MUSC 2C Course Outline as of Fall 2013

CATALOG INFORMATION

Dept and Nbr: MUSC 2C Title: MUSIC THEORY 3
Full Title: Music Theory 3
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 2C

Catalog Description:
An introduction to chromatic harmony through writing and analysis. Topics include: dominant and non-dominant seventh chords, secondary (applied) dominant and leading-tone chords, tonicization, modulation, binary and ternary forms, and an overview of larger forms.

Prerequisites/Corequisites:
Course Completion of MUSC 2B

Recommended Preparation:
Concurrent enrollment in MUSC 3C and MUSCP 11C or another appropriate piano course

Limits on Enrollment:

Schedule of Classes Information:
Description: An introduction to chromatic harmony through writing and analysis. Topics include: dominant and non-dominant seventh chords, secondary (applied) dominant and leading-tone chords, tonicization, modulation, binary and ternary forms, and an overview of larger forms. (Grade Only)
Prerequisites/Corequisites: Course Completion of MUSC 2B
Recommended: Concurrent enrollment in MUSC 3C and MUSCP 11C or another appropriate

piano course
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:

CSU Transfer:	Transferable	Effective:	Fall 1981	Inactive:
UC Transfer:	Transferable	Effective:	Fall 1981	Inactive:

CID:
CID Descriptor:MUS 140 Music Theory III
SRJC Equivalent Course(s): MUSC2C

Certificate/Major Applicable:
Major Applicable Course

COURSE CONTENT

Student Learning Outcomes:
At the conclusion of this course, the student should be able to:
1. Write four-part (soprano/alto/tenor/bass) arrangements with dominant and non-dominant seventh chords, secondary (applied) chords, tonicization, and modulation in the common-practice style.
2. Analyze and explain the use of chromaticism, altered chords, tonicization, and modulation found in common-practice music.
3. Analyze and compose short pieces in binary and ternary form.

Objectives:
Upon completion of this course, the student will be able to:
1. Identify, construct, and utilize dominant and non-dominant seventh chords in root position and inversion.
2. Identify, construct, and utilize secondary (applied) dominant and leading-tone chords.
3. Analyze and explain tonicization, common (pivot) chord modulation, and other modulation techniques.
4. Realize a figured bass line into a complete four-part arrangement utilizing these harmonic devices.
5. Harmonize a given melody in four parts utilizing these harmonic devices.
6. Analyze, compare, and contrast musical forms including binary, ternary, rounded binary, and other formal designs.

Topics and Scope:

I. Music for Study and Analysis
Musical examples for this course will be drawn from the common-practice literature

of the Western (European) tradition. The focus shall span from the chorales of Johann Sebastian Bach to the 18th- and early 19th-century Classical style, particularly the works of Haydn, Mozart, and Beethoven.

II. Dominant Seventh Chords
   A. The V7 in root position and inversions
   B. General voice-leading considerations
   C. Other resolutions of the V7

III. Non-Dominant Seventh Chords
   A. Spelling and voice-leading considerations
   B. Usage in functional progressions (typical resolutions)

IV. Secondary (Applied) Dominant and Leading-Tone Chords
   A. General principles of chromaticism and altered chords
   B. Spelling, function, and voice-leading of secondary chords
   C. Recognizing secondary chords in context
   D. Sequences involving secondary chords
   E. Deceptive resolutions of secondary chords
   F. Other uses of secondary chords

V. Modulations Using Common (Pivot) Chords
   A. Modulation vs. change of key
   B. Modulation vs. tonicization
   C. Modulation vs. mutation
   D. Key relationships (closely- and distantly-related keys)
   E. Locating and analyzing common chords

VI. Other Modulation Techniques
   A. Chromatic modulation
   B. Altered chords as common chords
   C. Sequential modulation
   D. Modulation by common tone
   E. Direct (phrase) modulation

VII. Introduction to Musical Form
   A. Formal terminology
   B. Simple and composite forms
   C. Binary forms
   D. Ternary forms
   E. Rounded binary forms
   F. Other formal designs

VIII. Overview of Larger Forms
   A. Sonata form
   B. Rondo form
   C. Sonata-rondo and other hybrid designs

IX. Introduction to Advanced Chromaticism (Neapolitan 6ths, Augmented 6ths, etc.)

Assignment:

1. Reading assignments (10–15 pp./week) in the text, handouts, and/or online.
2. Worksheet assignments (3–5 pp./week) in part writing and harmonization.
3. Harmonic and formal analysis of compositions and excerpts from the literature (1–3 pp./week).
4. Online exercises to reinforce concepts learned in class (may be optional).
5. In-class quizzes and/or exams (2–4) and a comprehensive final examination.
6. At least 2 major composition/arranging projects (one as a final project), realized in notation software, that utilize the techniques learned in the course.

7. The final composition project shall include a brief oral presentation explaining the artistic motivation for the piece as well as the compositional processes used.

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 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.

Part writing and analysis worksheets; Composition/arranging projects	Problem solving 25 - 55%

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

None	Skill Demonstrations 0 - 0%

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

Quizzes/exams; Comprehensive final examination	Exams 40 - 60%

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

Attendance and class participation	Other Category 5 - 15%

Representative Textbooks and Materials:

Benward, Bruce and Marilyn Saker. Music In Theory in Practice. 8th ed. New York: McGraw-Hill, 2008.

Kostka, Steven and Dorothy Payne. Tonal Harmony. 7th ed. New York: McGraw Hill, 2013.

Instructor-prepared materials.