of harmonic and melodic materials of the Baroque, Classical and Romantic musical periods;
- B. show skill in using the harmonic progressions of these periods in harmonizing melodies, materials of the Baroque, classical and Romantic musical periods;
- C. display increased acuity in the skills of ear training and sight singing;
- D. demonstrate understanding of the musical style of the above-mentioned periods.

**V. CONTENT:**

- A. Harmony
  - 1. 7th, 9th, 11th, 13th chords
  - 2. Altered dominants
  - 3. Borrowed chords
  - 4. Neopolitan sixth chords
  - 5. Augmented sixth chords
- B. Melody
  - 1. Extended classic melody
  - 2. Romantic melody
    - a. Polytonality
    - b. Modality
  - 3. Symmetrical and asymmetrical phrasing
- C. Form and Analysis
  - 1. Fugue
  - 2. Rondo
  - 3. Theme and Variations
- D. Composition
  - 1. Fugue
  - 2. Rondo

3. Theme and Variations
- E. Sight Singing and Ear Training
  1. Intervals
  2. Rhythms
  3. Triads and Inversions
  4. Seventh Chords and Inversions
  5. Simple four part harmonic and melodic dictation

VI. METHODS OF INSTRUCTION:

- A. **Lecture** -
- B. **Demonstration** -
- 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**
- B. **Frequency**
  1. Two major projects
  2. 2 – 3 quizzes per week
  3. One mid-term examination
  4. One final examination

IX. TYPICAL TEXTS:

1. Benward, Bruce, and Marilyn Shaker *Music in Theory and Practice, Vol 1.*, McGraw-Hill, 2008.
2. Mayfield, Connie E. *Theory Essentials: An Integrated Approach to Harmony, Ear Training, and Keyboard Skills. Vol. 1.*., Cengage Learning, 2002.
3. Ottman, Robert, and Nancy Rogers *Music for Sight Singing*. 7th ed., Prentice Hall, 2007.
4. Turek, Ralph *The Elements of Music*. 2nd ed., McGraw-Hill, 1995.
5. Burkhart, Charles *Anthology for Musical Analysis*. 6th ed., Cengage, 2007.

X. OTHER MATERIALS REQUIRED OF STUDENTS: