

**CUYAMACA COLLEGE**  
**COURSE OUTLINE OF RECORD**

**MUSIC 205 – MUSIC THEORY AND PRACTICE III**

3 hours lecture, 3 hours laboratory, 4 units

**Catalog Description**

Continuation of MUS 106. Chromatic harmony of the 18th and 19th centuries including secondary dominants, borrowed chords and altered chords. Rhythmic, melodic and harmonic dictation. Sight singing. Analysis of Bach chorales. Form analysis of Sonata-form, Minuet/Scherzo, Rondo, and Theme and Variations.

**Prerequisite**

“C” grade or higher or “Pass” in MUS 106 or equivalent

**Entrance Skills**

Without the following skills, competencies and/or knowledge, students entering this course will be highly unlikely to succeed:

- 1) Compose phrases in four-part harmony using triads, 7th chords, inversions and non-chord tones in the style of a Bach chorale.
- 2) Visually and aurally distinguish cadences and non-chord tones.
- 3) Take accurate rhythmic, melodic and harmonic dictation in major and minor keys.
- 4) Sight sing melodies in major and minor keys.
- 5) Construct at the keyboard the triads on each degree of the major and minor scales.
- 6) Analyze the harmony in Bach chorales, binary forms and ternary forms.

**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
- 7) 9th, 11th and 13th chords
- 8) Melodic and harmonic dictation
- 9) Sight singing
- 10) Bach chorales analysis
- 11) Sonata-form analysis
- 12) Analysis of Minuet/Scherzo, Rondo, and Theme and Variations

**Course Objectives**

Students will be able to:

- 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 accurate melodic and harmonic dictation with chromatic tones and secondary dominants.
- 4) Sight sing melodies in simple and compound meters in major and minor keys with chromatic tones and secondary dominants.
- 5) Prepare formal analysis of Bach chorales with chromatic tones and secondary dominants.
- 6) Distinguish and appraise musical content and form in movements of the 19th century sonata.

### Method of Evaluation

A grading system will be established by the instructor and implemented uniformly. Grades will be based on demonstrated proficiency in subject matter determined by multiple measurements for evaluation, one of which must be essay exams, skills demonstration or, where appropriate, the symbol system.

- 1) Written tests and final exam that measure students' ability to construct, analyze, and aurally recognize four part harmony that uses secondary dominants, borrowed/altered chords, chromatic tones, and modulations, and to analyze the form and content of 19th century sonata movements.
- 2) Weekly written assignments that measure students' ability to construct and analyze four part harmony that uses secondary dominants, borrowed/altered chords, chromatic tones, and modulations, and to analyze the form and content of 19th century sonata movements.
- 3) Ear training and sight singing tests that measure students' ability to take accurate melodic and harmonic dictation with chromatic tones and secondary dominants and to sight sing melodies in simple and compound meters in major and minor keys with chromatic tones and secondary dominants.
- 4) Class participation exercises that measure students' ability to take accurate melodic and harmonic dictation with chromatic tones and secondary dominants and to sight sing melodies in simple and compound meters in major and minor keys with chromatic tones and secondary dominants.

### Special Materials Required of Student

None

### Minimum Instructional Facilities

- 1) Smart classroom equipped with pianos, white board with music staves, stereo audio system
- 2) Computer lab for using interactive software

### Method of Instruction

- 1) Lecture and demonstration
- 2) Class discussion

### Out-of-Class Assignments

- 1) Reading
- 2) Weekly written assignments
- 3) Form analysis

### Texts and References

- 1) Required (representative example): A comprehensive music theory text with supplementary repertoire for analysis and sight singing such as: Kostka, Stefan and Dorothy Payne. *Tonal Harmony (with an introduction to Twentieth Century Music)*, 8th ed., McGraw Hill, 2017.
- 2) Supplemental:
  - a. Workbook to accompany *Tonal Harmony*. 8th edition. McGraw-Hill, 2017
  - b. Murphy, Paul, Joel Phillips, Elizabeth West Martin, and Jane Piper Clendinning, *The Musician's Guide to Aural Skills: Ear Training*, 3rd. ed., Norton, 2016.

### Exit Skills

Students having successfully completed this course exit with the following skills, competencies and/or knowledge:

- 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 accurate melodic and harmonic dictation with chromatic tones and secondary dominants.
- 4) Sight sing melodies in simple and compound meters in major and minor keys with chromatic tones and secondary dominants.
- 5) Prepare formal analysis of Bach chorales with chromatic tones and secondary dominants.
- 6) Distinguish and appraise musical content and form in movements of the 19th century sonata.

**Student Learning Outcomes**

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

- 1) Analyze a musical excerpt employing chromaticism, secondary dominants, and altered chords.
- 2) Perform and aurally recognize melodies that employ chromatic tones and secondary dominants.