

MUS 3B: THEORY & MUSICIANSHIP II

Foothill College Course Outline of Record

Heading	Value
Effective Term:	Summer 2022
Units:	5
Hours:	4 lecture, 3 laboratory per week (84 total per quarter)
Advisory:	MUS 3A proficiency or equivalent.
Degree & Credit Status:	Degree-Applicable Credit Course
Foothill GE:	Non-GE
Transferable:	CSU/UC
Grade Type:	Letter Grade (Request for Pass/No Pass)
Repeatability:	Not Repeatable

Student Learning Outcomes

- A successful student will identify binary and ternary forms in late 18th and early 19th century music.
- A successful student will create modulations in diatonic harmony.
- Training in hearing the different musical intervals.

Description

Continuation of common practice procedures in music and their application to composition and music literature. Seventh chords, an introduction to two-part counterpoint, secondary dominants and leading tone chords, modulation, and voice-leading techniques in four-part chorale writing. Musicianship skills to include melodic dictation with leaps from the I, IV, and V7 chords, rhythmic dictation in both simple and compound meters, harmonic dictation of typical chord progressions including notation of outer voices and Roman numerals, and sight-singing melodies with leaps from the I, IV, and V7 chords.

Course Objectives

The student will be able to:

1. notate and identify all seventh chords including inversions.
2. analyze harmonic progressions that use non-dominant seventh chords, secondary dominants, diatonic and modulating sequences, and modulation to closely related keys in binary and ternary forms.
3. apply non-dominant seventh chords, secondary dominants, diatonic and modulating sequences and modulation to closely related keys by realizing a figured bass and by harmonizing a given melody.
4. write a composition demonstrating these fundamentals.
5. demonstrate musicianship skills:
 - a. take dictation of melodies featuring leaps from the primary triads.
 - b. take dictation of rhythms with subdivided beats in simple and compound meters.
 - c. take harmonic dictation of basic diatonic progressions writing outer voices and Roman numerals.
 - d. sight-read and perform rhythms with divided beats in simple and compound meters.

- e. sight-sing melodies featuring leaps from the primary triads and the V7 chord.

Course Content

1. Dominant sevenths and all non-dominant seventh chords
2. Basic figured bass principles
3. Introduction to modulation
4. Non-harmonic tones
5. Basic cadential formulas and phrase structure
6. Introduction to two-part counterpoint
7. Voice-leading in four-part chorale writing
8. Introduction to secondary dominant and leading tone chords
9. Musicianship skills:
 - a. Sight-singing of melodies featuring leaps from the primary triads
 - b. Assignments with common melodic patterns (arpeggios, sequences, non-chord tones)
 - c. Assignments with basic chord progressions including inversions
 - d. Basic phrase structure: the period (parallel and contrasting)
 - e. Melodic dictation featuring leaps from the primary triads and the V7 chord
 - f. Two-part melodic dictation
 - g. Harmonic dictation of basic diatonic progressions with inversions, including writing outer voices and Roman numerals
 - h. Assignments with basic rhythms including subdivided beats in simple and compound meters
 - i. Rhythmic dictation with subdivided beats in simple and compound meters

Lab Content

Weekly lab exercises in the Music Lab. Each lab exercise may be individual or consist of group activities developing musical skills such as sight-singing, ear training, and rhythmic and melodic dictation. Also supplement assigned reading and lecture topics.

Special Facilities and/or Equipment

1. Classroom with midi keyboards and/or pianos, staff-lined blackboards, stereo/CD player.
2. When taught on campus: access to a cassette player; classroom sound equipment for compact discs, audiotape and records, screen, overhead projector, slide projector, VCR.
3. When taught via Foothill Global Access: ongoing access to computer with email software and capabilities; email address; JavaScript-enabled internet browsing software.

Method(s) of Evaluation

Methods of Evaluation may include but are not limited to the following:

Homework assignments based on textbook chapters
 Written tests on notating all forms of cadential chordal structures
 Aural tests on simple chord progressions
 Comprehensive midterm and final examinations
 Two graded final compositions
 In-class sight-singing and dictation drills
 Rhythmic, melodic, and harmonic dictation exercises and exams
 Self-paced individual laboratory work

Method(s) of Instruction

Methods of Instruction may include but are not limited to the following:

Listening and reading lecture information
Completing written assignments and laboratory exercises demonstrating musicianship skills
Receiving feedback on all assignments, exercises, and drills

Representative Text(s) and Other Materials

Piston, Walter. Harmony, 5th ed.. 1987.

Fontrier, Gabriel, Leo Kraft, and Sol Berkowitz. A New Approach to Sight Singing, 6th ed. (ISBN: 0393284913). 2017.

These are the latest editions available for these texts. The Piston text provides musical materials specifically written for the study of beginning, intermediate, and advanced music theory as well as auditory application and wide variety of musical exercises. It is still today a very widely acclaimed and used book within both personal and traditional education in music theory for music majors around the world, especially in the United States. The text makes the study of "harmony" more meaningful by exploring the grey areas between non-harmonic tones and separate chord classifications. Piston also has the clearest definitions and most thorough discussion of all "Non-Harmonic Tones." Many newer theory textbooks do not include all of the non-harmonics. The text teaches music theory of various levels by demonstrating portraits of particular harmonic practices from standard classical works as well as pieces not so standard. Additionally, the musical illustrations are also combined with variations on figured bass and melody harmonization exercises, and much more. The Fontrier, et al., text provides musical materials specifically written for the study of sight singing and ear-training.

Types and/or Examples of Required Reading, Writing, and Outside of Class Assignments

1. Weekly reading assignments from text, online curriculum, lab manual, and outside sources ranging from 40-60 pages per week.
2. Weekly lecture covering subject matter from text assignment with extended topic information.
3. Weekly lab exercises in the Music Lab. Each lab exercise may be individual or group activities and covers assigned reading and lecture topics.

Discipline(s)

Music