

Course Syllabus
MUS-2A: Music Theory III
Fall 2022

Instructor: Christine Keenan
Office Location: MUS 175/Zoom ID: 952 9011 5343
Office Hours: MTWTh 1:00-2:00pm
Fridays on Zoom/by appointment
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Schedule:
TTh, 9:30 - 10:45 a.m.
3 units

Location:
HUM 64 (T)
MUS 170 (Th)

Important Dates

August 19 : Last day to drop for full a refund
August 26 : Last day to add/Last day to drop without a “W”
October 7: Final drop deadline (letter grades assigned after this date)

Class will not meet: November 24 (Thanksgiving holiday).

If class is canceled other than these stated dates, there will either be advance notice given by the instructor, or an official announcement placed on the classroom door.

Final exam: Thursday, December 8, 9:00-10:50 a.m.

Course Description

This course is the continuation of MUS 1A and MUS 1B. This course focuses on figured bass and part writing emphasizing secondary dominants, diminished sevenths, chromaticism, modulation, remote modulation, and classical forms. Study and analysis of representative musical literature. Detailed study of form in Western art music. Required of all music majors. PREREQUISITES: Music 1B.

Music majors must be concurrently enrolled in MUS-7C (Ear Training III), a major performing ensemble, and private lessons.

Course Objectives

In the process of completing this course, students will:

1. learn the structure and usage of the following types of chords: augmented 6th, linear diminished seventh, Neapolitan sixth.

2. learn the different types of 19th and early 20th century harmonic techniques including: secondary and altered dominants, chromaticism, remote modulation.
3. learn to analyze music of the 19th and early 20th century in terms of melody, harmony, texture, tonality, and form.

Student Learning Outcomes

Upon completion of the course, students will:

1. analyze music of the 17th, 18th and 19th centuries.

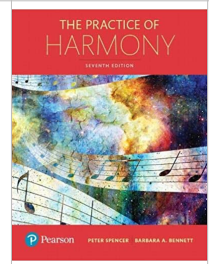
Required Materials

Text: *The Practice of Harmony*, 7th edition, by Peter Spencer & Barbara Bennett,
(Books a la Carte) ISBN-13: 978-0133785203/ISBN-10: 0133785203

3-ring binder

8.5 x 11 manuscript paper

pencil and eraser



Course Grading

Homework - 40%

Composition Projects (2) - 20%

Unit Exams - 30%

Final Exam - 10%

Detailed information about assignments and grading will be presented in class and/or available on the course Canvas shell.

Grading Scale

A = 90-100%

B = 80-89%

C = 70-79%

D = 60-69%

F = 0-59%

Makeup Work/Late Assignments

Homework will be assigned daily. Late assignments will receive only 70% credit. No credit will be given for assignments that are more than one week late. There will be no make-ups for missed exams without prior arrangements with the instructor. The final exam is required.

Attendance and Participation

Attendance at all class sessions is required. This is a skill-based course that develops and builds on itself over time. One cannot acquire classroom information and experience if he/she is not in attendance.

Absences will be reflected in your final grade. You will be allowed 3 absences with no additional penalty than any zeros received on quizzes or exams. After 3 absences, you will lose 2% off of your final grade for each absence. Three tardies constitute an absence. A tardy in excess of 20 minutes is considered an absence.

Students with Disabilities

If you have a verified need for an academic accommodation or materials in alternate media (i.e., Braille, large print, electronic text, etc.) per the Americans with Disabilities Act (ADA) or Section 504 of the Rehabilitation Act, please contact the instructor as soon as possible.

Academic Honesty and Disruption

For detailed information regarding Academic Dishonesty, Plagiarism, and Disruption, please see pages 46-47 of the Reedley College Catalogue. Consequences for plagiarism include receiving a zero on the assignment for the first offense or an F in the class for repeated offenses, at the instructor's discretion.

Please turn off and stow all cell phones and other electronic devices during class. Students may be dismissed from class and counted as absent for creating excessive disruptions.

Changes to the Syllabus

This syllabus is subject to change, at the discretion of the instructor. Changes will be made in writing and distributed to all members of the class, either in person or electronically.

COURSE CONTENT OUTLINE

- A. Modulation with chords on the leading tone
- B. The nondominant diminished seventh chord
- C. Changing tones, anticipation, and pedal point
- D. Ninth chords
- E. Eleventh chords
- F. Thirteenth chords
- G. The sequence
- H. Chromatic chords
 - 1. The Neapolitan sixth chord
 - 2. Augmented sixth chords
 - a. Italian
 - b. German
 - c. French
- I. Form
 - 1. Classical forms
 - a. Binary Form
 - b. Sonata-allegro form

1. Exposition
2. Transitions
3. Development
4. Recapitulation
- c. Ternary form
 1. Simple and compound
- d. Rondo form
 1. 5-part rondo
 2. 7-part rondo
 3. Sonata-rondo
- e. Theme and Variation Form

J. Harmonic Developments of the Classical Period

1. Change of mode
2. Chromatic-third relationships
3. Modulation

K. Harmonic Developments of the early 19th Century

1. Mode Mixture
 - a. Modal borrowing
 - b. Mode mixture
 - c. chromatic-third relationships
 - d. modal modulation
2. Enharmonic Function
 - a. German 6th chord
 - b. Doubly-augmented fourth chord
 - c. Diminished seventh chord as pivot