

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

Dept and Nbr: MUSC 2C Title: CHROMATIC HARMONY 1

Full Title: Chromatic Harmony 1

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:

First semester of a two-part study of chromaticism in common-practice harmony. Topics include: dominant and non-dominant seventh chords, secondary dominant and leading-tone chords, tonicization, modulation, and binary and ternary forms.

Prerequisites/Corequisites:

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

Recommended Preparation:

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

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

Description: First semester of a two-part study of chromaticism in common-practice harmony. Topics include: dominant and non-dominant seventh chords, secondary dominant and leading-tone chords, tonicization, modulation and binary and ternary forms. (Grade Only)

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

Recommended: Concurrent enrollment in MUSC 3C 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:
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

Outcomes and 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 dominant and leading-tone-seventh chords.
3. Analyze and explain tonicization, common-chord modulation, and other modulatory techniques.
4. Analyze 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. The Dominant Seventh Chord
 - A. General voice-leading considerations
 - B. The V7 in root position and inversions
 - C. The V7 in three parts
 - D. Other resolutions of the V7
 - E. The approach to the 7th
- II. Non-Dominant Seventh Chords
 - A. The II7 chord
 - B. The VII7 chord

- C. The IV7 chord
- D. The VI7 chord
- E. The I7 chord
- F. The III7 chord
- G. Seventh chords and the circle-of fifths progression
- III. Secondary Dominants
 - A. Chromaticism and altered chords
 - B. Spelling secondary dominant chords
 - C. Recognizing secondary dominants in context
- IV. Secondary Leading-Tone Chords
 - A. Spelling secondary leading-tone chords
 - B. Recognizing secondary leading-tone chords in context
 - C. Sequences involving secondary functions
 - D. Deceptive resolutions of secondary functions
 - E. Other secondary functions
- V. Modulations Using Diatonic Common Chords
 - A. Modulation and change of key
 - B. Modulation and tonicization
 - C. Key relationships
 - D. Common-chord modulation
- VI. Other Modulatory Techniques
 - A. Altered chords as common chords
 - B. Sequential modulation
 - C. Modulation by common tone
 - D. Monophonic modulation
 - E. Direct modulation
- VII. Binary and Ternary Forms
 - A. Formal terminology
 - B. Binary forms
 - C. Ternary forms
 - D. Rounded binary forms
 - E. 12-bar blues
 - F. Other formal designs

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. 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 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.

None

Skill Demonstrations
0 - 0%

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

Music notation, arranging, and composition

Exams
40 - 60%

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.