COURSE OUTLINE OF RECORD

Number: MUS G216
TITLE: Theory and Musicianship 3

ORIGINATOR: Collette Hausey
FORMERLY KNOWN AS: Theory II (Chromatic)

EFF TERM: Fall 2013
DATE OF OUTLINE/REVIEW: 04-02-2013
CROSS LISTED COURSE: TOP NO: 1004.00
CID: MUS 140

SEMESTER UNITS: 3.0
HRS LEC: 54.0 HRS LAB: 0.0 HRS OTHER: 0.0
CONTACT HRS TOTAL: 54.0
STUDY NON-CONTACT HRS RECOMMENDED: 108.0

CATALOG DESCRIPTION:
This is the third course in a four-semester sequence that incorporates concepts from Theory and Musicianship 2. Through writing and analysis, this course will include an introduction to chromatic harmony, secondary/applied chords, modulation, borrowed chords, introduction to Neopolitan and augmented-sixth chords. Additional development and application of the rhythmic, melodic, and harmonic materials occurs through ear training, sight-singing, analysis, and dictation. C-ID MUS 140

JUSTIFICATION FOR COURSE:

PREREQUISITES:
• MUS G117: Theory and Musicianship 2 with a minimum grade of C or better prerequisite may be waived by departmental exam.

COREQUISITES:

ADVISORIES:

ASSIGNED DISCIPLINES:
Music

MATERIAL FEE: Yes [ ] No [X] Amount: $0.00

CREDIT STATUS: Noncredit [ ] Credit - Degree Applicable [X] Credit - Not Degree Applicable [ ]

GRADING POLICY: Pass/No Pass [X] Standard Letter [X] Not Graded [ ] Satisfactory Progress [ ]

OPEN ENTRY/OPEN EXIT: Yes [ ] No [X]
TRANSFER STATUS: CSU Transferable[ ] UC/CSU Transferable[X] Not Transferable[ ]

BASIC SKILLS STATUS: Yes [ ] No [X]

LEVELS BELOW TRANSFER: Not Applicable

CALIFORNIA CLASSIFICATION CODES: Y - Not Applicable

NON CREDIT COURSE CATEGORY: Y - Not applicable, Credit Course

OCCUPATIONAL (SAM) CODE: E

REPEATABLE ACCORDING TO STATE GUIDELINES: No [X] Yes [ ] NUMBER REPEATS:

REQUIRED FOR DEGREE OR CERTIFICATE: No [ ] Yes [X]
Music AA-T
Music(Associate in Arts for Transfer)
Music(Associate in Arts)

GE AND TRANSFER REQUIREMENTS MET:

COURSE LEVEL STUDENT LEARNING OUTCOME(S) Supported by this course:
COURSE OBJECTIVES:

I Demonstrate the ability to read music with understanding, recognizing patterns and musical function, by

I.1. Writing and identifying secondary/applied chords (dominant and fully diminished) seventh chords in root position and inversion.
I.2. Writing and identifying borrowed chords and other mixture chords (secondary and double) in root position and inversion.
I.3. Using secondary/applied 7th chords, borrowed/mixture chords, diatonic and modulation sequences: Realize a figured bass; harmonize a given melody.
I.5. Performing formal analysis of music that uses binary and ternary forms.
I.6. Developing greater understanding of chromatic harmony by composing music using musical elements included in the course content.

II Demonstrate the ability to hear music with understanding, recognizing patterns and musical function, by

II.1. Taking dictation of rhythms with triplets/duplets and syncopation in simple and compound meter signatures.
II.2. Taking dictation of melodies in major and minor keys with triplets/duplets, syncopation, chromatic alterations, and modulation to closely-related keys.
II.3. Aurally identifying and transcribing 4-part harmonic progressions utilizing secondary/applied chords and modulation to closely-related keys.
II.4. Sight-reading and performing rhythms with triplets/duplets and syncopation in simple and compound meters.
II.5. Preparing and sight-singing melodies with triplets/duplets, syncopation, chromatic alterations, and modulation to closely-related keys.

COURSE CONTENT:

LECTURE CONTENT:

A. Modulation Techniques: Closely related keys: secondary dominants, pivot common chords.
B. Remote modulation and extended dominants.
C. Sequences: diatonic and modulating.
D. Introduction to borrowed chords/modal mixture
E. Introduction to Neapolitan sixth chords.
F. Introduction to Augmented sixth chords (German, French, Italian): modulation to remote keys.
G. Introduction to musical form: binary, ternary, and an overview of larger forms.
H. Melodic Aural Skills
   1. Preparation, sight-singing, and transposition of melodies featuring chromatic alterations and
modulation to closely related keys.
2. Melodic dictation in a variety of major and minor keys, tempos, and meter signatures featuring triplets/duplets, syncopation, chromatic alterations, and modulation to closely-related keys.
3. Melodic dictation in two parts (two-voice counterpoint).

I. Harmonic Aural Skills: Harmonic dictation including secondary/applied chords and modulation to closely-related keys.

J. Rhythmic Aural Skills
1. Exercises with rhythmic patterns featuring triplets/duplets and syncopation in simple and compound meters at various tempos.
2. Dictation of rhythms with triplets/duplets and syncopation in simple and compound meters at various tempos.

K. Intermediate Musicianship
1. Sight-singing and performance of music in multiple parts (canons, duets, chorales, etc.) appropriate to the topics studied.
2. Performance of rhythm and sight-singing exercises while conducting.
3. Exercises to detect errors in rhythm, pitch, harmony, and/or solfeggio.
4. Exercises at the piano keyboard, such as playing chord progressions while singing any part or arpeggiations of the chords. Melodic dictation in two parts (two-voice counterpoint).

METHODS OF INSTRUCTION:

A. Lecture:
B. Independent Study:

INSTRUCTIONAL TECHNIQUES:

Lecture with guided in-class written activities; lecture with guided in-class aural skills development activities.

COURSE ASSIGNMENTS:

Reading Assignments

Out-of-class Assignments
Plan an 18 bar original work in 4 part harmony employing one modulation (key change) and return via prescribed chromatic chords of modulation. All materials used (key center, rhythm, etc.) are chosen by student and must be chosen to fulfill required styles and demands of chromatic theory rules.

Writing Assignments
1. Weekly written assignments requiring writing a single musical line in 4 part harmony, analyzed with figured bass using rules of chromatic theory and new chords.
2. Weekly written assignments requiring analyzing great music literature, labeling and identifying new chords function - modulation applied to own work. Compare composers usage of new harmonies.
3. Evaluate and select means of modulation in analysis and written work.
4. Weekly proficiencies, quizzes; dictation, writing what is heard; intervals, melodies, multi-chord progressions, rhythmic examples; sight-singing weekly. The weekly assignments/tests will prepare students for junior level proficiency written/aural exams at a four-year university.
METHODS OF STUDENT EVALUATION:
Midterm Exam
Final Exam
Short Quizzes
Written Assignments
Objective Examinations
Projects (ind/group)
Problem Solving Exercises
Skills Demonstration

Demonstration of Critical Thinking:
1. Using techniques of form and analysis to examine examples of late-Romantic literature, analyze and identify occurrences of modulation.
2. Identify and label the function of every note in music literature examples.
3. Integrate theory rules and regulations for analysis, and reproduce romantic forms and styles with original ideas to demonstrate understanding.

Required Writing, Problem Solving, Skills Demonstration:
1. Weekly written assignments requiring writing a single musical line in 4 part harmony, analyzed with figured bass using rules of chromatic theory and new chords.
2. Evaluate and select means of modulation in analysis and written work.
3. Weekly proficiencies: quizzes, dictation, writing what is heard; intervals, melodies, multi-chord progressions, rhythmic examples; sight-singing. The weekly assignments/tests will prepare students for junior level proficiency written/aural exams at a four-year university.

TEXTS, READINGS, AND RESOURCES:

TextBooks:

LIBRARY:

Adequate library resources include: Print Materials
Non-Print Materials
Online Materials
Services

Comments:

Attachments:

Attached Files