

MUSI-221: MUSIC THEORY III

Effective Term

Fall 2024

CC Approval

11/03/2023

AS Approval

11/14/2023

BOT Approval

11/16/2023

SECTION A - Course Data Elements

Send Workflow to Initiator

No

CB04 Credit Status

Credit - Degree Applicable

Discipline

Minimum Qualifications	And/Or
Music (Master's Degree)	

Subject Code

MUSI - Music

Course Number

221

Department

Music (MUSI)

Division

Arts and Humanities (ARAH)

Full Course Title

Music Theory III

Short Title

Music Theory III

CB03 TOP Code

1004.00 - Music

CB08 Basic Skills Status

NBS - Not Basic Skills

CB09 SAM Code

E - Non-Occupational

Rationale

Adding Advisory Co-requisite with MUSI 120C Aural Skills III and textbook update.

SECTION B - Course Description

Catalog Course Description

This course incorporates the concepts from Music Theory II. In addition, through writing and analysis, the course will include: introduction to chromatic harmony; secondary/applied chords; modulation; borrowed chords; introduction to Neapolitan and augmented-sixth chords.

SECTION C - Conditions on Enrollment

Open Entry/Open Exit

No

Repeatability

Not Repeatable

Grading Options

Letter Grade or Pass/No Pass

Allow Audit

Yes

Requisites

Prerequisite(s)

Completion of MUSI-122 with a minimum grade of C.

Advisory Corequisite(s)

Concurrent enrollment in MUSI-120C

Requisite Justification

Requisite Description

Course in a Sequence

Subject

MUSI

Course

122

Level of Scrutiny

Required by 4-Year Institution

Explanation

This is a course in a sequence which is a part of the lower-division core requirements for music majors. C-ID descriptor for Music Theory III lists required prerequisite of Music Theory II.

SECTION D - Course Standards

Is this course variable unit?

No

Units

3.00000

Lecture Hours

54.00

Outside of Class Hours

108

Total Contact Hours

54

Total Student Hours

162

Distance Education Approval

Is this course offered through Distance Education?

Yes

Online Delivery Methods

DE Modalities	Permanent or Emergency Only?
Entirely Online	Permanent
Hybrid	Permanent
Online with Proctored Exams	Permanent

SECTION E - Course Content

Student Learning Outcomes

Upon satisfactory completion of the course, students will be able to:

1. Hear, identify and manipulate with fluency in sound and notation the elements of music such as rhythm, melody, harmony, structure, timbre, and texture.

Course Objectives

Upon satisfactory completion of the course, students will be able to:

1. Write and identify secondary/applied (dominant and fully diminished) seventh chords in root position and inversion.
2. Construct and identify borrowed/mixture chords including secondary and double functions in root position and inversion.
3. Realize a figured bass and harmonize a given melody using secondary/applied (dominant and fully diminished) seventh chords, borrowed/mixture chords, diatonic and modulating sequences.
4. Harmonically analyze music using secondary/applied (dominant and fully diminished) seventh chords, borrowed/mixture chords and diatonic/modulating sequences.
5. Analyze musical form: binary and ternary.
6. Compose music using harmonies and elements of form included in one through five course objectives.

Course Content

1. Harmony
 - a. Diatonic chords
 - i. Triads (three notes)
 1. Major
 2. Minor
 3. Augmented
 4. Diminished
 - ii. Chords (four notes)
 - iii. Dominant seventh
 - iv. Non-dominant seventh
 - v. Secondary/applied (dominant and fully diminished) seventh
 - vi. Neapolitan
 - vii. Augmented Sixth
 - viii. Inversions
 1. Triads
 2. Chords
 3. Dominant seventh chords
 4. Non-dominant seventh chords
 5. Secondary/applied seventh chords
 6. Borrowed/modal mixture
 - ix. Resolutions
 - b. Cadences
 - i. Perfect authentic
 - ii. Imperfect authentic
 - iii. Plagal

- iv. Deceptive
- v. Half
- c. Non-harmonic tones
 - i. Passing tone
 - ii. Neighboring tone
 - iii. Appoggiatura
 - iv. Escape
 - v. Suspension
 - vi. Anticipation
 - vii. Pedal point
- d. Harmonic notation
 - i. Figured bass
 - ii. Non-harmonic tones
 - iii. Voice leading
 - iv. Harmonic progression/harmonic rhythm
- 2. Modulation
 - a. Common chord
 - b. Closely related keys
 - c. Parallel
 - d. Relative
 - e. Sequences
 - i. Diatonic
 - ii. Modulating
- 3. Form
 - a. Binary
 - b. Ternary
 - c. Larger forms
 - i. Variation
 - ii. Rondo
 - iii. Minuet and trio
 - iv. Sonata allegro

Methods of Instruction

Methods of Instruction

Types	Examples of learning activities
Projects	Analysis of musical examples; composition
Lecture	Audio, CD, and online-enhanced lectures
Critique	Written and oral critique
Observation and Demonstration	including use of piano keyboard, CD, DVD, software examples

Instructor-Initiated Online Contact Types

Announcements/Bulletin Boards
 Chat Rooms
 Discussion Boards
 E-mail Communication
 Video or Teleconferencing

Student-Initiated Online Contact Types

Chat Rooms
 Discussions
 Group Work

Course design is accessible

Yes

Methods of Evaluation

Methods of Evaluation

Types	Examples of classroom assessments
Class Participation	Group composition with counterpoint
Exams/Tests	Demonstrate ability to voice lead inverted chords given only a bass line.
Homework	Practice voice leading using inverted chords and basic counterpoint.
Projects	Compose an example of basic counterpoint.
Quizzes	Demonstrate chord to chord voice leading given inverted chord symbols only.

Assignments

Reading Assignments

Selected readings from textbook and handouts.

1. Read handout on modulating sequences and be prepared to identify modulations in music provided by instructor.
2. Read Mozart "Piano Sonata #16 in C Major" (K545) identifying modulations in the development section.

Writing Assignments

1. After lecture and demonstration on voice leading, harmonize a four-part chorale avoiding parallel fifths and octaves.
2. Write a countermelody to cantus firmus to complete two-voice counterpoint assignment.

Other Assignments

Project: Compose a song in ternary form for vocal solo with piano accompaniment.

SECTION F - Textbooks and Instructional Materials

Material Type

Textbook

Author

Stefan Kostka

Title

Tonal Harmony

Edition/Version

9th edition

Publisher

McGraw Hill

Year

2023

ISBN

1264094752

Proposed General Education/Transfer Agreement

Do you wish to propose this course for a UC Transferable Course Agreement (UC-TCA)?

No

Course Codes (Admin Only)

ASSIST Update

No

C-ID Approval Dates

C-ID Descriptor	Approval Date
C-ID MUS 140	9/17/2013

CB00 State ID

CCC000547223

CB10 Cooperative Work Experience Status

N - Is Not Part of a Cooperative Work Experience Education Program

CB11 Course Classification Status

Y - Credit Course

CB13 Special Class Status

N - The Course is Not an Approved Special Class

CB23 Funding Agency Category

Y - Not Applicable (Funding Not Used)

CB24 Program Course Status

Program Applicable

Allow Pass/No Pass

Yes

Only Pass/No Pass

No