

MUS M02C: MUSIC THEORY III

Originator

nbowen

Co-Contributor(s)

Name(s)
Elliott, Brandon (belliott)
Bowen, Nathan (nbowen)
Song, James (jsong)
Loprieno, John (jloprieno)

College

Moorpark College

Discipline (CB01A)

MUS - Music

Course Number (CB01B)

M02C

Course Title (CB02)

Music Theory III

Banner/Short Title

Music Theory III

Credit Type

Credit

Start Term

Fall 2021

Catalog Course Description

Introduces chromatic harmony, secondary/applied chords, modulation, borrowed chords, and an introduction to Neapolitan and augmented-sixth chords. Explores simple forms and stylistic traits from contemporary genres such as hip hop as well as classical structures. Applies these concepts through writing and analysis.

Taxonomy of Programs (TOP) Code (CB03)

1004.00 - Music

Course Credit Status (CB04)

D (Credit - Degree Applicable)

Course Transfer Status (CB05) (select one only)

A (Transferable to both UC and CSU)

Course Basic Skills Status (CB08)

N - The Course is Not a Basic Skills Course

SAM Priority Code (CB09)

E - Non-Occupational

Course Cooperative Work Experience Education Status (CB10)

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

Course Classification Status (CB11)

Y - Credit Course

Educational Assistance Class Instruction (Approved Special Class) (CB13)

N - The Course is Not an Approved Special Class

Course Prior to Transfer Level (CB21)

Y - Not Applicable

Course Noncredit Category (CB22)

Y - Credit Course

Funding Agency Category (CB23)

Y - Not Applicable (Funding Not Used)

Course Program Status (CB24)

1 - Program Applicable

General Education Status (CB25)

Y - Not Applicable

Support Course Status (CB26)

N - Course is not a support course

Field trips

Will not be required

Grading method

(L) Letter Graded

Alternate grading methods

(E) Credit by exam, license, etc.

(O) Student Option- Letter/Pass

(P) Pass/No Pass Grading

Does this course require an instructional materials fee?

No

Repeatable for Credit

No

Is this course part of a family?

No

Units and Hours

Carnegie Unit Override

No

In-Class

Lecture

Minimum Contact/In-Class Lecture Hours

52.5

Maximum Contact/In-Class Lecture Hours

52.5

Activity**Laboratory****Total in-Class****Total in-Class****Total Minimum Contact/In-Class Hours**

52.5

Total Maximum Contact/In-Class Hours

52.5

Outside-of-Class**Internship/Cooperative Work Experience****Paid****Unpaid****Total Outside-of-Class****Total Outside-of-Class****Minimum Outside-of-Class Hours**

105

Maximum Outside-of-Class Hours

105

Total Student Learning**Total Student Learning****Total Minimum Student Learning Hours**

157.5

Total Maximum Student Learning Hours

157.5

Minimum Units (CB07)

3

Maximum Units (CB06)

3

Prerequisites

MUS M02B and M02BL

Corequisites

MUS M02CL

Entrance Skills**Entrance Skills**

MUS M02B and M02BL

Prerequisite Course Objectives

MUS M02B-write and identify any 7th chord in root position and inversion.

MUS M02B-use non-dominant 7th chords, secondary/applied chords, diatonic and modulating sequences, and modulation to closely-related keys; realize a figured bass; harmonize a given melody.

MUS M02B-conduct harmonic and formal analysis of music using non-dominant 7th chords, secondary/applied chords, diatonic and modulating sequences, and modulation to closely-related keys.

MUS M02B-compose music using musical elements included in course content.

MUS M02B-identify rhythmic devices from diverse cultural backgrounds.

MUS M02B-identify and write diatonic modes.

Requisite Justification**Requisite Type**

Prerequisite

Requisite

MUS M02B and M02BL

Requisite Description

Course in a sequence

Level of Scrutiny/Justification

Required by 4 year institution

Requisite Type

Corequisite

Requisite

MUS M02CL

Requisite Description

Corequisite

Level of Scrutiny/Justification

Required by 4 year institution

Student Learning Outcomes (CSLOs)**Upon satisfactory completion of the course, students will be able to:**

- | | |
|---|---|
| 1 | write a composition with multiple parts, using standard voice leading practices and inclusion of non-chord-tones. |
|---|---|

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

- | | |
|---|---|
| 1 | write and identify secondary/applied chords (dominant and fully diminished) seventh chords in root position and inversion. |
| 2 | write and identify borrowed chords and other mixture chords (secondary and double) in root position and inversion. |
| 3 | write secondary/applied 7th chords, borrowed/mixture chords, diatonic and modulation sequences: realize a figured bass; harmonize a given melody. |
| 4 | conduct harmonic analysis of music using secondary/applied chords, borrowed/mixture chords and diatonic and modulating sequences. |
| 5 | conduct formal analysis of music which uses binary and ternary forms and rhythmic and lyrical analysis of hip hop works. |
| 6 | compose music using musical elements included in the course content. |

Course Content**Lecture/Course Content**

5% - Dominant 7th-to-tonic chord resolutions in inversions, with proper resolutions

10% - Rhythmic analysis of hip hop and salsa examples

5% - Lyrical analysis of hip hop based on poetic literary devices

5% - Secondary dominants - voice leading resolutions

10% - Mediant and borrowed chords

10% - Neapolitan and augmented sixth chords

5% - overview of predominant, dominant, and tonic resolutions and cadential structures applied in phrases

- 10% - simple binary and ternary forms, with analysis of continuous vs. sectional, rounded and balanced binary
- 5% - sonata form, rondo form, and multi-movement forms - introduction
- 10% - voice leading - overall strategies and brief history of species counterpoint
- 5% - voice leading seventh chords
- 5% - voice leading with non-chord tones
- 5% - voice leading borrowed chords and augmented sixth chords
- 10% - harmonic, phrase, and formal analysis of works from various contemporary genres, styles, and cultures

Laboratory or Activity Content

N/A

Methods of Evaluation

Which of these methods will students use to demonstrate proficiency in the subject matter of this course? (Check all that apply):

Problem solving exercises
Skills demonstrations
Written expression

Methods of Evaluation may include, but are not limited to, the following typical classroom assessment techniques/required assignments (check as many as are deemed appropriate):

Classroom Discussion
Essay exams
Objective exams
Projects
Problem-solving exams
Participation
Reports/Papers/Journals
Skills demonstrations

Instructional Methodology

Specify the methods of instruction that may be employed in this course

Distance Education

Describe specific examples of the methods the instructor will use:

group exercises analyzing a rondo form
rhythmic dictation assignment of hip hop lyrics within an assigned song, highlighting examples of assonance
research the use of quotation in a hip hop song
written arrangement of a popular contemporary song for string quartet, adhering to voice leading principles

Representative Course Assignments

Writing Assignments

analysis of musical examples by identifying diatonic and chromatic chords and non-harmonic tones, phrases and cadences.
phrase diagrams of musical form.
daily voice leading exercises using music notation.

Critical Thinking Assignments

apply secondary dominants in writing a sequence using the circle of fifths; this must be incorporated in a short composition and must feature proper voice-leading within keyboard style.
create a final project of a musical composition using keyboard plus one or more instruments; it must also include modulations, use of Neapolitan, mode mixture, and secondary/applied dominants.
perform short composition in-class featuring instruments by student performers; emphasis on form and transpositions.

Reading Assignments

analyze hip hop composition lyrics and identify examples of poetic literary devices.
read articles addressing cultural representation within the music industry.
research the differences and similarities between formal structures in various contemporary and historical genres and styles.

Skills Demonstrations

compose a five-part rondo with ABACA sections, melodic motivic development, accompanimental textures, and modulations.
 harmonize a provided melody featuring mode mixture and secondary dominants.
 write and record a hip hop composition applying poetic literary devices.

Outside Assignments**Representative Outside Assignments**

research and analyze peer-reviewed articles emphasizing modulations.
 recruit and work with an instrumental performer from outside class to learn about articulations, register, and strengths/weaknesses of the instrument.
 attend classical and contemporary music concerts.

Articulation**C-ID Descriptor Number**

MUS 140

Status

Approved

Equivalent Courses at 4 year institutions

University	Course ID	Course Title	Units
CSU East Bay	MUS 211	Music Theory III	3
UC Irvine	MUS 16C	Music Theory	4
CSU Los Angeles	MUS 2011	Music Theory III	2
CSU Sacramento	MUSC 11C	Music Theory III	2

Comparable Courses within the VCCCD

MUS V02C - Music Theory III: Chromatic Harmony

District General Education**A. Natural Sciences****B. Social and Behavioral Sciences****C. Humanities****D. Language and Rationality****E. Health and Physical Education/Kinesiology****F. Ethnic Studies/Gender Studies****Course is CSU transferable**

Yes

CSU Baccalaureate List effective term:

F1995

CSU GE-Breadth**Area A: English Language Communication and Critical Thinking****Area B: Scientific Inquiry and Quantitative Reasoning****Area C: Arts and Humanities****Area D: Social Sciences****Area E: Lifelong Learning and Self-Development****Area F: Ethnic Studies****CSU Graduation Requirement in U.S. History, Constitution and American Ideals:****UC TCA**UC TCA
Approved**IGETC****Area 1: English Communication****Area 2A: Mathematical Concepts & Quantitative Reasoning****Area 3: Arts and Humanities****Area 4: Social and Behavioral Sciences****Area 5: Physical and Biological Sciences****Area 6: Languages Other than English (LOTE)****Textbooks and Lab Manuals**Resource Type
TextbookClassic Textbook
YesDescription
Clendinning, Jane Piper, and Elizabeth West Marvin. *The Musician's Guide to Theory and Analysis*. 4th ed., W.W. Norton & Company, 2021.Resource Type
TextbookClassic Textbook
YesDescription
Kostka, Stefan, Dorothy Payne, and Byron Almen. *Tonal Harmony; with an Introduction to Post-Tonal Music*. 8th ed., McGraw-Hill, 2018.Resource Type
Manual

Description

Kostka, Stefan, Dorothy Payne, and Byron Almen. *Workbook for Tonal Harmony; with an Introduction to Post-Tonal Music*. 8th ed., McGraw-Hill, 2017.

Resource Type

Websites

Description

Hutchinson, Robert. *Music Theory for the 21st-Century Classroom*. University of Puget Sound, 2020, <http://musictheory.pugetsound.edu/mt21c/MusicTheory.html>. Accessed 4 April 2021.

Library Resources**Assignments requiring library resources**

Use the Library's print and online resources to research and locate peer-reviewed journal articles on modulations in music, or the use of quotation and sampling within contemporary musical styles such as hip hop, salsa, reggae, etc..

Sufficient Library Resources exist

Yes

Example of Assignments Requiring Library Resources

Use JSTOR to research and summarize a peer-reviewed journal article about the use of quotation as a means of creating a musical lineage in hip hop.

Distance Education Addendum**Definitions****Distance Education Modalities**

100% online

Faculty Certifications

Faculty assigned to teach Hybrid or Fully Online sections of this course will receive training in how to satisfy the Federal and state regulations governing regular effective/substantive contact for distance education. The training will include common elements in the district-supported learning management system (LMS), online teaching methods, regular effective/substantive contact, and best practices.

Yes

Faculty assigned to teach Hybrid or Fully Online sections of this course will meet with the EAC Alternate Media Specialist to ensure that the course content meets the required Federal and state accessibility standards for access by students with disabilities. Common areas for discussion include accessibility of PDF files, images, captioning of videos, Power Point presentations, math and scientific notation, and ensuring the use of style mark-up in Word documents.

Yes

Regular Effective/Substantive Contact**100% online Modality:**

Method of Instruction	Document typical activities or assignments for each method of instruction
Asynchronous Dialog (e.g., discussion board)	Discussion finding cadences and phrase endings with salsa music examples
E-mail	Responses to specific questions
Other DE (e.g., recorded lectures)	Recorded lectures
Video Conferencing	Screen sharing of notation programs to work through assignments

Primary Minimum Qualification

MUSIC

Review and Approval Dates**Department Chair**

03/23/2021

Dean

03/24/2021

Technical Review

04/15/2021

Curriculum Committee

04/20/2021

DTRW-I

MM/DD/YYYY

Curriculum Committee

MM/DD/YYYY

Board

MM/DD/YYYY

CCCCO

MM/DD/YYYY

Control Number

CCC000432620

DOE/accreditation approval date

MM/DD/YYYY