COURSE OUTLINE OF RECORD

Number: MUS G117  TITLE: Theory and Musicianship 2

ORIGINATOR: Collette Hausey  EFF TERM: Fall 2013

FORMERLY KNOWN AS:

DATE OF OUTLINE/REVIEW: 04-02-2013

CROSS LISTED COURSE:

TOP NO: 1004.00

CID: MUS 130

SEMESTER UNITS: 3.0

HRS LEC: 54.0  HRS LAB: 0.0  HRS OTHER: 0.0

CONTACT HRS TOTAL: 54.0

STUDY NON-CONTACT HRS RECOMMENDED: 108.0

CATALOG DESCRIPTION:

This is the second course 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.  C-ID MUS 130

JUSTIFICATION FOR COURSE:

PREREQUISITES:

• MUS G116: Theory and Musicianship 1 with a minimum grade of C or better Pre-requisite course may be waived by exam. Students need a knowledge of the materials in MUS G116 in order to be successful in MUS G117.

COREQUISITES:

ADVISORIES:

ASSIGNED DISCIPLINES:

Music

MATERIAL FEE: Yes [ ] No [X] Amount: $0.00

CREDIT STATUS: Noncredit [ ] Credit - Degree Applicable [X] Credit - Not Degree Applicable [ ]

GRADING POLICY: Pass/No Pass [X] Standard Letter [X] Not Graded [ ] Satisfactory Progress [ ]

OPEN ENTRY/OPEN EXIT: Yes [ ] No [X]

TRANSFER STATUS: CSU Transferable[ ] UC/CSU Transferable[X] Not Transferable[ ]

BASIC SKILLS STATUS: Yes [ ] No [X]  LEVELS BELOW TRANSFER: Not Applicable

CALIFORNIA CLASSIFICATION CODES: Y - Not Applicable

NON CREDIT COURSE CATEGORY: Y - Not applicable, Credit Course

OCCUPATIONAL (SAM) CODE: E

REPEATABLE ACCORDING TO STATE GUIDELINES: No [X]  Yes [ ] NUMBER REPEATS:

REQUIRED FOR DEGREE OR CERTIFICATE: No [ ] Yes [X]

Music Major

Music(Associate in Arts for Transfer)

GE AND TRANSFER REQUIREMENTS MET:

GWC AA - Area C Arts, Literature, Philosophy, and Languages other than English
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COURSE LEVEL STUDENT LEARNING OUTCOME(S) Supported by this course:

1. Realize a figured bass, then harmonize a given melody using non-dominant 7th chords, secondary/applied chords, diatonic and modulating sequences, and modulation to closely-related keys.
2. Create, identify, and analyze music notation with deductive logic.
3. Evaluate qualities of compositions of master composers and their own compositions.
4. Demonstrate the ability to write music notation by dictation, both two-part melodic and outer-voice harmonic.
5. Demonstrate the ability to hear music with understanding, recognizing patterns and musical function.

COURSE OBJECTIVES:
I Demonstrate the ability to read music with understanding, recognizing patterns and musical function, by:
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 Demonstrate the ability to hear music with understanding, recognizing patterns and musical function, by:
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

COURSE CONTENT:

LECTURE CONTENT:

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

METHODS OF INSTRUCTION:

A. Lecture:
B. Independent Study:

INSTRUCTIONAL TECHNIQUES:

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

COURSE ASSIGNMENTS:

Reading Assignments


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.

Writing Assignments

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 weekly. The weekly assignments/tests will prepare students for junior level proficiency written/aural exams at a four-year university.

METHODS OF STUDENT EVALUATION:
Midterm Exam
Final Exam
Short Quizzes
Written Assignments
Objective Examinations
Projects (ind/group)
Problem Solving Exercises
Skills Demonstration

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.

TEXTS, READINGS, AND RESOURCES:
TextBooks:

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

LIBRARY:
Adequate library resources include: Print Materials
Non-Print Materials
Online Materials
Services

Comments:

Attachments:
Attached Files