

Las Positas College
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**Course Outline for MUS 8B
HARMONY & MUSICIANSHIP II
Effective: Fall 2016**

I. CATALOG DESCRIPTION:

MUS 8B — HARMONY & MUSICIANSHIP II — 4.00 units

Continues diatonic harmony through part writing and ear training exercises as typified by musical practice from 1600 to the present, continues solfeggio, chord recognition, melodic and rhythmic dictation, voice leading involving four-part choral writing, and figured bass realization. Introduces harmonic dictation, cadential elaboration, non-dominant seventh chords, and an introduction to secondary/applied chords and modulation

3.00 Units Lecture 1.00 Units Lab

Prerequisite

MUS 8A - Harmony and Musicianship I
with a minimum grade of C

Strongly Recommended

MUS 21A - Beginning Piano

Grading Methods:

Letter or P/NP

Discipline:

Family: Music Harmony and Musicianship Elementary

	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. MUS8A

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

A. MUS21A

IV. MEASURABLE OBJECTIVES:

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

- A. Write and identify any 7th chord in root position and inversion
- B. Using non-dominant 7th chords, secondary/applied chords, diatonic and modulating sequences, and modulation to closely-related keys: Realize a figured bass; harmonize a given melody.
- C. Conduct harmonic and formal analysis of music using non-dominant 7th chords, secondary/applied chords, diatonic and modulating sequences, and modulation to closely-related keys in binary and ternary forms.
- D. Compose music using musical elements included in course content.
- E. express knowledge of the ranges and transposition of orchestral instruments.
 1. Express preparation, sight singing, and transposition of melodies in major and minor keys featuring leaps from the I, IV, V and V7 chords.
 2. Employ exercises with common melodic patterns (arpeggios, sequence, passing tones, neighbor tones, etc).
 3. Demonstrate common diatonic chord progressions with inversions, emphasizing bass-line patterns and tendency tones.
 4. Analyze phrase structure within simple melodic forms.
 5. Demonstrate melodic dictation in a variety of major/minor keys, tempos, and meter signatures featuring leaps from the I, IV, V and V7 chords.
 6. Demonstrate melodic dictation in two parts (two-voice counterpoint).
 7. Dictate common rhythmic patterns with subdivided beats in simple and compound meters at various tempos.
 8. Sight reading and perform music in multiple parts (canons, duets, chorales, etc) appropriate to the topics studied.

9. Perform rhythm and sight singing exercises while conducting.
10. Perform exercises at the piano, such as playing chord progressions while singing and part or arpeggiations of the chords.

V. CONTENT:

Lecture Content

1. Analysis of diatonic chords, basic cadential formulas and phrase structure.
2. Analysis of dominant sevenths and non-dominant 7th chords.
3. Analysis of figured bass.
4. Analysis of non-harmonic tones.
5. Analysis of voice leading involving four-part chorale writing.
6. Introduction to secondary/applied chords.
7. Introduction to modulation.
8. Introduction to two-part counterpoint.

Lab Content

1. Preparation, sight singing, and transposition of melodies in major and minor keys featuring leaps from the I, IV, V and V7 chords.
2. Analysis of melodies for tendency tones, arpeggiations of triads, harmonic context, and nonharmonic tones.
3. Melodic dictation in a variety of major and minor keys, tempos, and meter signatures featuring leaps from the I, IV, V and V7 chords.
4. Harmonic dictation of common diatonic progressions with inversions, writing outer voices and Roman Numerals.
5. Dictation of rhythms with subdivided beats in simple and compound meters at various tempos.

VI. METHODS OF INSTRUCTION:

- A. **Lab** -
- B. **Audio-visual Activity** - Videos or audios with analysis activities.
- C. **Lecture** -
- D. Instructor Demonstration
- E. Weekly assignments
- F. Written and aural exercises
- G. Practice and experience in sight singing and ear training
- H. **Demonstration** -

VII. TYPICAL ASSIGNMENTS:

A. Reading/Writing

Write four-part diatonic harmony.

B. Out-of-Class

Prepare a harmonic analysis of diatonic chord progressions.

C. Critical Thinking

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

VIII. EVALUATION:

A. **Methods**

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

B. **Frequency**

1. 2 to 3 Weekly quizzes/ear training
2. One mid-term examination
3. One final examination.

IX. TYPICAL TEXTS:

1. Benward, Bruce. *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. *Tonal Harmony*. 7th ed., McGraw-Hill, 2013.
4. Kamien, Robert. *Music: An Appreciation*. 11 ed., McGraw-Hill, 2015.

X. OTHER MATERIALS REQUIRED OF STUDENTS:

