MUSC 2C Course Outline as of Fall 2020

CATALOG INFORMATION

Dept and Nbr: MUSC 2C Title: MUSIC THEORY 3
Full Title: Music Theory 3
Last Reviewed: 3/10/2025

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 concurrent enrollment in 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 concurrent enrollment in 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:
At the conclusion of this course, the student should 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. modal interchange
- 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 (ungraded)
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:
Music in Theory and Practice, Volume 1. 9th ed. Benward, Bruce and Saker, Marilyn. McGraw-Hill. 2015 (classic)

Tonal Harmony. 8th ed. Kostka, Stefan and Payne, Dorothy. McGraw-Hill. 2017

Instructor-prepared materials