Course Acronym:	MUSI
Course Number:	103B
Descriptive Title:	Theory and Musicianship II
Division:	Arts, Media, and Entertainment
Department:	Music
Course Disciplines:	Music
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.
Prerequisite:	Music 103A with a minimum grade of C or equivalent
Co-requisite:	
Recommended Preparation:	Music 102A or Music 102B AND Music 131B or equivalent
Enrollment Limitation:	
Hours Lecture (per week):	4
Hours Laboratory (per week):	0
Outside Study Hours:	8
Total Course Hours:	72
Course Units:	4
Grading Method:	Letter Grade only
Credit Status:	Credit, degree applicable
Transfer CSU:	Yes
Effective Date:	Prior to July 1992
Transfer UC:	Yes
Effective Date:	prior to fall 1992
General Education: ECC	
Term:	
Other:	
CSU GE:	
Term:	
Other:	
IGETC:	
Term:	
Other:	

CalGETC:	
Term:	
Other:	
Student Learning Outcomes:	**SLO #1 Spell/Identify Secondary Chords** Upon completion of the course, students should be able to spell and identify secondary dominants and secondary leading-tone chords in the context of all major and minor keys. **SLO #2 Figured Bass Realization and Voice Leading** Upon completion of the course, students should be able to interpret figured bass symbols and complete a four-part chorale harmonization including diatonic triads, diatonic seventh chords, and secondary dominant harmonies using standard doubling choices and established principles of voice leading. **SLO #3 Common Chord Modulation** Upon completion of the course, 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).
Course Objectives:	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.
Major Topics:	**I. Review topics (12 hours, lecture)** A. Rhythmic patterns in simple and compound meters

	B. Triads and seventh chords in root position and all inversions in the context of all major and minor keys C. Figured bass D. Rules of voice leading E. Root position voice leading F. Harmonic progression G. First inversion voice leading H. Second inversion chords: arpeggiated, passing, pedal, and cadential I. Second inversion voice leading J. Roman numeral analysis K. Cadences, phrases, and periods L. Non-chord tones **II. The dominant seventh chord (5 hours, lecture)** **III. Supertonic and leading-tone seventh chords (3 hours, lecture)** **IV. Diatonic seventh chords (3 hours, lecture)** **V. Secondary dominants (5 hours, lecture)** **VI. Secondary leading-tone chords (5 hours, lecture)** **VII. Common chord modulation (8 hours, lecture)** **VIII. Other modulatory types: altered chord as common chord, sequential, common tone, monophonic, and direct (2 hours, lecture)** **IX. Binary and ternary forms (5 hours, lecture)** **X. Aural skills training (24 hours, lecture)** A. Major and minor scales B. Simple intervals C. Triads in root position D. Major and minor triads in all inversions E. All seventh chords in root position F. Dominant seventh chord in all inversions G. Melodic triad patterns H. Singing of assigned melodies I. Melodic dictation J. Clapping of assigned rhythms K. Rhythmic dictation L. Chorale singing and dictation
Total Lecture Hours:	72
Total Laboratory Hours:	0
Total Hours:	72
A.1. Primary Methods of Evaluation (Part 1 - CCN courses only):	
A.2. Primary Method of Evaluation (Part 2 - all courses; choose one):	3) Skills demonstration
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.
Critical Thinking Assignment 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.
Critical Thinking Assignment 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.
Other Evaluation Methods:	Class Performance, Completion, Homework Problems, Objective Exam, Other Exams, Performance Exams, Quizzes, Written Homework
Instructional Methods:	Demonstration, Discussion, Group Activities, Lab, Lecture, Multimedia presentations
If other:	Singing and dictation Internet Presentation/Resources
Work Outside of Class:	Answer questions, Observation of or participation in an activity related to course content (such as theatre event, museum, concert, debate, meeting), Problem solving activity, Required reading, Skill practice, Study, Written work (such as essay/composition/report/analysis/research)
If Other:	
Up-To-Date Representative Texts:	Stefan Kostka, Dorothy Payne, and Byron Almén. Tonal Harmony: With an Introduction to Post-Tonal Music. 9th ed. McGraw-Hill, 2024. Stefan Kostka, Dorothy Payne, and Byron Almén. Workbook for Tonal Harmony: With an Introduction to Post-Tonal Music. 9th ed. McGraw-Hill, 2024. Sol Berkowitz, Gabriel Fontrier, Perry Goldstein, and Edward Smaldone. A New Approach to Sight Singing. 7th ed. W. W. Norton & Company, 2024.
Alternative Texts:	
Required Supplementary Readings:	
Other Required Materials:	Music staff paper
Requisite:	Prerequisite
Category:	sequential
Requisite course(s): List both prerequisites and corequisites in this box.	Music-103A
Requisite and Matching skill(s):Bold the requisite skill. List the corresponding course objective under each skill(s).	**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.
Requisite Skill:	equivalent experience
Requisite Skill and Matching Skill(s): Bold the requisite skill(s). If applicable	**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. **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.

Requisite course:	Music 102A or Music 102B AND Music 131B
Requisite and Matching skill(s):Bold the requisite skill. List the corresponding course objective under each skill(s).	
Requisite Skill:	equivalent experience
Requisite Skill and Matching skill(s): Bold the requisite skill. List the corresponding course objective under each skill(s). If applicable	
Enrollment Limitations and Category:	
Enrollment Limitations Impact:	
Course Created by:	Robert Haag
Date:	12/01/1960
Original Board Approval Date:	
Last Reviewed and/or Revised by:	Patrick Schulz
Date:	09/09/2025
Last Board Approval Date:	12/16/2025
Effective Term:	FA 2026