

Las Positas College  
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**Course Outline for MUS 8B**  
**HARMONY & MUSICIANSHIP II**  
**Effective: Fall 2009**

**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, diatonic four-part voice leading, and figured bass realization. Introduces harmonic dictation, cadential elaboration, non-dominant seventh chords, and tonicization/modulation to the dominant.

3.00 Units Lecture 1.00 Units Lab

**Prerequisite**

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

**Grading Methods:**

Letter or P/NP

**Discipline:**

**Family:** Music Harmony and Musicianship Elementary

	<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. MUS8A

**IV. MEASURABLE OBJECTIVES:**

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

- A. show knowledge of, and be able to use the materials of diatonic harmony and elementary small forms;
- B. demonstrate sufficient command of these materials to be able to compose a song or small form for piano or other instrument, complete with an acceptable accompaniment, and with interesting and correct harmony, melody, and rhythm;
- C. analyze music to discover its form, melodic, harmonic and rhythmic content;
- D. display an ability to use the materials of music to analyze aural composition (music that you hear);
- E. express knowledge of the ranges and transposition of orchestral instruments.

**V. CONTENT:**

- A. Harmony
  1. Seventh Chords
    - a. Dominant
    - b. Major
    - c. Minor
    - d. Half diminished
    - e. Diminished
  2. Secondary dominants
- B. Modulation
  1. Pivot chords
  2. Enharmonic modulation
  3. Abrupt modulation
  4. Common chord modulation
  5. Transition
  6. Retransition
- C. Form and Analysis
  1. Binary

2. Ternary
3. Exposition, development, recapitulation
4. Chorale and Fugue
5. Counterpoint
- D. Composition
  1. Range and transposition of orchestral instruments
  2. Counterpoint
  3. Homophony
  4. Monody (Recitative and Aria)
  5. Chorale and Fugue
- E. Sight-singing and Ear Training
  1. Intervals
  2. Rhythms
  3. Melodies
  4. Chords

#### 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. Provide harmonic analysis of the following Bach Chorale. B. Add a melodic line to the following harmonic structure.

#### VIII. EVALUATION:

- A. **Methods**
- B. **Frequency**
  1. 2 to 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: