I. Basic Course Information

A. Course Number and Title: MUSC 211: Music Theory III

B. New or Modified Course: modified

C. Date of Proposal or Revision: Semester: Fall 2017

D. Effective Term: Fall 2018

E. Sponsoring Department: Visual and Performing Arts

F. Semester Credit Hours: 3

G. Weekly Contact Hours: 3 Lecture: 3 Laboratory: 0
   Out of class student work per week: 6

H. Prerequisites: Music Theory I & II (MUSC111 & 112) and
   Musicianship I & II (MUSC113 & 114)  Co-requisite: Musicianship III (MUSC213)

I. Laboratory Fees: None

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II. Catalog Description

Prerequisites: Music Theory I & II (MUSC111 & 112) and Musicianship I & II (MUSC113 & 114)
Co-enrollment in Musicianship III (MUSC213) is required.
This course is for music majors and others with adequate background. Theory I, II, III, and IV and
Musicianship I, II, III, and IV (co-requisites) must be taken in sequence. This course is a continuation
of Theory II. Students will study Renaissance and 18th-century polyphony (including the fugue),
chromatic harmony (including borrowed chords, Neapolitan 6th, and augmented 6th chords), Classical
period techniques (including variation technique and sonata and rondo forms), and extended and
chromatic harmony (including 9th, 11th, and 13th chords, altered dominants, and chromatic mediants).
Course work will include extensive music writing and analysis in these subjects and attendance at
live performances.
III. Statement of Course Need
A. This course is the third of four semesters of music theory study required in music major curriculums. Music Theory I-IV and Musicianship I-IV are core requirements in all these degree programs and are taken as corequisites and in sequence. They form the foundation of a musician’s skills and literacy, and are, in addition to a student’s performance audition, the placement testing focus for transferring music students to a four-year program.

B. Lab component: none

C. Course transferability: Based on evaluations at the njtransfer.org website, Theory and Musicianship courses transfer as the equivalent theory program for Associate and Bachelor degrees in the Arts and Fine Arts.

IV. Place of Course in College Curriculum

A. Free elective

B. The course serves as a program requirement for AFA Music.

C. To see course transferability for New Jersey colleges and universities, go to the NJ Transfer website, www.njtransfer.org; for other colleges and universities, go to the individual college website.

V. Outline of Course Content

A. Concepts and characteristics of Late Renaissance polyphony, studying examples from Josquin, Palestrina, de Lassus, and Victoria.

B. Concepts and characteristics of two-voice 18th-century counterpoint, studying examples from J.S. Bach.

C. The Fugue

D. Chromatic Harmony – Macro analysis

E. Borrowed chords, Neapolitan 6th chords, and augmented 6th chords.

F. The Classical Period (1750-1825), including Variation Technique, sonata form, and rondo form.

G. Extended and Chromatic Harmony: 9th, 11th, and 13th chords.

H. Altered dominants and chromatic mediants.

VI. General Educational and Course Learning Outcomes

A. General Educational Learning Outcomes

The student will:
1. Demonstrate orally and in writing the identification, analysis and integration of the elements of music and the characteristics of musical styles. (GE-NJ 1, 6, *)

B. Course Learning Outcomes

The student will be able to:
1. apply theories of melody, harmony, rhythm, texture, dynamics and form to the study, analysis and performance of a wide variety of musical compositions.
2. analyze and differentiate stylistic elements of musical compositions.
3. write musical examples and short compositions to illustrate certain techniques and parameters of musical composition. (* embedded critical thinking)

C. **Assessment Instruments**
   1. Written assignments and graded homework.
   2. Quizzes and scheduled examinations.
   3. Participation in class discussions, group projects, homework review and performance applications.
   4. Written reports on live performances.

VII. **Grade Determinants**
   A. Examinations and graded homework
   B. Timely completion of all assigned homework and written reports
   C. Attendance and classroom participation

   **Modes of methods of teaching and learning:**
   A. Lecture/Discussion
   B. Reading and written assignments
   C. Small group work
   D. Performance, with analysis and critiques
   E. Attendance at live performances

VIII. **Texts and Materials Text:** (such as) Musician’s Guide to Theory & Analysis, Clendinning & Marvin, W.W. Norton & Co., Inc., 2005

Please note: The course outline is intended only as a guide to course content and resources. Do not purchase textbooks based on this outline. The RVCC bookstore is the sole resource for the most up-to-date information about textbooks.)

**Materials:** pencil, manuscript paper

IX. **Resources**
   A. Sound-proof music classroom with piano
   B. Classroom stereo and media equipment
   C. Available keyboards – practice rooms, A-23 keyboard studio
   D. Library of music tapes, CDs, videos

X. **Honors Options**

**Definition:** According to the Honors Council, an Honors course is one that enriches and challenges students beyond a course’s regular scope and curriculum. An Honors course will offer a sophisticated use of research, introduce intellectually stimulating readings and critical perspectives, promote a higher level of critical discussion and written work, and encourage independent study projects, at the option of the instructor.

1. **Prerequisite:** GPA of 3.5 or permission of the instructor
2. **General Education and Course Learning Outcomes**

In addition to the education goals and learning outcomes in Roman numeral VI. A and B listed above, students should be able to:

a. Apply understanding of chromatic harmony and hierarchical function to detailed, multi-layered analyses of works in the classical tradition.

b. Compose works modeled on pre-existing works in the classical tradition, by creating new details applied to the works' deeper structural layers.

c. Present his/her work to the class.

3. **Honors Option Content**

Students who participate in the Music 211 Honors Option must complete 2 additional assignments.

a. A paper containing a detailed harmonic and structural analysis of a predetermined work.

b. A composition modeling assignment based on the same pre-determined work.

4. **Assessment Instruments for Honors Option Work**

Honors Option students will be assessed for their ability to deliver the additional required assignments. In particular they must:

a. Demonstrate understanding of the structural and harmonic concepts covered in the course.

b. Demonstrated command of the structural, harmonic and contrapuntal concepts covered in previous semesters of Music Theory (MUSC 111, MUSC 112)

5. **Grade Determinants for Honors Option Work**

- a. paper
- b. composition
- c. presentation of work to class

6. **Extra Resource Materials for the Honors Option**

In addition to the suggested textbook above, students may need to use:

a. scores and recordings of the work(s) chosen for analysis and modeling assignment.