



5055 Santa Teresa Blvd
Gilroy, CA 95023

Course Outline

COURSE: MUS 3D **DIVISION:** 10 **ALSO LISTED AS:**

TERM EFFECTIVE: Summer 2025 **CURRICULUM APPROVAL DATE:** 03/11/2025

SHORT TITLE: HARMONY/THEORY/MUS IV

LONG TITLE: Harmony, Theory, Musicianship IV

<u>Units</u>	<u>Number of Weeks</u>	<u>Type</u>	<u>Contact Hours/Week</u>	<u>Total Contact Hours</u>
4	18	Lecture:	3	54
		Lab:	3	54
		Other:	0	0
		Total:	6	108

Out of Class Hrs: 108.00

Total Learning Hrs: 216.00

COURSE DESCRIPTION:

Fundamentals of music, advanced harmony, a continuation of MUS 3C. Analysis and composition. MUS 3A, 3B, 3C and 3D must be taken in sequence. (C-ID: MUS 150) PREREQUISITE: MUS 3C.

PREREQUISITES:

Completion of MUS 3C, as UG, with a grade of C or better.

CREDIT STATUS: D - Credit - Degree Applicable

GRADING MODES

L - Standard Letter Grade

REPEATABILITY: N - Course may not be repeated

SCHEDULE TYPES:

- 02 - Lecture and/or discussion
- 03 - Lecture/Laboratory
- 04 - Laboratory/Studio/Activity
- 047 - Laboratory - LEH 0.7
- 05 - Hybrid
- 71 - Dist. Ed Internet Simultaneous
- 72 - Dist. Ed Internet Delayed
- 73 - Dist. Ed Internet Delayed LAB
- 737 - Dist. Ed Internet LAB-LEH 0.7

STUDENT LEARNING OUTCOMES:

By the end of this course, a student should:

1. Present analyses of significant compositions in oral and written presentations
2. Create 12-tone matrix. Identify combinatorial set forms if present.
3. Demonstrate the ability to analyze music in 1 to 4 parts in all stylistic periods from medieval to modern
4. Demonstrate the ability to compose music in 1 to 4 parts in all stylistic periods from medieval to modern

COURSE OBJECTIVES:

By the end of this course, a student should:

1. Discuss the common characteristics of form within songwriting by using formulaic terminology.
2. Apply scales to build melodic and harmonic techniques.
3. Illustrate the harmonic components of musical language throughout the 20th century by breaking down the harmonic concepts used by prominent composers of the era.
4. Characterize the major musical aesthetics behind the prominent 19th century composers.
5. Demonstrate the basic theoretical concepts of common practice composition and common practice form.
6. Use musical terminology to discuss elements of form, expressivity and aesthetics within music.
7. Compose in the style of the common practice period using typical formal elements.
8. Analyze a broad range of compositional material.

COURSE CONTENT:

Curriculum Approval Date: 03/11/2025

LECTURE CONTENT:

3 Lecture Hours

INTRODUCTION: Notation, duration, grand clef, ledger lines. Overtone series to 16th partial. Music Practical software introduced for lab work.

3 Lecture Hours

OVERTONE SERIES as generator of harmony, scales. Pythagorean theory. Modes.

3 Lecture Hours

HARMONY. Integer formulae for scales and triads. Naturally occurring triads in major and minor. Roman numeral analysis. Analyzing and writing triadic harmonies.

3 Lecture Hours

WRITING IN FOUR PARTS. Chords in root position. SATB ranges and notational conventions. Open and close positions, initial voice distribution, doublings.

3 Lecture Hours

COMMON TONE progressions, repeated chords, redistribution. Authentic, half and plagal cadence types.

3 Lecture Hours

PROGRESSIONS WITHOUT COMMON TONES. Root movement by second. Deceptive cadence.

3 Lecture Hours

FIRST INVERSION of triadic harmonies. Doubling of soprano. Parallel, similar, oblique and contrary motion between voices. Approaching and leaving doublings in progressions involving inversions, and successive inversions. Unusual doublings.

3 Lecture Hours

SECOND INVERSION. Arpeggiated, pedal and cadential six-four chords. Extended part-writing using chords in root, first and second inversion.

MIDTERM EXAMINATION

3 Lecture Hours

HARMONIZING a given melody. Harmonizing a given bass. Harmonizing original melody and bass lines.

3 Lecture Hours

LEADING TONE CHORD. Leading tone chord as dominant substitute and in harmonic progression.

3 Lecture Hours

SUPERTONIC AND SUBMEDIANT CHORDS.

Table of usual progressions (handout). Progression by diatonic fourth.

3 Lecture Hours

MEDIANT CHORD. Defining diatonic chords by class (handout).

COURSE CONTENT (CONTINUED):

LECTURE CONTENT (CONTINUED):

3 Lecture Hours

DIATONIC MODULATION. Pivot chords. Determining all diatonic functions of a given chord in closely related keys.

3 Lecture Hours

MODULATING PHRASES. Modulations from major to minor keys, and from minor to major keys. Harmonizing a modulatory soprano line.

3 Lecture Hours

NON HARMONIC TONES AND SEVENTH CHORDS. Identification of nonharmonic tones and 7th chords in all inversions. Part-writing using 7th chords.

Embellishing lines using NHTs.

7 Lecture Hours

EXTENDED PARTWRITING AND ANALYSIS.

2 Hours

FINAL EXAMINATION

COURSE CONTENT (CONTINUED):**LAB CONTENT:**

3 Lab Hours

Self-paced lab. Exercises. Students will recognize pitch names

3 Lab Hours

Self-paced lab. Exercises. Students will diagram the overtone series to the 16th partial

3 Lab Hours

Self-paced lab. Exercises. Students will use integer formulae to create scales and triads

3 Lab Hours

Self-paced lab. Exercises. Students will identify 4-part chords in root position

3 Lab Hours

Self-paced lab. Exercises. Students will identify common tones

METHODS OF INSTRUCTION:

Lecture/Lab a. Lecture and demonstration b. Multimedia demonstrations c. Video and audio recordings d. In-class group exercises and musical analysis e. Live performance attendance assignments

OUT OF CLASS ASSIGNMENTS:

Required Outside Hours 25

Assignment Description

Students will engage in the creative process relevant to music appreciation by physically attending assigned concerts and viewing assigned concerts online.

Required Outside Hours 40

Assignment Description

Students will read and study from the required textbook, assigned articles and various academic journals.

Required Outside Hours 30

Assignment Description

Students will write weekly reading summaries and two research papers - one at the midway point and the other as part of their final.

Required Outside Hours 13

Assignment Description

Students will be required to listen to various recordings assigned by the instructor.

METHODS OF EVALUATION:

Writing assignments

Evaluation Percent 20

Evaluation Description

10% - 20%

Written homework

Problem-solving assignments

Evaluation Percent 60

Evaluation Description

60% - 70%

Homework problems;

Quizzes;

Exams

Skill demonstrations

Evaluation Percent 10

Evaluation Description

5% - 10%

Class performance;

Other: Analysis projects.

Objective examinations

Evaluation Percent 10

Evaluation Description

5% - 10%

Completion

REPRESENTATIVE TEXTBOOKS:

The Musicians Guide to Theory and Analysis (4th edition), Clendinning/Marvin, Norton, 2021 or a comparable textbook/material.

ISBN: 978-0-393-44243-4

Rationale: Current up-to-date examples.

9-12 Grade Verified by: Dahveed Behroozi

(Lab Manual) The Musician's Guide to Theory and Analysis Workbook - 4th Edition by Jane Piper Clendinning & Elizabeth West Marvin

ARTICULATION and CERTIFICATE INFORMATION

Associate Degree:

GAV C1, effective 200470

CSU GE:

IGETC:

CSU TRANSFER:

Transferable CSU, effective 200470

Not Transferable

UC TRANSFER:

Transferable UC, effective 200470

Not Transferable

SUPPLEMENTAL DATA:

Basic Skills: N

Classification: Y

Noncredit Category: Y

Cooperative Education:

Program Status: 1 Program Applicable

Special Class Status: N

CAN:

CAN Sequence:

CSU Crosswalk Course Department: MUS

CSU Crosswalk Course Number: 150

Prior to College Level: Y

Non Credit Enhanced Funding: N

Funding Agency Code: Y

In-Service: N

Occupational Course: E

Maximum Hours:

Minimum Hours:

Course Control Number: CCC000374797

Sports/Physical Education Course: N

Taxonomy of Program: 100400