

**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:**

<b>AS Degree:</b>	<b>Area</b>			Effective:	Inactive:
<b>CSU GE:</b>	<b>Transfer Area</b>			Effective:	Inactive:
<b>IGETC:</b>	<b>Transfer Area</b>			Effective:	Inactive:
<b>CSU Transfer:</b>	Transferable	Effective:	Fall 1981	Inactive:	
<b>UC Transfer:</b>	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.