

# MUS 3C: THEORY & MUSICIANSHIP III

## Foothill College Course Outline of Record

Heading	Value
<b>Units:</b>	5
<b>Hours:</b>	4 lecture, 3 laboratory per week (84 total per quarter)
<b>Advisory:</b>	MUS 3B proficiency or equivalent.
<b>Degree &amp; Credit Status:</b>	Degree-Applicable Credit Course
<b>Foothill GE:</b>	Non-GE
<b>Transferable:</b>	CSU/UC
<b>Grade Type:</b>	Letter Grade (Request for Pass/No Pass)
<b>Repeatability:</b>	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:

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

- sight-sing melodies with triplets and duplets in simple and compound meters.

## Course Content

- Secondary Dominants
- Modulation
- Sequences: diatonic and modulating
- Borrowed chords
- Introduction to the Neapolitan sixth chord
- Introduction to augmented sixth chords
- Introduction to sonata-allegro form
- Musicianship skills:
  - Sight-singing music in multiple parts
  - Rhythmic dictation including triplets and duplets in simple and compound meters
  - Harmonic dictation featuring secondary dominants and modulation to closely related keys
  - Melodic dictation in major and minor keys featuring triplets and duplets, chromatic alterations, and modulations to closely-related keys
  - Melodic dictation in two parts
  - Drills with rhythmic patterns featuring triplets and duplets in simple and compound meters

## Lab Content

Laboratory Exercises: Weekly supervised lab exercises in the Theory/Piano 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

- classroom with midi keyboards and/or pianos, staff-lined blackboards, stereo/CD player.
- when taught on campus: access to a DVD player; classroom sound equipment for compact discs, audiotape and records, screen, overhead projector, slide projector, VCR.
- when taught via Foothill Global Access: on-going access to computer with Email software and capabilities; Email address; Java-script enabled internet browsing software.

## Method(s) of Evaluation

- 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

During periods of instruction the student will be:

- 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

Benward, Bruce and Gary White. Music in Theory and Practice. Vol. 2, 9th ed. McGraw-Hill Education, 2015.

Berkowitz, S. A New Approach to Sight-Singing. 5th ed. W.W. Norton, 2011.

Ethier, G. Ear Training and Sight-Singing. Oxford University Press, 2013.

Collections of music scores available at Foothill College Library and Music Laboratory.

When taught via Foothill Global Access: supplemental lectures, handouts, tests, and assignments delivered via Email; feedback on tests and assignments delivered via Email; class discussion may be delivered in chat rooms, list-serves, and newsgroups.

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

A. Reading Assignments: Weekly reading assignments from text, online curriculum, lab manual, and outside sources ranging from 40 to 60 pages per week.

B. Lecture: Weekly lecture covering subject matter from text assignment with extended topic information.

C. Laboratory Exercises: Weekly lab exercises in the Network Lab. Each lab exercise may be individual or group activities and covers assigned reading and lecture topics.

## Discipline(s)

Music