

**Mt. San Jacinto College
Integrated Course Outline of Record**

Form B

Submitted by:	John Tribelhorn	Date:	12/17/2019
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<u>Department</u>	<u>Subject</u>	<u>Course Number</u>	<u>Title</u>
Music	Music MUS	253	Music Theory III

Units/Hours

Each lecture unit requires 1 hour per week of class time, and 2 hours per week of study outside of class.

Each laboratory unit requires 3 hours per week of class time.

Each activity unit requires 2 hours per week of class time and 1 hour per week of study outside of class.

Lecture Units

3.00

Total Units

3.00

**Lecture
Contact Hours**

48.00 - 54.00

**Total Contact
Hours**

48.00 - 54.00

**Lecture
Homework
Hours**

96.00 - 108.00

Stand Alone:

Program Applicable

AA/AS Degree General Ed Breadth Area(s):

-none-

General Education Justification:

Maximum Enrollment:

35

**Maximum Enrollment
Justification:**

Course requires significant response to written materials - check all that apply:

- * Course requires an unusually large amount of written work to be responded to individually by the instructor per semester.

Justification: This class requires that

students complete a very large amount of complex handwritten homework, quizzes, and other in- and out-of-class exercises. The inherent nuance and complexity of music theory exercises, coupled with the pace of the class as dictated by c-id, and the emphasis that c-id places on developing handwritten notation skills, means that the class requires significant instructor time to evaluate, critique, and score student work. The workload required is much, much more than the workload per student in the department's other, non-music major, courses.

Grading Method:

Letter Grade or P/NP

TOP code:

1004.00

Can be Taken

1

time(s) for credit (max 4)

- Visual or Performing Arts course that is required to meet major requirements for UC/CSU

- Intercollegiate athletics course

- Academic/vocational competition course

Catalog Description:

(Please do not refer to transferability or degree, certificate, or employment concentration applicability. Please only describe the course). (75 words or less in gray box below).

This course builds upon the material learned in Music Theory II. Students continue analyzing and writing progressively advanced music. Harmonic content extends to chromatic harmony, secondary chords, modulation, borrowed chords, and Neapolitan and augmented-sixth chords.

Schedule Description:

(Please do not refer to transferability or degree, certificate, or employment concentration applicability. Please only describe the course). (25 words or less in gray box below).

This course builds on Music Theory II and continues to compositional techniques contemporary to the late 19th century.

Need for the course:

This is a required course for the AA-T in Music degree. It is basic to all performance, music history, music writing and arranging, and teaching.

Prerequisite(s):

Prerequisites go through a separate approval process. See Forms E1-E6 for details.
(For further clarification, contact the Prerequisite Subcommittee)

- MUS 104 with a Grade of C or better. and

Corequisite(s):

Corequisites go through a separate approval process. See Forms E1-E6 for details.

-none-

Recommend Preparation:

Recommended Preparation goes through a separate approval process. See Forms E1-E6 for details.

- Concurrent enrollment in MUS 277 and
- Concurrent enrollment in one of the following piano courses: MUS 111 or 112. and
- Concurrent enrollment in one of the following performance ensemble courses: MUS 201, 203, 205, 206, 210, 211, 212, or 214.

Other Enrollment Criteria:

-none-

Learning Objectives:

(please number each objective and express in behavioral terms)

Upon the completion of the course the student will be able to do the following:

1. Analyze, identify, and write secondary dominant and fully diminished seventh chords in root position and inversions.
2. Analyze, identify, and write borrowed chords and other mixture chords in root positions and inversions.
3. Analyze a modulating composition, classifying the method of modulation as common-chord, sequential, common tone, monophonic, or direct.
4. Apply secondary seventh chords, borrowed/modal mixture chords, and diatonic sequences by realizing a passage of figured bass and harmonizing a given melody.
5. Analyze the use of secondary chords, borrowed/mixture chords, and diatonic and modulating sequences in examples of standard literature.
6. Construct and analyze chromatic Common Practice Era harmonies such as borrowed chords, Neapolitan 6ths, augmented sixth chords, and common-tone diminished seventh chords.
7. Analyze a binary or ternary form composition for harmony and formal elements using conventional symbols, vocabulary, and nomenclature.
8. Define and recognize through analysis the basic compositional forms of the 18th and 19th centuries including binary, ternary, rounded binary, sonata-allegro, rondo, minuet and trio, and theme and variations.
9. Compose examples of four-part Common Practice Period chorale-style music using borrowed chords, Neapolitan 6ths, augmented sixth chords, altered dominant chords, common-tone diminished seventh chords, and various strategies of modulation.
10. Demonstrate understanding of analytic technique through the analysis of harmonic progressions, themes/motives, development, variations, and key movement.

Course Content:

(please number the outline of main topics and subtopics)

1. Review Basic Secondary Functions
 1. Altered Chords
 2. Secondary Functions and Tonicization
 3. Secondary Dominant Chords
 4. Spelling and Recognizing Secondary Dominants
2. Secondary Functions, Part 2
 1. Secondary Leading-Tone Chords
 2. Spelling and Recognizing Secondary Leading-Tone Chords
 3. Sequences Involving Secondary Functions
 4. Deceptive Resolutions of Secondary Functions
3. Review Basic Modulation
 1. Modulation and Change of Key
 2. Modulation and Tonicization
 3. Key Relationships

4. Common-Chord Modulation
4. Modulation, Part 2
 1. Altered Chords as Common Chords
 2. Modulation by Common Tone
 3. Monophonic Modulation
 4. Direct Modulation
5. Sequences
 1. Review Circle-of-Fifths Progression
 2. Tonal vs. Real vs. Modified Sequence
 3. Sequences Involving Secondary Functions
 4. Sequential Modulation
6. Borrowed Chords and Modal Mixture
 1. Borrowed Chords in Minor
 2. Use of Flat 6 in Major
 3. Other Borrowed Chords in Major
 4. Modulations Involving Mode Mixture
7. The Neapolitan Chord
 1. Conventional Use
 2. Other Uses of the Neapolitan
8. Augmented Sixth Chords
 1. The Interval of the Augmented Sixth
 2. Italian Augmented Sixth Chord
 3. French Augmented Sixth Chord
 4. German Augmented Sixth Chord
 5. Other Uses of Conventional Augmented Sixth Chords
 6. Other Bass Positions
 7. Resolutions to Other Scale Degrees
 8. Resolutions to Other Chord Members
 9. Other Types of Augmented Sixth Chords
9. Form
 1. Binary Forms
 2. Ternary Forms
 3. Rounded Binary Forms
 4. 12-Bar Blues
 5. Minuet and Trio
 6. Sonata Form
 7. Rondo Form
 8. Sonata-Rondo Form
 9. Theme and Variations

Methods of Instruction:

Methods of instruction may include, but are not limited to the following:

- **Method:** Lecture
Integration: Lectures will introduce each topic in the class such as sonata form, mode mixture, Neapolitan 6ths and augmented sixth chords. Lecture may be enhanced with aural examples from recordings or played at the keyboard.
- **Method:** Observation and Demonstration
Integration: The instructor will demonstrate the sounds of various borrowed chords, Neapolitan 6ths, augmented sixth chords, and modulatory techniques using the piano and audio/visual materials. Analysis will be demonstrated on the white board.
- **Method:** Discussion
Integration: Particularly in score analysis, students will participate in discussions about form and harmonic techniques used by important composers.

- **Method:** Directed Study
Integration: Directed study will involve practice of concepts introduced in class. For example, the instructor may involve the class in student problem solving at the board or desk in areas of formal analysis, construction and use of various chord structures, and identification of the types of modulation used in musical excerpts.
- **Method:** Homework
Integration: The instructor will assign homework and work through examples in class in order to drill and practice concepts covered in class including form identification, mode mixture, Neapolitan 6ths, augmented sixth chords and modulatory techniques.

Methods of Evaluation:

A student's grade shall be determined by the instructor using multiple measures of performance related to the course objectives.

Methods of evaluation may include but are not limited to the following:

- **Method:** Homework
Integration: Home work assignments will drill and reinforce each topic covered in class and will be evaluated based on student's completion and mastery of the topic. For example, students will be asked to complete assignments on borrowed chords, Neapolitan 6ths, augmented sixth chords, and modulation.
- **Method:** Class Participation
Integration: The instructor may choose to evaluate the students' individual participation in class based on their active practice of topical activities and their responses in class discussions on topics such as modulation, borrowed chords, and form.
- **Method:** Quizzes
Integration: Quizzes will be evaluated based on the students' comprehension and correct implementation of various musical principles. For example, the instructor may test/quiz students on their knowledge and understanding of forms, labeling development techniques in a work, and the use of borrowed chords, Neapolitan 6ths, and augmented sixth chords.
- **Method:** Exams/Tests
Integration: The instructor will administer a cumulative written final examination in which the students will be evaluated based on their demonstration of knowledge, comprehension, and ability to think musically by writing and analyzing examples using all materials covered throughout the term.

Examples of Assignments:

Students will be expected to understand and critique college level texts or the equivalent. Reading and writing, as well as out of class assignments are required. These assignments may include but are not limited to the following:

1. Workbook assignment: Complete the examples in the workbook by correctly analyzing and labeling each augmented sixth chord.
2. Formal analysis: Study the score of Mozart's *Piano Sonata K. 309, Mvt. I*. Analyze the form, labeling each major section of the work (Exposition, Development, Recapitulation), labeling the primary and secondary themes, transition, closing material/theme, and labeling all cadences.
3. Composition Project: Compose a short work in the style of the first movement of a string quartet or solo sonata. It must be in sonata allegro form and use the harmonic techniques studied throughout the semester.

Textbooks:

- Kostka, S., Payne, D., Alm  n, B. (2018). *Tonal Harmony* McGraw-Hill. ISBN: 9781259447099
- Kostka, S., Payne, D., Alm  n, B. (2018). *Tonal Harmony Workbook* McGraw-Hill. ISBN: 9781259686764
- Burstein, L.P., Straus, J. (2020). *Concise Introduction to Tonal Harmony* W.W. Norton. ISBN: 9780393428339
- Shaffer, K., Hughes, B., Moseley, B. (2014). *Open Music Theory* Hybrid Pedagogy Publishing. ISBN: n/a

Other Resources:

Minimum Qualification

- Music (Masters Required)