

CUYAMACA COLLEGE
COURSE OUTLINE OF RECORD

MUSIC 106 – MUSIC THEORY AND PRACTICE II

3 hours lecture, 3 hours laboratory, 4 units

Catalog Description

Continuation of Music Theory I (MUS 105) including both written and aural aspects of music theory. Additionally, the course will include diatonic harmony, two-part counterpoint, four-part voice leading and an introduction to secondary function and modulation. The written aspects of the course will be approached via composition and analysis while the aural aspects of the course will include rhythmic, melodic and harmonic dictation as well as sight singing.

Prerequisite

“C” grade or higher or “Pass” in MUS 105 or equivalent

Entrance Skills

Without the following skills, competencies and/or knowledge, students entering this course will be highly unlikely to succeed:

- 1) Construct and aurally distinguish major and minor scales.
- 2) Construct and aurally distinguish melodic intervals within one octave.
- 3) Identify and construct triads and 7th chords.
- 4) Construct triads in four parts on a grand staff.
- 5) Conduct and notate simple rhythmic and melodic patterns using correct notation.
- 6) Sight sing simple diatonic melodies.
- 7) Analyze chorales harmonized in Baroque four-part style.

Course Content

- 1) Written and Analytical Content:
 - a. Diatonic triads and 7th chords in all inversions in all major and minor keys
 - b. Figured bass
 - c. Secondary functions
 - d. Non-chord tones
 - e. Cadences
 - f. Introduction to two-part counterpoint
 - g. Harmonic analysis including Roman numerals and figured bass
 - h. Four-part voice leading
 - i. Introduction to modulation
 - j. Micro-analysis of Bach chorales
- 2) Aural Content:
 - a. Major and minor keys with leaps found in all diatonic triads
 - b. Common diatonic chord progressions with inversions
 - c. Common rhythmic patterns using the subdivision of the beat, common dotted patterns and triplets
- 3) Keyboard application of both Written and Aural aspects of course

Course Objectives

Students will be able to:

- 1) Compose phrases in four-part harmony using triads, 7th chords, inversions and non-chord tones in

the style of Bach chorale.

- 2) Visually and aurally distinguish cadences and non-chord tones.
- 3) Take accurate rhythmic, melodic and harmonic dictation in major and minor keys including leaps in found in all diatonic triads, common diatonic chord progressions and rhythmic patterns using the subdivision of the beat, common dotted patterns and triplets.
- 4) Sight sing melodies in major and minor keys including leaps found in all diatonic triads and rhythmic patterns using the subdivision of the beat, common dotted patterns and triplets.
- 5) Play triads on each degree of the major and minor scale on the piano.
- 6) Evaluate and interpret music terminology.
- 7) Conduct a full micro-analysis of Bach chorales including harmonic analysis of diatonic triads and 7th chords, non-chord tones, secondary harmonies, modulation to closely related keys and binary and ternary forms.
- 8) Compose music using musical elements included in course content.

Method of Evaluation

A grading system will be established by the instructor and implemented uniformly. Grades will be based on demonstrated proficiency in subject matter determined by multiple measurements for evaluation, one of which must be essay exams, skills demonstration or, where appropriate, the symbol system.

- 1) Written tests that measure students' ability to compose and analyze four-part writing.
- 2) Weekly written assignments that measure students' ability to compose and analyze four-part writing.
- 3) Ear-training and sight singing tests that measure students' ability to sight sing and accurately reproduce from dictation melodies in major and minor keys.
- 4) Class participation exercises that measure students' ability to play triads in major and minor keys.
- 5) Written final exam that measures students' ability to compose and analyze four-part writing.

Special Materials Required of Student

None

Minimum Instructional Facilities

- 1) Smart classroom equipped with pianos, white board with music staves, stereo audio system
- 2) Computer lab with interactive software

Method of Instruction

- 1) Lecture and demonstration
- 2) Class discussion

Out-of-Class Assignments

- 1) Reading
- 2) Weekly written assignments
- 3) Bach chorales analysis
- 4) Binary and ternary forms analysis

Texts and References

- 1) Required (representative example): A comprehensive music theory text with supplementary repertoire for analysis and sight singing such as: Kostka, Stefan and Dorothy Payne. *Tonal Harmony (with an introduction to Twentieth Century Music)*, 8th ed., McGraw Hill, 2017.
- 2) Supplemental (representative examples):
 - a. Workbook to accompany *Tonal Harmony*. 8th edition. McGraw-Hill, 2017.
 - b. Murphy, Paul, Joel Phillips, Elizabeth West Martin, and Jane Piper Clendinning, *The Musician's Guide to Aural Skills: Ear Training*, 3rd. ed., Norton, 2016.

Exit Skills

Students having successfully completed this course exit with the following skills, competencies and/or knowledge:

- 1) Compose phrases in four-part harmony using triads, 7th chords, inversions and non-chord tones in the style of Bach chorale.
- 2) Visually and aurally distinguish cadences and non-chord tones.
- 3) Take accurate rhythmic, melodic and harmonic dictation in major and minor keys.
- 4) Sight sing melodies in major and minor keys.
- 5) Construct at the keyboard the triads on each degree of the major and minor scales.
- 6) Analyze the harmony in Bach chorales, binary forms and ternary forms.

Student Learning Outcomes

Upon successful completion of this course, students will be able to:

- 1) Analyze a simple 4-part chorale in the style of Bach with 7th chords, inversions and non-chord tones.
- 2) Perform and aurally recognize simple melodies and rhythms in major and minor keys.