

MUS G216: THEORY AND MUSICIANSHIP 3

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 third in a four-semester sequence. Through writing and analysis, this course will include an introduction to chromatic harmony, secondary/applied chords, modulation, borrowed chords, introduction to Neapolitan and augmented-sixth chords. Additional development and application of the rhythmic, melodic, and harmonic materials occurs through ear training, sight-singing, analysis, and dictation. PREREQUISITE: MUS G117. Transfer Credit: CSU; UC. C-ID: MUS 140; MUS 145. C-ID: MUS 140; MUS 145.

Course Level Student Learning Outcome(s)

1. Course Outcomes
2. Utilize basic written modulation procedures and specific harmonic functions of compositions with chromatic harmony.
3. Compose a musical piece which includes historically correct compositional forms and correct style consistent with prescribed rules of chromatic harmony.
4. Analyze musical examples with stylistically and contextually correct terms and symbols.
5. Notate dictation with correct rhythmic patterns, metric definition, chromatic alterations, and modulation to closely-related keys.
6. Realize 4-part harmonic progressions utilizing secondary/applied chords and modulation to closely-related keys through aural transcription.

Course Objectives

- I Read music with understanding by recognizing patterns and musical function through:
 - I. 1. Writing and identifying secondary/applied chords (dominant and fully diminished) seventh chords in root position and inversion.
 - I. 2. Writing and identifying borrowed chords and other mixture chords (secondary and double) in root position and inversion.
 - I. 3. Using secondary/applied 7th chords, borrowed/mixture chords, diatonic and modulation sequences: Realize a figured bass; harmonize a given melody.
 - I. 4. Performing harmonic analysis of music using secondary/applied chords, borrowed/mixture chords and diatonic and modulating sequences.

- I. 5. Performing formal analysis of music that uses binary and ternary forms.
- I. 6. Developing greater understanding of chromatic harmony by composing music using musical elements included in the course content.
- II Hear music with understanding by recognizing patterns and musical function through:
 - II. 1. Taking dictation of rhythms with triplets/duplets and syncopation in simple and compound meter signatures.
 - II. 2. Taking dictation of melodies in major and minor keys with triplets/duplets, syncopation, chromatic alterations, and modulation to closely-related keys.
 - II. 3. Aurally identifying and transcribing 4-part harmonic progressions utilizing secondary/applied chords and modulation to closely-related keys.
 - II. 4. Sight-reading and performing rhythms with triplets/duplets and syncopation in simple and compound meters.
 - II. 5. Preparing and sight-singing melodies with triplets/duplets, syncopation, chromatic alterations, and modulation to closely-related keys.

Lecture Content

Modulation Techniques: Closely related keys: secondary dominants, pivot common chords. Remote modulation and extended dominants. Sequences: diatonic and modulating. Introduction to borrowed chords/ modal mixture Introduction to Neapolitan sixth chords. Introduction to Augmented sixth chords (German, French, Italian): modulation to remote keys. Introduction to musical form: binary, ternary, and an overview of larger forms. Melodic Aural Skills Preparation, sight-singing, and transposition of melodies featuring chromatic alterations and modulation to closely related keys. 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. Melodic dictation in two parts (two-voice counterpoint). Harmonic Aural Skills: Harmonic dictation including secondary/applied chords and modulation to closely-related keys. Rhythmic Aural Skills Exercises with rhythmic patterns featuring triplets/duplets and syncopation in simple and compound meters at various tempos. Dictation of rhythms with triplets/duplets and syncopation in simple and compound meters at various tempos. Intermediate Musicianship Sight-singing 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. Melodic dictation in two parts (two-voice counterpoint).

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

Readings from the textbook to supplement and reinforce lecture topics; musical excerpts for analysis.

Writing Assignments

Weekly written assignments requiring writing a single musical line in 4 part harmony, analyzed with figured bass using rules of chromatic theory and new chords. Weekly written assignments requiring analyzing great music literature, labeling and identifying new chords function - modulation applied to own work. Compare composers usage of new harmonies. Evaluate and select means of modulation in analysis and written work. 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

Plan an 18 bar original work in 4 part harmony employing one modulation (key change) and return via prescribed chromatic chords of modulation.

All materials used (key center, rhythm, etc.) are chosen by student and must be chosen to fulfill required styles and demands of chromatic theory rules.

Demonstration of Critical Thinking

1. Using techniques of form and analysis to examine examples of late-Romantic literature, analyze and identify occurrences of modulation.
2. Identify and label the function of every note in music literature examples.
3. Integrate theory rules and regulations for analysis, and reproduce romantic forms and styles with original ideas to demonstrate understanding.

Required Writing, Problem Solving, Skills Demonstration

1. Weekly written assignments requiring writing a single musical line in 4 part harmony, analyzed with figured bass using rules of chromatic theory and new chords.
2. Evaluate and select means of modulation in analysis and written work.
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. McGraw-Hill Companies, Inc., 2017