

Las Positas College  
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**Course Outline for MUS 10B**  
**POST ROMANTIC/20TH CEN HARMONY**  
**Effective: Fall 2009**

**I. CATALOG DESCRIPTION:**

MUS 10B — POST ROMANTIC/20TH CEN HARMONY — 4.00 units

Continues chromatic harmony through part writing and ear training exercises as typified by musical practice from 1600 to the present. Furthers study in solfeggio; melodic, rhythmic, and chorale dictation; chromatic four-part voice leading; figured bass realization; and chord succession and progression techniques. Introduces secondary dominants; diatonic modulation, extended chords; Neapolitan, augmented sixth, augmented, and altered dominant chords; chromatic embellishing chords; and chromaticism in larger contexts.

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:**

	<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. MUS10A

**IV. MEASURABLE OBJECTIVES:**

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

- A. demonstrate insights in the use and understanding of harmonic materials of the Romantic, Post Romantic, Impressionistic and Contemporary eras;
- B. show possession of a working knowledge of the contemporary idioms explored by the composers of the late Nineteenth and early Twentieth centuries through detailed study and analysis of compositional technique;
- C. use these techniques in composition.

**V. CONTENT:**

- A. The dissolution of tonality
- B. Impressionism
- C. Expressionism
- D. Dodecaphonic scales and tone rows
- E. Atonal, serial and aleatory composition
- F. Analysis of standard works of the period
- G. Chromatic mediant
- H. Polytonality
- I. Chromatic embellishing tones
- J. Writing for various instrumental combinations
- K. Sight singing and Ear Training
  - 1. Intervals
  - 2. Rhythms
  - 3. Seventh chords and inversions
  - 4. Ninth chords and inversions
  - 5. Simple four-part melodic and harmonic dictation

**VI. METHODS OF INSTRUCTION:**

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

VII. TYPICAL ASSIGNMENTS:

- A. Write a tone row. B. Analyze the first movement of sonata-allegro form.

VIII. EVALUATION:

- A. **Methods**

- B. **Frequency**

- 1. One major project
- 2. Two smaller projects
- 3. 2 – 3 quizzes per week
- 4. One mid-term examination
- 5. One final examination

IX. TYPICAL TEXTS:

- 1. Benward, Bruce, and Marilyn Shaker *Music in Theory and Practice, Vol 1*. 8th ed., 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. Burkhardt, Charles *Anthology for Musical Analysis*. 6th ed., Cengage, 2007.

X. OTHER MATERIALS REQUIRED OF STUDENTS: