

Course Outline for MUS 10A
MUSIC THEORY AND MUSICIANSHIP 3
Effective: Fall 2019

I. CATALOG DESCRIPTION:

MUS 10A — MUSIC THEORY AND MUSICIANSHIP 3 — 4.00 units

This course incorporates the concepts from the Mus 8 series. In addition, through analysis and composition, the course will include: introduction to chromatic harmony; secondary/applied chords; modulation; borrowed chords; introduction to Neapolitan and augmented-sixth chords. Mus 10A also applies and develops the rhythmic, melodic, and harmonic materials of the musicianship portion of Mus 8 series through ear training, sight singing, analysis, and dictation.

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:

- 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. MUS8B

1. Write and identify any 7th chord in root position and inversion
2. 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.
3. Compose music using musical elements included in course content.
4. express knowledge of the ranges and transposition of orchestral instruments.
5. Express preparation, sight singing, and transposition of melodies in major and minor keys featuring leaps from the I, IV, V and V7 chords.
6. Employ exercises with common melodic patterns (arpeggios, sequence, passing tones, neighbor tones, etc).
7. Demonstrate common diatonic chord progressions with inversions, emphasizing bass-line patterns and tendency tones.
8. Analyze phrase structure within simple melodic forms.
9. Demonstrate melodic dictation in a variety of major/minor keys, tempos, and meter signatures featuring leaps from the I, IV, V and V7 chords.
10. Demonstrate melodic dictation in two parts (two-voice counterpoint).
11. Dictate common rhythmic patterns with subdivided beats in simple and compound meters at various tempos.
12. Sight reading and perform music in multiple parts (canons, duets, chorales, etc) appropriate to the topics studied.
13. Perform rhythm and sight singing exercises while conducting.
14. Perform exercises at the piano, such as playing chord progressions while singing and part or arpeggiations of the chords.

IV. MEASURABLE OBJECTIVES:

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

- A. Exercises with rhythmic patterns featuring triplets/duplets and syncopation in simple and compound meters at various tempos.
- B. Dictation of rhythms with triplets/duplets and syncopation in simple and compound meters at various tempos.
- C. Preparation, sight singing, and transposition of melodies featuring chromatic alterations and modulation to closely related keys.
- D. 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.
- E. Melodic dictation in two parts (two-voice counterpoint).
- F. Harmonic dictation including secondary/applied chords and modulation to closely-related keys.

- G. Sight singing and performance of music in multiple parts (canons, duets, chorales, etc.) appropriate to the topics studied.
- H. Performance of rhythm and sight singing exercises while conducting.
 - I. Exercises to detect errors in rhythm, pitch, harmony, and/or solfeggio.
- J. Exercises at the piano keyboard, such as playing chord progressions while singing any part or arpeggiations of the chords.
- K. Write and identify secondary/applied chords (dominant and fully diminished) seventh chords in root position and inversion.
- L. Write and identify borrowed chords and other mixture chords (secondary and double) in root position and inversion.
- M. Using secondary/applied 7th chords, borrowed/mixture chords, diatonic and modulation sequences: Realize a figured bass; harmonize a given melody.
- N. Conduct harmonic analysis of music using secondary/applied chords, borrowed/mixture chords and diatonic and modulating sequences.
- O. Conduct formal analysis of music which uses binary and ternary forms.
- P. Compose music using musical elements included in the course content.

V. CONTENT:

- A. Secondary/applied chords
- B. Modulation
- C. Sequences: diatonic and modulating
- D. Borrowed chords/modal mixture
- E. Introduction to Neapolitan and augmented-sixth chords
- F. Binary, ternary, and an overview of larger forms
- G. 7th, 9th, 11th, 13th chords
- H. Altered dominants

VI. LAB CONTENT:

- A. Exercises with rhythmic patterns featuring triplets/duplets and syncopation in simple and compound meters at various tempos.
- B. Dictation of rhythms with triplets/duplets and syncopation in simple and compound meters at various tempos.
- C. Preparation, sight singing, and transposition of melodies featuring chromatic alterations and modulation to closely related keys.
- D. 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.
- E. Melodic dictation in two parts (two-voice counterpoint).
- F. Harmonic dictation including secondary/applied chords and modulation to closely-related keys.
- G. Sight singing and performance of music in multiple parts (canons, duets, chorales, etc.) appropriate to the topics studied.
- H. Performance of rhythm and sight singing exercises while conducting.
 - I. Exercises to detect errors in rhythm, pitch, harmony, and/or solfeggio.
- J. Exercises at the piano keyboard, such as playing chord progressions while singing any part or arpeggiations of the chords.

VII. METHODS OF INSTRUCTION:

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

VIII. 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

IX. EVALUATION:

Methods/Frequency

- A. Exams/Tests
 - 2
- B. Quizzes
 - Weekly
- C. Papers
 - 2
- D. Projects
 - 2
- E. Class Participation
 - Daily
- F. 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

X. TYPICAL TEXTS:

- 1. Benward, Bruce, and Marilyn Shaker. *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. *Workbook For Tonal Harmony*. 7th E ed., McGraw-Hill, 2018.
- 4. Berkowitz, Sol. *A New Approach to Sight Singing*. 6th ed., W. W. Norton & Company, 2017.

XI. OTHER MATERIALS REQUIRED OF STUDENTS: