



MUS 82 - Theory & Musicianship II

Catalog Description

Transfer Status: CSU/UC

Prerequisite: MUS 80

Unit(s): 4.00

Lecture: 51.00 Contact hours/102.00 Out of class hours/153.00 Total hours/3.00 Unit(s)

Lab: 51.00 Contact hours/0.00 Out of class hours/51.00 Total hours/1.00 Unit(s)

Total: 102.00 Contact hours/102.00 Out of class hours/204.00 Total hours/4.00 Unit(s)

Course Description: This course incorporates and further develops the concepts from Theory & Musicianship I and introduces chromatic harmony. Topics include seventh chords and their inversions, secondary chords, modulation techniques, and musical forms (theme and variations, rondo, sonata). Musicianship component develops advanced skills in sight singing and dictation, including compound rhythms, alto and tenor clefs, compound melodies, and harmonic dictation using diatonic triads and seventh chords. (C-ID MUS 130/MUS 135).

Objectives

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

1. Identify any secondary chords using Roman numeral analysis.
2. Differentiate between Theme and Variations, Rondo, and Sonata forms.
3. Voice lead a chord progression using secondary chords and modulation with a pivot chord.
4. Identify and sight sing melodies in major and minor scales, including leaps within all triads and 7th chords.
5. Sight-reading and dictation of rhythms with subdivided beats both in simple and compound meters.
6. Dictation of common diatonic harmonic progressions using all triads, their inversions, and dominant 7th chords.

Course Content

Topic Titles / Suggested Time Topic

Lecture

<u>Topics</u>	<u>Lec Hrs</u>
Review Theory & Musicianship I: Basic tonal harmony including voice leading diatonic triads and inversions, cadence, and non-chord tones.	12.00
Dominant 7th chords in voice leading	6.00
Leading tone 7th chord in voice leading	4.00
Other 7th chords in voice leading	4.00
Secondary dominant chords	6.00
Secondary leading tone chords	6.00
All the other secondary chords	4.00
Modulation to closely related keys using pivot chord and sequential modulation.	6.00
Form: Theme & Variation, Rondo, and Sonata	3.00
Total Hours:	51.00

Lab

<u>Topics</u>	<u>Lab Hrs</u>
Melodic dictation in both major and minor scales using leaps from all diatonic triads and common 7th chords with increasing complexity.	9.00
Harmonic dictation and chord progression aural identification through notating the outer voices of SATB progressions and analyzing the chord qualities, including all diatonic triads and common 7th chords both in major and minor scales with increasing complexity.	9.00
Rhythmic dictation with dotted note values and ties in both simple and compound meters.	6.00
Sight singing melodies in both major and minor scales using all triads and 7th chords with increasing complexity.	12.00
Sight reading rhythms with subdivided beats, triplets, duplets, and syncopation with increasing complexity	9.00
Harmony and form problem-solving: strategies for SATB harmonization and score analysis with increasing complexity	6.00
Total Hours:	51.00

Methods of Instruction

- A. Class Activities
- B. Collaborative Group Work

- C. Demonstrations
- D. Homework: Students are required to complete two hours of outside-of-class homework for each hour of lecture
- E. Lecture

Methods of Evaluation

- A. Quizzes
- B. Demonstration
- C. Lab Projects
- D. Written Assignments
- E. Theory/composition assignments, Individual sight singing/rhythm exercises and examinations, Dictation exercises and examinations.

Examples of Assignments

Reading Assignments

1. Read the chapter on secondary dominant chords on Open Music Theory book, and be prepared to discuss two interesting points you have learned from the reading.
2. Research and find two articles that explain how modulation is used in modern music genres and share your findings with the class.

Writing Assignments

1. Choose a Mozart sonata, listen to the first movement while following the score, analyze the texture, form and harmonic progressions of the entire movement, and write a 1-2 page analytic paper describing the formal details of the piece using harmonic progressions and textures utilized by the composer.
2. Transcribe a melody of a song that you are listening to these days, and write one paragraph explaining why you think this melody is successful in attracting your interest.

Out-of-Class Assignments

1. Compose a short harmonic progression with a modulation to a closely related key. Include at least one 7th chord, and one secondary chord, and record yourself singing each line and stack them on top of one another.
2. Complete weekly dictation assignments and be prepared to discuss your process in class.

Recommended Materials of Instruction

Stefan Kostka and Dorothy Payne and Byron Almén. (2024). Tonal Harmony. *McGraw Hill*, 9th. 9781265307356.

Stefan Kostka and Dorothy Payne and Byron Almén. (2024). Tonal Harmony Workbook. *McGraw Hill*, 9th. 9781265308001.

Minimum Qualifications

Music (Masters Required)

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