



El Camino College
COURSE OUTLINE OF RECORD – Approved

I. GENERAL COURSE INFORMATION

Subject and Number: Music 103B
Descriptive Title: Theory and Musicianship II
Course Disciplines: Music
Division: Fine Arts

Catalog Description:

This course is a continuation of Music 103A and expands the study of tonal music by enlarging the harmonic vocabulary to include diatonic seventh chords and secondary functions. Modulation types common to music of the 18th century and small forms will also be discussed. Appropriate exercises in sight singing and dictation will accompany written work.

Conditions of Enrollment:

Prerequisite: Music 103A with a minimum grade of C or equivalent
Recommended Preparation: Music 102A or Music 102B AND Music 131B or equivalent

Course Length:	X Full Term	Other (Specify number of weeks):
Hours Lecture:	4 .00 hours per week	TBA
Hours Laboratory:	0 hours per week	TBA
Course Units:	4.00	

Grading Method: Letter
Credit Status: Associate Degree Credit

Transfer CSU: X Effective Date: Prior to July 1992
Transfer UC: X Effective Date: Prior to July 1992

General Education:
El Camino College:

CSU GE:

IGETC:

II. OUTCOMES AND OBJECTIVES

A. COURSE STUDENT LEARNING OUTCOMES (The course student learning outcomes are listed below, along with a representative assessment method for each. Student learning outcomes are not subject to review, revision or approval by the College Curriculum Committee)

1. Students should be able to spell and identify secondary dominants and secondary leading-tone chords in the context of major and minor keys.
2. Students should be able to sing simple intervals, major and minor triads in root position and inversion, diatonic seventh chords in root position, a short diatonic melody, and clap a rhythmic example in simple meter featuring subdivisions of the beat.
3. Students should be able to identify and analyze with Roman numerals common-chord modulations between closely-related keys in music written by composers from the Classical Era (Haydn, Mozart, and Beethoven).

B. Course Student Learning Objectives (The major learning objective for students enrolled in this course are listed below, along with a representative assessment method for each)

1. Write and perform advanced rhythmic patterns in simple and compound meters.
2. Write and identify the four types of triads and five types of seventh chords in root position and all inversions in the context of all major and minor keys.
3. Realize figured bass symbols using examples from the 18th century.
4. Analyze music written during the common practice period with an emphasis on music of the 18th century.
5. Identify common harmonic progressions in tonal music and compose four-part harmonic progressions with root position and first inversion triads using established principles of voice leading.
6. Identify arpeggiated, passing, pedal, and cadential second inversion triads and compose four-part chorale harmonizations including second inversion triads.
7. Define and identify elements of form, including cadences, phrases, and periods in music of the 18th century.
8. Identify and label non-chord tones in more advanced situations.
9. Analyze and compose four-part chorale harmonizations including all diatonic seventh chords in root position and all inversions using established principles of voice leading.
10. Write and identify secondary dominants and secondary leading-tone chords in root position and all inversions in the context of all major and minor keys.
11. Compose four-part chorale harmonizations including secondary dominants and leading-tone chords using established principles of voice leading.
12. Identify and write the following modulation types: diatonic common chord, altered (chromatic) chord as common chord, sequential, common tone, monophonic, and direct.
13. Identify and diagram small forms: binary, ternary, and rounded binary.
14. Sing and aurally identify major and minor scales, simple intervals, all triads in root position, major and minor triads in all inversions, all diatonic seventh chords in root position, and the dominant seventh chord in all inversions.
15. Sing and aurally identify diatonic melodies, melodic triad patterns, four-part chorales including diatonic triads and dominant seventh chords in all inversions, and rhythms in simple and compound meters to the second subdivision of the beat that include syncopation, ties, and triplets and duplets.

III. OUTLINE OF SUBJECT MATTER (Topics are detailed enough to enable a qualified instructor to determine the major areas that should be covered as well as ensure consistency from instructor to instructor and semester to semester.)

Lecture or Lab	Approximate Hours	Topic Number	Major Topic
Lecture	12	I	Review topics Rhythmic patterns in simple and compound meters Triads and seventh chords in root position and all inversions in the context of all major and minor keys Figured bass Rules of voice leading Root position voice leading Harmonic progression First inversion voice leading Second inversion chords: arpeggiated, passing, pedal, and cadential Second inversion voice leading Roman numeral analysis Cadences, phrases, and periods Non-chord tones
Lecture	5	II	The dominant seventh chord
Lecture	3	III	Supertonic and leading-tone seventh chords
Lecture	3	IV	Diatonic seventh chords
Lecture	5	V	Secondary dominants
Lecture	5	VI	Secondary leading-tone chords
Lecture	8	VII	Common chord modulation
Lecture	2	VIII	Other modulatory types: altered chord as common chord, sequential, common tone, monophonic, and direct
Lecture	5	IX	Binary and ternary forms
Lecture	24	X	Aural skills training Major and minor scales Simple intervals Triads in root position Major and minor triads in all inversions All seventh chords in root position Dominant seventh chord in all inversions Melodic triad patterns Singing of assigned melodies Melodic dictation Clapping of assigned rhythms Rhythmic dictation Chorale singing and dictation
Total Lecture Hours		72	
Total Laboratory Hours		0	
Total Hours		72	

IV. PRIMARY METHOD OF EVALUATION AND SAMPLE ASSIGNMENTS

A. PRIMARY METHOD OF EVALUATION:

Skills demonstrations

B. TYPICAL ASSIGNMENT USING PRIMARY METHOD OF EVALUATION:

Notate "My Country 'Tis of Thee" in the key of D Major by ear. Check your answer on a piano and fix any mistakes. Then, harmonize the melody and compose a version for soprano, alto, tenor, and bass (SATB) using standard voice leading.

C. COLLEGE-LEVEL CRITICAL THINKING ASSIGNMENTS:

1. Realize a figured bass line which includes triads in inversions, seventh chords, and secondary functions by composing a four-part composition in the style of J.S. Bach using standard voice-leading practices. Provide a Roman numeral analysis, and play your composition on the piano while singing the soprano melody (in a comfortable octave). Sing the alto, tenor, and bass voices in the same manner.
2. Analyze measures 21-28 from the second movement of Mozart's "Piano Sonata in C major, K. 330" using Roman numerals. The excerpt modulates, and your analysis should use a common chord as a pivot between the two keys. Label non-chord tones and cadence types.

D. OTHER TYPICAL ASSESSMENT AND EVALUATION METHODS:

Performance exams

Objective Exams

Other exams

Quizzes

Written homework

Class Performance

Homework Problems

Completion

Other (specify):

Musical analysis and composition

Ear Training using Auralia software in the Music Computer Lab (Music Room 3)

V. INSTRUCTIONAL METHODS

Demonstration

Discussion

Group Activities

Internet Presentation/Resources

Laboratory

Lecture

Multimedia presentations

Other (please specify)

Singing and dictation

Note: In compliance with Board Policies 1600 and 3410, Title 5 California Code of Regulations, the Rehabilitation Act of 1973, and Sections 504 and 508 of the Americans with Disabilities Act, instruction delivery shall provide access, full inclusion, and effective communication for students with disabilities.

VI. WORK OUTSIDE OF CLASS

- Study
- Answer questions
- Skill practice
- Required reading
- Problem solving activities
- Written work
- Observation of or participation in an activity related to course content

Estimated Independent Study Hours per Week: 8

VII. TEXTS AND MATERIALS

A. UP-TO-DATE REPRESENTATIVE TEXTBOOKS

Stefan Kostka, Dorothy Payne, and Byron Almén. Tonal Harmony: With an Introduction to Post-Tonal Music. 8th ed. McGraw-Hill, 2017.

Stefan Kostka, Dorothy Payne, and Byron Almén. Workbook for Tonal Harmony: With an Introduction to Post-Tonal Music. 8th ed. McGraw-Hill, 2017.

Sol Berkowitz, Gabriel Fontrier, Leo Kraft, Perry Goldstein, and Edward Smaldone. A New Approach to Sight Singing. 6th ed. W. W. Norton & Company, 2017.

B. ALTERNATIVE TEXTBOOKS

C. REQUIRED SUPPLEMENTARY READINGS

D. OTHER REQUIRED MATERIALS

Music staff paper

VIII. CONDITIONS OF ENROLLMENT

A. Requisites (Course and Non-Course Prerequisites and Corequisites)

Requisites	Category and Justification
Course Prerequisite Music-103A or	Sequential
Non-Course Prerequisite	Concepts and skills in music theory are sequential. A student will not be able to learn later concepts and skills without fully grasping earlier concepts. Students who want to enroll for Music 103B and are not able to identify and write all major and minor scales and key signatures, all simple intervals with inversions, all diatonic triads and seventh chords in the context of all major and minor keys, realize figured bass, voice-lead triads in all inversions, and identify and label non-chord tones will not be able to grasp later concepts and skills such as voice-leading seventh chords, applied (secondary) chords, more advanced Roman numeral analysis, and modulation using common chords.

B. Requisite Skills

Requisite Skills
Major and minor scales and key signatures MUSI 103A - Write and identify all 15 major scales and key signatures. MUSI 103A - Write the circle of fifths. MUSI 103A - Define the relationship between relative and parallel keys. MUSI 103A - Write and identify all minor key signatures and the three types of minor scales (natural, harmonic, and melodic).
All simple intervals and inversions MUSI 103A - Write and identify all simple intervals and write their inversions.
Rhythms in simple and compound meters MUSI 103A - Write and perform basic rhythmic patterns in simple and compound meters.
All diatonic triads and seventh chords in root position and all inversions in the context of all major and minor keys MUSI 103A - Write and identify the four types of triads in root position and all inversions in the context of all major and minor keys. MUSI 103A - Write and identify the five types of seventh chords in root position and all inversions in the context of all major and minor keys.
Figured bass MUSI 103A - Realize figured bass symbols.
Four-part composition using triads MUSI 103A - Compose four-part chorale harmonizations in the style of J.S. Bach using root position triads and established principles of voice leading.
Harmonic progression MUSI 103A - Identify common harmonic progressions in tonal music and compose basic four-part harmonic progressions.
Cadences, phrases, and periods MUSI 103A - Define and identify elements of form, including cadences, phrases, and periods in simple diatonic musical excerpts.
Non-chord tones MUSI 103A - Identify, label, and write non-chord tones in basic diatonic examples.
Sing and aurally identify major and minor scales, all simple intervals, and triads in root position. MUSI 103A - Sing and aurally identify major and minor scales, simple intervals, all triads in root position, major and minor triads in all inversions, and the dominant seventh chord in root position.

C. Recommended Preparations (Course and Non-Course)

Recommended Preparation	Category and Justification
Course Recommended Preparation or Music-102A	
Course Recommended Preparation AND Music-102B	
Course Recommended Preparation or Music-131B	
Non-Course Recommended Preparation equivalent	Some experience sight singing and ear training (singing and identifying intervals, triads, rhythms, and melodies)

	from either Music 102A or 102B would be helpful to students taking Music 103B since students will be studying sight singing and ear training as a part of Music 103B. Studying the piano (Music 131B) will greatly enhance a student's ability to learn music theory.
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D. Recommended Skills

Recommended Skills
<p>The ability to sing and aurally identify major and minor scales, intervals, and triads. MUSI 102B - Identify and sing the major mode scales, the three minor mode scales, and other mode scales, including the whole tone, chromatic, and pentatonic scales. MUSI 102A - Identify, write and sing scales in the major and minor modes. MUSI 102A - Identify, write and sing scales in the major and minor modes. MUSI 102A - Demonstrate the ability to sing major and minor triads. MUSI 102A - Demonstrate the ability to sing major and minor triads. MUSI 102A - Through dictation, identify and write all intervals within one octave. MUSI 102A - Through dictation, identify and write all intervals within one octave.</p>
<p>The ability to clap and dictate basic rhythms in simple and compound meters. MUSI 131B - Count and perform rhythmic patterns in simple duple, simple triple, simple quadruple and compound duple meters.</p>

E. Enrollment Limitations

Enrollment Limitations and Category	Enrollment Limitations Impact
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Course created by Robert Haag on 12/01/1960.

BOARD APPROVAL DATE:

LAST BOARD APPROVAL DATE: 06/15/2020

Last Reviewed and/or Revised by Patrick Schulz on 05/05/2020