

MUS 3C: THEORY & MUSICIANSHIP III

Foothill College Course Outline of Record

| Heading | Value |
|-------------------------|---|
| Effective Term: | Summer 2022 |
| Units: | 5 |
| Hours: | 4 lecture, 3 laboratory per week (84 total per quarter) |
| Advisory: | MUS 3B proficiency or equivalent. |
| Degree & Credit Status: | Degree-Applicable Credit Course |
| Foothill GE: | Non-GE |
| Transferable: | CSU/UC |
| Grade Type: | Letter Grade (Request for Pass/No Pass) |
| Repeatability: | Not Repeatable |

Student Learning Outcomes

- A successful student will summarize and apply set theory to analysis and original composition.
- A successful student will apply essential principles in advanced chromatic harmony.
- Training in hearing different musical intervals.

Description

Continuation of concepts from MUS 3B, including guided analysis and composition using beginning chromatic harmony, secondary dominants and leading tone chords, modulation, borrowed chords, the Neapolitan sixth chord, and all forms of the augmented sixth chord. Musicianship skills to include melodic dictation in major and minor keys with triplets, syncopation, and pivot chord modulations, rhythmic dictation in simple and compound meters with syncopation and triplets, aural identification of four part harmonic progressions that use secondary dominants and pivot chord modulation, sight-singing melodies that modulate.

Course Objectives

The student will be able to:

1. notate and identify secondary dominants and leading tone seventh chords including inversions.
2. notate and identify borrowed chords.
3. notate and identify the Neapolitan sixth chord.
4. notate and identify all variants of the augmented sixth chord.
5. apply essential principles in advanced chromatic harmony.
6. realize a figured bass and harmonizing a given melody using secondary dominants, the Neapolitan sixth chord, and augmented sixth chords.
7. analyze the harmonic structure of music using secondary dominants, borrowed chords, and modulations to closely-related keys.
8. apply these principles in a composition.
9. demonstrate musicianship skills:
 - a. take dictation of rhythms that use triplets and duplets in simple and compound meters.

- b. take dictation of melodies with triplets and duplets, chromatic alterations, and modulations to closely-related keys.
- c. sight-read and perform rhythms with triplets and duplets in simple and compound meters.
- d. sight-sing melodies with triplets and duplets in simple and compound meters.

Course Content

1. Secondary dominants
2. Modulation
3. Sequences: diatonic and modulating
4. Borrowed chords
5. Introduction to the Neapolitan sixth chord
6. Introduction to augmented sixth chords
7. Introduction to sonata-allegro form
8. Musicianship skills:
 - a. Sight-singing music in multiple parts
 - b. Rhythmic dictation including triplets and duplets in simple and compound meters
 - c. Harmonic dictation featuring secondary dominants and modulation to closely related keys
 - d. Melodic dictation in major and minor keys featuring triplets and duplets, chromatic alterations, and modulations to closely-related keys
 - e. Melodic dictation in two parts
 - f. Drills with rhythmic patterns featuring triplets and duplets in simple and compound meters

Lab Content

Weekly supervised lab exercises in the Music Lab. Each lab exercise may be individual or consist of group activities and covers assigned reading and lecture topics as well as applied musical skills such as sight-singing (solfege), ear training, and rhythmic and melodic dictation.

Special Facilities and/or Equipment

1. Classroom with midi keyboards and/or pianos, staff-lined blackboards, stereo/CD player.
2. When taught on campus: access to a DVD player; classroom sound equipment for compact discs, audiotape and records, screen, overhead projector, slide projector, VCR.
3. When taught via Foothill Global Access: ongoing access to computer with email software and capabilities; email address; JavaScript-enabled internet browsing software.

Method(s) of Evaluation

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

Homework assignments based on textbook chapters
 Comprehensive midterm and final examinations
 Two graded final compositions
 A graded guided analysis
 Aural tests on chromatic harmony
 In-class sight-singing and dictation drills
 Rhythmic, melodic, and harmonic dictation exercises and exams
 Self-paced laboratory work

Method(s) of Instruction

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

Listening and reading lecture information
 Completing written assignments and laboratory exercises demonstrating musicianship skills
 Receiving feedback on all assignments, exercises, and drills

Representative Text(s) and Other Materials

Piston, Walter. Harmony, 5th ed.. 1987.

Fontrier, Gabriel, Leo Kraft, and Sol Berkowitz. A New Approach to Sight Singing, 6th ed. (ISBN: 0393284913). 2017.

These are the latest editions available for these texts. The Piston text provides musical materials specifically written for the study of beginning, intermediate, and advanced music theory as well as auditory application and wide variety of musical exercises. It is still today a very widely acclaimed and used book within both personal and traditional education in music theory for music majors around the world, especially in the United States. The text makes the study of "harmony" more meaningful by exploring the grey areas between non-harmonic tones and separate chord classifications. Piston also has the clearest definitions and most thorough discussion of all "Non-Harmonic Tones." Many newer theory textbooks do not include all of the non-harmonics. The text teaches music theory of various levels by demonstrating portraits of particular harmonic practices from standard classical works as well as pieces not so standard. Additionally, the musical illustrations are also combined with variations on figured bass and melody harmonization exercises, and much more. The Fontrier, et al., text provides musical materials specifically written for the study of sight singing and ear-training.

Types and/or Examples of Required Reading, Writing, and Outside of Class Assignments

1. Weekly reading assignments from text, online curriculum, lab manual, and outside sources ranging from 40-60 pages per week.
2. Weekly lecture covering subject matter from text assignment with extended topic information.
3. Weekly lab exercises in the Music Lab. Each lab exercise may be individual or group activities and covers assigned reading and lecture topics.

Discipline(s)

Music