

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: 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 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:
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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 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.