

MUSC 2D Course Outline as of Fall 2009**CATALOG INFORMATION**

Dept and Nbr: MUSC 2D Title: CHROMATIC HARMONY 2

Full Title: Chromatic Harmony 2

Last Reviewed: 4/22/2019

Units		Course Hours per Week		Nbr of Weeks	Course Hours Total	
Maximum	3.00	Lecture Scheduled	3.00	17.5	Lecture Scheduled	52.50
Minimum	3.00	Lab Scheduled	0	17.5	Lab Scheduled	0
		Contact DHR	0		Contact DHR	0
		Contact Total	3.00		Contact Total	52.50
		Non-contact DHR	0		Non-contact DHR	0

Total Out of Class Hours: 105.00

Total Student Learning Hours: 157.50

Title 5 Category: AA Degree Applicable

Grading: Grade Only

Repeatability: 00 - Two Repeats if Grade was D, F, NC, or NP

Also Listed As:

Formerly: MUS 2D

Catalog Description:

Second semester of a two-part study of chromaticism in common-practice harmony, with an introduction to twentieth-century theory. Topics include: borrowed chords and mode mixture; the Neapolitan and augmented sixth chords; enharmonic reinterpretation and modulation; ninth, eleventh, and thirteenth chords; and musical techniques of the late nineteenth and twentieth centuries.

Prerequisites/Corequisites:

Course Completion of MUSC 2C (or MUS 2C)

Recommended Preparation:

Concurrent enrollment in MUSC 3D; AND concurrent private or classroom piano study as recommended.

Limits on Enrollment:**Schedule of Classes Information:**

Description: Topics include borrowed chords, mode mixture, Neapolitan and augmented sixth chords; enharmonic reinterpretation and modulation; ninth, eleventh, and thirteenth chords; and musical techniques of the late nineteenth and twentieth centuries. (Grade Only)

Prerequisites/Corequisites: Course Completion of MUSC 2C (or MUS 2C)

Recommended: Concurrent enrollment in MUSC 3D; AND concurrent private or classroom piano study as recommended.

Limits on Enrollment:

Transfer Credit: CSU;UC.

Repeatability: Two Repeats if Grade was D, F, NC, or NP

ARTICULATION, MAJOR, and CERTIFICATION INFORMATION:

AS Degree:	Area	Effective:	Inactive:
CSU GE:	Transfer Area	Effective:	Inactive:

IGETC:	Transfer Area	Effective:	Inactive:
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CSU Transfer:	Transferable	Effective:	Fall 1981	Inactive:
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UC Transfer:	Transferable	Effective:	Fall 1981	Inactive:
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CID:

CID Descriptor: MUS 150 Music Theory IV

SRJC Equivalent Course(s): MUSC2D

Certificate/Major Applicable:

Major Applicable Course

COURSE CONTENT

Outcomes and Objectives:

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

1. Analyze and utilize borrowed chords and mode mixture.
2. Identify, construct, and utilize Neapolitan and augmented-sixth chords.
3. Analyze and explain enharmonic spellings, reinterpretation, and modulation.
4. Identify, construct, and utilize ninth, eleventh, and thirteenth chords.
5. Analyze and utilize common-tone-diminished-seventh chords, simultaneities, coloristic chord successions, and other harmonic elements.
6. Realize a figured bass line into a complete four-part arrangement utilizing these harmonic devices.
7. Harmonize a given melody in four parts utilizing these harmonic devices.
8. Analyze, compare, and contrast musical techniques of the late nineteenth and twentieth centuries.

Topics and Scope:

- I. Borrowed Chords and Mode Mixture
 - A. Borrowed chords in minor
 - B. The use of the minor submediant in major

- C. Other borrowed chords in major
 - D. Modulations involving mode mixture
- II. The Neapolitan Chord
 - A. Conventional use of the Neapolitan
 - B. Other uses of the Neapolitan
- III. Augmented Sixth Chords
 - A. The interval of the augmented sixth
 - B. The Italian, French, and German augmented sixth chords
 - C. Other uses of conventional augmented sixth chords
 - D. Other bass positions and resolutions
 - E. Other types of augmented sixth chords
- IV. Enharmonic Spellings and Enharmonic Modulations
 - A. Enharmonic spellings
 - B. Enharmonic reinterpretation
 - C. Enharmonic modulations
 - D. Other examples of enharmonicism
- V. Further Elements of the Harmonic Vocabulary
 - A. The dominant with a substituted 6th
 - B. The dominant with a raised 5th
 - C. Ninth, eleventh, and thirteenth chords
 - D. The common-tone diminished seventh chord
 - E. Simultaneities
 - F. Coloristic chord successions
- VI. Tonal Harmony in the Late Nineteenth Century
 - A. Counterpoint
 - B. Treatment of dominant harmony
 - C. Sequence
 - D. Expanded tonality
- VII. An Introduction to Twentieth-Century Musical Techniques
 - A. Impressionism
 - B. Scales and modes
 - C. Extended tertian harmony
 - D. Polyharmony
 - E. Quartal and secondal harmony
 - F. Parallelism
 - G. Pandiatonicism
 - H. Rhythm and meter
 - I. Atonal theory and twelve-tone serialism
 - J. Total serialization vs. aleatory or chance music
 - K. Texture and expanded instrumental resources
 - L. Electronic music

Assignment:

1. Workbook assignments in part writing and harmonization (3-5 pp. per week).
2. Harmonic and formal analysis of excerpts from compositions of the common-practice era (2-3 per week).
3. 6-8 chapter quizzes.
4. 2 major composition projects that utilize concepts learned in class.
5. Oral report on a topic in twentieth-century theory.
6. Comprehensive midterm and final exams.

Methods of Evaluation/Basis of Grade:

Writing: Assessment tools that demonstrate writing skills and/or require students to select, organize and explain ideas in writing.

None, This is a degree applicable course but assessment tools based on writing are not included because problem solving assessments and skill demonstrations are more appropriate for this course.

Writing
0 - 0%

Problem Solving: Assessment tools, other than exams, that demonstrate competence in computational or non-computational problem solving skills.

Homework problems

Problem solving
25 - 40%

Skill Demonstrations: All skill-based and physical demonstrations used for assessment purposes including skill performance exams.

Oral reports

Skill Demonstrations
5 - 10%

Exams: All forms of formal testing, other than skill performance exams.

Music notation, arranging, and composition

Exams
35 - 50%

Other: Includes any assessment tools that do not logically fit into the above categories.

Attendance and participation

Other Category
10 - 20%

Representative Textbooks and Materials:

Kostka, Steven and Dorothy Payne. Tonal Harmony. 6th ed. McGraw Hill, 2009.