

# BUTTE COLLEGE

## COURSE OUTLINE

### I. CATALOG DESCRIPTION

**MUS 14 - Music Theory III**

**3 Unit(s)**

**Prerequisite(s):** MUS 12

**Co-requisite(s):** MUS 15 and MUS 22, MUS 32 or MUS 42

**Recommended Prep:** NONE

**Transfer Status:** CSU/UC

51 hours Lecture

This course incorporates the concepts from Music Theory II. In addition, through writing and analysis, the course will include: introduction to chromatic harmony; secondary/applied chords; modulation; borrowed chords; introduction to Neapolitan and augmented-sixth chords. (C-ID MUS 140).

### II. OBJECTIVES

Upon successful completion of this course, the student will be able to:

- A. Write and identify secondary/applied chords (dominant and fully diminished) seventh chords in root position and inversion.
- B. Write and identify borrowed chords and other mixture chords (secondary and double) in root position and inversion.
- C. Using secondary/applied 7th chords, borrowed/mixture chords, diatonic and modulation sequences: Realize a figured bass; harmonize a given melody.
- D. Conduct harmonic analysis of music using secondary/applied chords, borrowed/mixture chords and diatonic and modulating sequences.
- E. Conduct formal analysis of music which uses binary and ternary forms.
- F. Compose music using musical elements included in the course content.

### III. COURSE CONTENT

#### **A. Unit Titles/Suggested Time Schedule**

Lecture	
<u>Topics</u>	<u>Hours</u>
1. Secondary/applied chords	10.00
2. Modulation	8.00
3. Sequences: diatonic and modulating	8.00
4. Borrowed chords/modal mixture	10.00
5. Introduction to Neapolitan and augmented-sixth chords	8.00
6. Binary, ternary, and an overview of larger forms	7.00
Total Hours	51.00

### IV. METHODS OF INSTRUCTION

- A. Lecture
- B. Class Activities
- C. Homework: Students are required to complete two hours of outside-of-class homework for each hour of lecture
- D. Demonstrations
- E. Problem-Solving Sessions

## **V. METHODS OF EVALUATION**

- A. Exams/Tests
- B. Homework
- C. Class participation
- D. Written Assignments

## **VI. EXAMPLES OF ASSIGNMENTS**

### **A. Reading Assignments**

1. Read the chapter of the text concerning Neapolitan and augmented sixth chords in preparation for class discussion.
2. Read the chapter on Abbey Road in "The Beatles as Musicians." How did The Beatles deviate from standard song composition on this album?

### **B. Writing Assignments**

1. Select any song from the Beatles' album "Revolver" and write a complete harmonic analysis.
2. Create a 1 page harmonic analysis of the Adagio introduction to the 1st movement of Beethoven's piano sonata, op. 81a, paying special attention to the use of Neapolitan and augmented sixth chords.

### **C. Out-of-Class Assignments**

1. Attend a concert of your choice and write a paper detailing your experience, with the majority of the paper reserved for analysis of the music in terms of melody, harmony, form, and rhythm, and how all these elements interact.
2. Listen to Debussy's "Hommage a Rameau," paying special attention to how Debussy deviates from standard harmonic practices. Be prepared to discuss in class.

## **VII. RECOMMENDED MATERIALS OF INSTRUCTION**

### **Textbooks:**

- A. Laitz, S.. The Complete Musician. 3rd Edition. Schirmer/Cengage, 2011.
- B. Turek, R.. Theory for Today's Musician. 1st Edition. McGraw/Hill, 2006.

### **Materials Other Than Textbooks:**

- A. Blank music paper.

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