

Las Positas College  
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**Course Outline for MUS 8A**  
**HARMONY AND MUSICIANSHIP I**  
**Effective: Fall 2009**

**I. CATALOG DESCRIPTION:**

MUS 8A — HARMONY AND MUSICIANSHIP I — 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.

3.00 Units Lecture 1.00 Units Lab

**Strongly Recommended**

MUS 6 - Basic Music Skills

**Grading Methods:**

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

A. MUS6

**IV. MEASURABLE OBJECTIVES:**

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

- A. articulate the background in skills and information necessary for advanced study in music;
- B. show an ability in music reading or sight singing;
- C. demonstrate ability in ear training, analysis and composition;
- D. use chords and non-harmonic tones in a functional way to harmonize given melodies (or those of their own composition);
- E. sing melodies and parts at sight and to hear music accurately and with enough understanding to be able to write down the melodies, chords and rhythms they hear.

**V. CONTENT:**

- A. Harmony
  - 1. Vertical versus horizontal line
  - 2. Triads and inversions
  - 3. Seventh chords
  - 4. Non-harmonic tones
  - 5. Formulae
    - a. Cadences
    - b. Blues
    - c. 1950's Rock 'n Roll
- B. Rhythm components
  - 1. Meter
    - a. Simple
      - 1. Duple
      - 2. Triple
      - 3. Quadruple
    - b. Compound
    - c. Asymmetrical
    - d. Time signatures
  - 2. Pulse
  - 3. Cadences

- a. Motives
    - b. Phrases
  - 4. Complex rhythms: triplets, duplets, syncopation, hemiola
  - 5. Rhythmic notation
- C. Pitch components
  - 1. Frequency
  - 2. Notation
  - 3. Clefs
  - 4. Accidentals
  - 5. Enharmonic equivalents
- D. Intervals and inversions
- E. Terminology
  - 1. Tempo markings
  - 2. Dynamic indications
  - 3. Articulation: accents, staccato, slurs and phrasing
  - 4. Musical timbre
  - 5. Musical texture
    - a. Monophony
    - b. Homophony
    - c. Polyphony
- F. Scales, key signatures, tonality
  - 1. Major
  - 2. Minor
    - a. Natural
    - b. Harmonic
    - c. Melodic
  - 3. Chromatic
  - 4. Whole Tone
  - 5. Pentatonic
- G. Modes
  - 1. Ionian
  - 2. Dorian
  - 3. Phrygian
  - 4. Lydian
  - 5. Mixolydian
  - 6. Aeolian
  - 7. Locrian
- H. Melodic organization
  - 1. Motive
  - 2. Phrase
  - 3. Period
  - 4. Double Period
  - 5. Theme
  - 6. Subject
- I. Form
  - 1. Binary
  - 2. Ternary
- J. Sight-singing and Ear Training
  - 1. Intervals
  - 2. Rhythms
  - 3. Melodies
  - 4. Chords

#### VI. METHODS OF INSTRUCTION:

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

#### VII. TYPICAL ASSIGNMENTS:

- A. Provide Roman numerals for the following chords in the following keys. B. Provide a harmonic analysis of the following melody.

#### VIII. EVALUATION:

##### A. **Methods**

##### B. **Frequency**

- 1. 2-3 Weekly quizzes
- 2. One mid-term examination
- 3. 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. Benward, Bruce, and J. Timothy Kolosick *Ear Training: A Technique for Listening*. 7th ed., McGraw-Hill, 2004.

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