

MUS G117: THEORY AND MUSICIANSHIP 2

Item	Value
Curriculum Committee Approval Date	09/21/2021
Top Code	100400 - Music
Units	4 Total Units
Hours	72 Total Hours (Lecture Hours 72)
Total Outside of Class Hours	0
Course Credit Status	Credit: Degree Applicable (D)
Material Fee	No
Basic Skills	Not Basic Skills (N)
Repeatable	No
Grading Policy	Standard Letter (S), • Pass/No Pass (B)

Course Description

This course is the second in a four-semester sequence that presents the basic techniques and materials, principles and practice of diatonic harmony, integrated with musicianship; compositional techniques, four-part harmony, secondary triads; introduction to modulation; analysis of selected forms and compositional devices, integrated with sight-singing and ear training; and melodic, harmonic, and rhythmic dictation. PREREQUISITE: MUS G116. Transfer Credit: CSU; UC. C-ID: MUS 130; MUS 135. C-ID: MUS 130; MUS 135.

Course Level Student Learning Outcome(s)

1. Course Outcomes
2. Interpret music notation with deductive logic.
3. Interpret a figured bass progression, then harmonize a given melody using non-dominant 7th chords, secondary/applied chords, diatonic and modulating sequences, and modulation to closely-related keys.
4. Appraise the qualities of compositions by master composers and the students' own compositions.
5. Construct music notation by dictation, both two-part melodic and outer-voice harmonic.
6. Appraise music by identifying patterns and musical function.

Course Objectives

- I Read music with understanding by recognizing patterns and musical function through:
 - I. 1. Writing and identifying any 7th chord in root position and inversion.
 - I. 2. 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.
 - I. 3. Conducting 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.
 - I. 4. Composing music using musical elements included in course content.
- II Hear music with understanding by recognizing patterns and musical function through:

- II. 1. Taking dictation of melodies in major and minor keys featuring leaps from the I, IV, V and V7 chords.
- II. 2. Taking dictation of rhythms with subdivided beats in simple and compound meters.
- II. 3. Taking harmonic dictation of common diatonic progressions with inversions, writing outer voices and Roman Numerals.
- II. 4. Demonstrating the ability to "audiate" a musical score by sight reading and performing rhythms with subdivided beats in simple and compound meters.
- II. 5. Demonstrating the ability to "audiate" a musical score by sight-singing melodies in major and minor keys featuring leaps from the I, IV, V and V7 chords

Lecture Content

The features of common practice compositional period-tonal music, 1600 to 1900. Diatonic chords, basic cadential formulas and phrase structure. Dominant 7th chord and its inversions. Adding NHT to decorate and elaborate a musical idea; use of figured bass with NHT. Second Inversion Chords Weak structures in music which act as extenders without affecting progression. Cadential six-four chord Secondary Dominant chords used as adjectives to decorate and modify without changing the basic meaning of music. Non-dominant 7th chords. Introduction to two-part counterpoint. Voice leading involving four-part chorale writing. Simple Modulation Technique using pivot chords which have functions in closely related keys. Melodic Aural Skills Preparation, sight-singing, and transposition of melodies in major and minor keys featuring leaps from the I, IV, V and V7 chords. Aural identification exercises with common melodic patterns (arpeggios, sequences, passing tones, neighbor tones, etc.) Aural analysis phrase structure within simple melodic forms; melodies for tendency tones, arpeggiations of triads, harmonic context, and nonharmonic tones. Melodic Dictation in two parts (two-voice counterpoint). in a variety of major and minor keys, tempos, and meter signatures featuring leaps from the I, IV, V, and V7 chords. Harmonic Aural Skills Aural identification exercises with common diatonic chord progressions with inversions, emphasizing bass-line patterns and tendency tones. Harmonic dictation with common diatonic progressions with inversions, writing outer voices and Roman Numerals. Rhythmic Aural Skills Exercises with common rhythmic patterns with subdivided beats in simple and compound meters at various tempos. Dictation of rhythms with subdivided beats in simple and compound meters at various tempos. Intermediate Musicianship Sight reading and performance of music in multiple parts (canons, duets, chorales, etc.) appropriate to the topics studied. Performance of rhythm and sight-singing exercises while conducting. Exercises to detect errors in rhythm, pitch, harmony, and/or solfeggio. Exercises at the piano keyboard, such as playing chord progressions while singing any part or arpeggiations of the chords.

Method(s) of Instruction

- Lecture (02)
- DE Live Online Lecture (02S)
- DE Online Lecture (02X)

Instructional Techniques

Lecture with guided in-class written activities; lecture with guided in-class aural skills development activities.

Reading Assignments

Excerpts from the textbook to supplement lecture content; musical examples for analysis and interpretation.

Writing Assignments

Weekly written assignments requiring writing a single musical line into four part harmony using the correct common practice period style, symbols and notation analyzing with figured bass the identity of chords. Weekly written assignments requiring analyzing great music literature labeling and identifying terms of function or usage. Weekly proficiencies, quizzes; dictation, writing what is heard; intervals, melodies, multi-chord progressions, rhythmic examples; sight-singing weekly. The weekly assignments/tests will prepare students for junior level proficiency written/aural exams at a four-year university.

Out-of-class Assignments

Required to compose an original short composition in early (1600-1750) style by demonstrating the ability to create melody, plan symmetric, harmonic balance using four-part harmony, using established rules. The composition must end in a logical conclusion and incorporate a chord progression rationally and artistically consistent with early tonal musical style.

Demonstration of Critical Thinking

1.Examine musical examples from classical music literature; categorize, label every chord, distinguish non-chord tones with labels and figured bass, identify preferred harmonic structure with figured bass (where does music start and end; what does it pass through on the way).2.Evaluate and select the exact chord where a piece starts to modulate.

Required Writing, Problem Solving, Skills Demonstration

1.Weekly written assignments requiring writing a single musical line into four-part harmony using the correct common practice period style, symbols and notation analyzing with figured bass the identity of chords. 2.Weekly written assignments requiring analyzing great music literature labeling and identifying terms of function or usage. 3.Weekly proficiencies: quizzes, dictation, writing what is heard; intervals, melodies, multi-chord progressions, rhythmic examples; sight-singing. The weekly assignments/tests will prepare students for junior level proficiency written/aural exams at a four-year university.

Eligible Disciplines

Music: Masters degree in music OR bachelors degree in music AND masters degree in humanities OR the equivalent. Masters degree required.

Textbooks Resources

1. Required Kostka/Payne. Tonal Harmony, 8th ed. New York: McGraw-Hill Companies, Inc., 2017 2. Required Ottman, R. W., Rogers, N.. Music for Sight Singing, 8th ed. Prentice Hall, 2010

Other Resources

1. 3-hole manuscript paper 2. Quick Chart-Essentials of Music