GROSSMONT COLLEGE

COURSE OUTLINE OF RECORD

Curriculum Committee Approval: 04/26/2022

GCCCD Governing Board Approval: 06/14/2022

MUSIC 205 – MUSIC THEORY AND PRACTICE III

1. Course Number Course Title Semester Units

MUS 205 Music Theory and Practice III 4

Semester Hours

4 hours lecture 64-72 hours 129-144 outside-of-class hours

2hours lab 32-36 hours 224-252 total hours

Course Prerequisites

A “C” grade or higher or “Pass” in Music 106 or equivalent.

Corequisite

None

Recommended Preparation

Concurrent enrollment in Music 232.

1. Catalog Description

# Continuation of Music 106. The study and application of chromatic harmony of Western European 18th/19th centuries. Concepts include: Altered chords, Neapolitan chords, Augmented sixth chords, 9th/11th/13th chords, Altered dominant chords, Chromatic mediant chords, and multiple uses of the Fully diminished seventh chord. Refining of sight-reading skills, through the use of Solfeggio exercises; and aural skills are emphasized throughout the course.

1. Course Objectives

The student will:

* 1. Compose phrases in four-part harmony using secondary dominants and modulations.
	2. Construct borrowed and altered chords (Italian, German, French and Neapolitan).
	3. Take melodic and harmonic dictation.
	4. Sight sing melodies in simple and compound meters in major and minor keys.
	5. Prepare formal analysis of Bach Chorales.
1. Instructional Facilities

Standard classroom with:

* 1. Pianos.
	2. White board with music staves
	3. Audio/video sound system
	4. Overhead projector
	5. Computer with projection capabilities.
1. Special Materials Required of Student

None

1. Course Content
	1. All triads, 7th chords and inversions.
	2. Borrowed chords.
	3. Altered chords--Italian, German, French and Neapolitan.
	4. Secondary dominants.
	5. Secondary leading tone chords.
	6. Modulations, 9th, 11th, and 13th chords.
	7. Melodic and harmonic dictation.
	8. Sight singing.
	9. Bach Chorales analysis.
	10. Sonata-form analysis.
	11. Analysis of Minuet/Scherzo, Rondo, and Theme and Variations.
2. Method of Instruction
	1. Lecture.
	2. Demonstration.
	3. Class discussion.
	4. Performance based lab activities.
3. Methods of Evaluating Student Performance
	1. Written tests on four-part writing.
	2. Weekly written assignments.
	3. Test on chorale and sonata form analysis.
	4. Ear-training tests.
	5. Sight singing tests.
	6. Class participation.
	7. Written final exam.
4. Outside Class Assignments
	1. Reading.
	2. Weekly written assignments.
	3. Bach Chorales analysis.
	4. Sonata form analysis.
5. Representative Texts
	1. Representative text(s):

# Benward, Bruce and Marilyn Saker. *Music in Theory and Practice*, Vol. 2. New York, NY: McGraw-Hill, 10th edition, 2021.

1. Bach, J. S. *371 Four-Part Chorales*. New York, NY: AMP, Inc.

Theodore Presser Co*. Melodia*. 1909 reprint edition.

* 1. Supplementary texts and workbooks:

 None

Addendum: Student Learning Outcomes

Upon completion of this course, our students will be able to do the following:

1. Recognize and analyze chromatic/non-diatonic harmony.
2. Correctly notate three-voice dictation.
3. Compose an original composition based on course objectives studied during the semester.