



El Camino College
COURSE OUTLINE OF RECORD – Approved

I. GENERAL COURSE INFORMATION

Subject and Number: Music 203
Descriptive Title: Theory and Musicianship III
Course Disciplines: Music
Division: Fine Arts

Catalog Description:

This course is a continuation of Music 103B and further expands the study of tonal music by enlarging the harmonic vocabulary to include the remaining chromatic chords (borrowed chords/mode mixture, the Neapolitan sixth chord, augmented sixth chords, and the common-tone diminished seventh chord). Small forms will be reviewed as a precursor to sonata form, and students will study enharmonic modulation, modes, instrumental transposition, and orchestral score reading. Appropriate exercises in sight singing and dictation will accompany written work.

Conditions of Enrollment:

Prerequisite: Music 103B with a minimum grade of C or equivalent

Recommended Preparation: Music 215B or Music 215A

Course Length:	<input checked="" type="checkbox"/> Full Term	Other (Specify number of weeks):
Hours Lecture:	4.00 hours per week	TBA
Hours Laboratory:	0 hours per week	TBA
Course Units:	4.00	

Grading Method: Letter
Credit Status: Associate Degree Credit

Transfer CSU: Effective Date: Prior to July 1992
Transfer UC: Effective Date: Prior to July 1992

General Education:
El Camino College:

CSU GE:

IGETC:

II. OUTCOMES AND OBJECTIVES

A. COURSE STUDENT LEARNING OUTCOMES (The course student learning outcomes are listed below, along with a representative assessment method for each. Student learning outcomes are not subject to review, revision or approval by the College Curriculum Committee)

1. Students should be able to spell and identify borrowed chords (mode mixture), the Neapolitan sixth chord, and augmented sixth chords in the context of major and minor keys.
2. Students will be expected to sing simple intervals, major and minor triads in root position and inversion, diatonic seventh chords in root position, the dominant seventh chord in root position and all inversions, a diatonic melody, and a rhythmic example in simple meter featuring multiple subdivisions of the beat.
3. Students should be able to identify and label all major parts of a sonata form movement written for piano during the Classical Era. Labels should include Exposition, Development, Recapitulation, Principal Theme, Transition, Secondary Theme, Closing, Retransition, and Coda if necessary.

B. Course Student Learning Objectives (The major learning objective for students enrolled in this course are listed below)

1. Write and identify diatonic triads and seventh chords in root position and all inversions in the context of all major and minor keys.
2. Realize figured bass symbols using examples from 19th century music.
3. Analyze music written during the common practice period with an emphasis on music of the 19th century.
4. Analyze and compose advanced four-part chorale harmonizations in the style of J.S. Bach using triads and seventh chords in root position and all inversions and established voice-leading techniques.
5. Identify common harmonic progressions in tonal music and compose four-part exercises using root position, first inversion, and second inversion triads.
6. Identify arpeggiated, passing, pedal, and cadential second inversion triads in musical examples from the 19th century.
7. Identify and label non-chord tones in music of the 19th century.
8. Write and identify secondary dominants and secondary leading-tone chords in all inversions in the context of all major and minor keys.
9. Compose four-part chorale harmonizations including secondary dominants and leading-tone chords using established principles of voice leading.
10. Analyze and compose modulation types, including diatonic common chord, altered (chromatic) chord as common chord, sequential, common tone, monophonic, and direct.
11. Identify and diagram small forms (binary, ternary, and rounded binary).
12. Write and identify borrowed chords, the Neapolitan sixth chord, augmented sixth chords, altered dominants, and the common-tone diminished seventh chord.
13. Compose four-part chorale harmonizations including borrowed chords, the Neapolitan sixth chord, and augmented sixth chords using established principles of voice leading.
14. Analyze and compose enharmonic modulations.
15. Analyze and diagram movements in sonata form.
16. Identify and write modes.
17. Transpose music written for standard orchestral instruments.
18. Analyze a transposed score.
19. Sing and aurally identify major and minor scales, simple intervals, all triads in root position, major and minor triads in all inversions, all diatonic seventh chords in root position, and the dominant seventh chord in all inversions.
20. Sing and aurally identify diatonic melodies, melodic triad patterns, and melodies that include non-chord tones and modulations to closely-related keys.

21. Sing and aurally identify four-part chorales including diatonic triads in all inversions, seventh chords, and occasional chromatic chords.
22. Sing and aurally identify rhythms in simple, compound, asymmetrical, and mixed meters to the third subdivision of the beat that include syncopation, ties, triplets and duplets, and double-dotted rhythms.

III. OUTLINE OF SUBJECT MATTER (Topics are detailed enough to enable a qualified instructor to determine the major areas that should be covered as well as ensure consistency from instructor to instructor and semester to semester.)

Lecture or Lab	Approximate Hours	Topic Number	Major Topic
Lecture	12	I	Review of basic topics Triads and seventh chords in root position and all inversions in the context of all major and minor keys Figured bass Rules of voice leading Root position, first inversion, and second inversion voice leading Harmonic progression Roman numeral analysis Non-chord tones Secondary dominants and leading-tone chords Modulation: diatonic common chord, altered (chromatic) chord as common chord, sequential, common tone, monophonic, and direct
Lecture	4	II	Small form: binary, ternary, and rounded binary
Lecture	3	III	Mode mixture (borrowed chords)
Lecture	4	IV	Neapolitan sixth chord
Lecture	5	V	Augmented sixth chords
Lecture	7	VI	Enharmonic modulation
Lecture	9	VII	Sonata form
Lecture	1	VIII	Altered dominants and common-tone diminished seventh chords
Lecture	1	IX	Modes
Lecture	2	X	Transposition and orchestral score reading
Lecture	24	XI	Aural skills training Major and minor scales Simple intervals All triads in root position Major and minor triads in all inversions All diatonic seventh chords in root position Dominant seventh chord in all inversions Melodic triad patterns Singing of assigned diatonic melodies Singing of assigned melodies with chromatic tones and modulations to the relative major or minor key Chorale signing and dictation Clapping of assigned rhythmic examples (rhythms in simple, compound, asymmetrical, and mixed meters to the third subdivision of the beat with syncopation, ties, triplets and duplets, and double-dotted rhythms)

		Rhythmic dictation
Total Lecture Hours	72	
Total Laboratory Hours	0	
Total Hours	72	

IV. PRIMARY METHOD OF EVALUATION AND SAMPLE ASSIGNMENTS

A. PRIMARY METHOD OF EVALUATION:

Skills demonstrations

B. TYPICAL ASSIGNMENT USING PRIMARY METHOD OF EVALUATION:

Realize a figured bass line which includes diatonic triads, diatonic seventh chords, secondary dominants, and secondary leading-tone chords by composing a four-part composition in the style of J.S. Bach using standard voice-leading practices. Provide a Roman numeral analysis, and play your composition on the piano while singing the soprano melody (in a comfortable octave). Sing the alto, tenor, and bass voices in the same manner.

C. COLLEGE-LEVEL CRITICAL THINKING ASSIGNMENTS:

1. Analyze the first movement of Beethoven's "Piano Sonata No. 1 in F minor" using Roman numerals. Diagram the form including all major parts of a sonata form movement and important harmonic relationships.
2. Analyze the exposition from the first movement of Beethoven's "Symphony No. 6 in F major, op. 68" using Roman numerals. Label the primary theme (PT), modulatory transition, secondary theme (ST), and closing.

D. OTHER TYPICAL ASSESSMENT AND EVALUATION METHODS:

Performance exams

Objective Exams

Other exams

Quizzes

Written homework

Class Performance

Homework Problems

Completion

Other (specify):

Musical analysis and composition

Ear Training using Auralia software in the Music Computer Lab (Music Room 3)

V. INSTRUCTIONAL METHODS

Demonstration
Discussion
Group Activities
Internet Presentation/Resources
Laboratory
Lecture
Multimedia presentations
Other (please specify)
 Singing and dictation

Note: In compliance with Board Policies 1600 and 3410, Title 5 California Code of Regulations, the Rehabilitation Act of 1973, and Sections 504 and 508 of the Americans with Disabilities Act, instruction delivery shall provide access, full inclusion, and effective communication for students with disabilities.

VI. WORK OUTSIDE OF CLASS

Study
Answer questions
Skill practice
Required reading
Problem solving activities
Written work
Observation of or participation in an activity related to course content

Estimated Independent Study Hours per Week: 8

VII. TEXTS AND MATERIALS

A. UP-TO-DATE REPRESENTATIVE TEXTBOOKS

Stefan Kostka, Dorothy Payne, and Byron Almén. Tonal Harmony: With an Introduction to Post-Tonal Music. 8th ed. McGraw-Hill, 2017.

Stefan Kostka, Dorothy Payne, and Byron Almén. Workbook for Tonal Harmony: With an Introduction to Post-Tonal Music. 8th ed. McGraw-Hill, 2017.

Sol Berkowitz, Gabriel Fontrier, Leo Kraft, Perry Goldstein, and Edward Smaldone. A New Approach to Sight Singing. 6th ed. W. W. Norton & Company, 2017.

B. ALTERNATIVE TEXTBOOKS

C. REQUIRED SUPPLEMENTARY READINGS

D. OTHER REQUIRED MATERIALS

Music staff paper

VIII. CONDITIONS OF ENROLLMENT

A. Requisites (Course and Non-Course Prerequisites and Corequisites)

Requisites	Category and Justification
Course Prerequisite Music-103B or	Sequential
Non-Course Prerequisite	Concepts and skills in music theory are sequential. A student will not be able to learn later concepts and skills without fully grasping earlier concepts. Students who want to enroll for Music 203 and are not able to analyze and compose four-part chorale harmonizations including triads and seventh chords (both diatonic and chromatic), write and identify applied (secondary chords), and analyze common-chord modulations will not be able to grasp later concepts and skills such as binary, rounded binary, ternary, and sonata form, mode mixture (borrowed chords), the Neapolitan Sixth chord, Augmented Sixth Chords, and Enharmonic Modulation.

B. Requisite Skills

Requisite Skills
Diatonic triads and seventh chords in root position and all inversions in the context of all major and minor keys MUSI 103B - Write and identify the four types of triads and five types of seventh chords in root position and all inversions in the context of all major and minor keys.
Figured bass MUSI 103B - Realize figured bass symbols using examples from the 18th century.
Four-part composition using triads and seventh chords in root position and all inversions MUSI 103B - Identify common harmonic progressions in tonal music and compose four-part harmonic progressions with root position and first inversion triads using established principles of voice leading. MUSI 103B - Analyze and compose four-part chorale harmonizations including all diatonic seventh chords in root position and all inversions using established principles of voice leading.
Cadences, phrases, and periods MUSI 103B - Define and identify elements of form, including cadences, phrases, and periods in music of the 18th century.
Non-chord tones MUSI 103B - Identify and label non-chord tones in more advanced situations.
Secondary functions MUSI 103B - Write and identify secondary dominants and secondary leading-tone chords in root position and all inversions in the context of all major and minor keys. MUSI 103B - Compose four-part chorale harmonizations including secondary dominants and leading-tone chords using established principles of voice leading.
Common-chord modulation MUSI 103B - Identify and write the following modulation types: diatonic common chord, altered (chromatic) chord as common chord, sequential, common tone, monophonic, and direct.
Sing and aurally identify major and minor scales, all simple intervals, and major/minor triads in root position and all inversions MUSI 103B - Sing and aurally identify major and minor scales, simple intervals, all triads in root position, major and minor triads in all inversions, all diatonic seventh chords in root position, and the dominant seventh chord in all inversions.

C. Recommended Preparations (Course and Non-Course)

Recommended Preparation	Category and Justification
Course Recommended Preparation Music-215B	
Course Recommended Preparation or Music-215A	

D. Recommended Skills

Recommended Skills
Knowledge of musical form (especially binary, rounded binary, ternary, and sonata forms). MUSI 215A - Define basic musical terms related to rhythm, melody, harmony, texture, tone color, and form. MUSI 215B - Define basic musical terms related to rhythm, meter, melody, harmony, texture, tone color, and form. MUSI 215B - Define and analyze musical forms such as sonata-allegro, fugue, and minuet. MUSI 215A - Define terms relating to musical styles, forms, and genres.

E. Enrollment Limitations

Enrollment Limitations and Category	Enrollment Limitations Impact
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Course created by Robert Haag on 12/01/1960.

BOARD APPROVAL DATE:

LAST BOARD APPROVAL DATE: 06/15/2020

Last Reviewed and Revised by: Patrick Schulz on 05/05/2020

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