Course Acronym:	MUSI
Course Number:	203
Descriptive Title:	Theory and Musicianship III
Division:	Arts, Media, and Entertainment
Department:	Music
Course Disciplines:	Music
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.
Prerequisite:	Music 103B with a minimum grade of C or equivalent
Co-requisite:	
Recommended Preparation:	Music 215B or Music 215A
Enrollment Limitation:	
Hours Lecture (per week):	4
Hours Laboratory (per week):	0
Outside Study Hours:	8
Total Course Hours:	72
Course Units:	4
Grading Method:	Letter Grade only
Credit Status:	Credit, degree applicable
Transfer CSU:	Yes
Effective Date:	Prior to July 1992
Transfer UC:	Yes
Effective Date:	prior to fall 1992
General Education: ECC	
Term:	
Other:	
CSU GE:	
Term:	
Other:	
IGETC:	
Term:	

Other:	
CalGETC:	
Term:	
Other:	
Student Learning Outcomes:	**SLO #1 Spelling and Identifying Chromatic Chords** Upon completion of the course, 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. **SLO #2 Voice Leading with Chromatic Harmony** Upon completion of the course, students should be able to complete a four-part voice leading exercise including diatonic harmony, secondary chords, and other chromatic harmonies (such as the Neapolitan sixth chord and/or augmented sixth chords) using standard doubling choices and established principles of voice leading. **SLO #3 Sonata Form Analysis** Upon completion of the course, 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.
Course Objectives:	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.
Major Topics:	**I. Review of basic topics (12 hours, lecture)** A. Triads and seventh chords in root position and all inversions in the context of all major and minor keys B. Figured bass C. Rules of voice leading D. Root position, first inversion, and second inversion voice leading E. Harmonic progression F. Roman numeral analysis G. Non-chord tones H. Secondary dominants and leading-tone chords I. Modulation: diatonic common chord, altered (chromatic) chord as common chord, sequential, common tone, monophonic, and direct **II. Small form: binary, ternary, and rounded binary (4 hours, lecture)** **III. Mode mixture (borrowed chords) (3 hours, lecture)** **IV. Neapolitan sixth chord (4 hours, lecture)** **V. Augmented sixth chords (5 hours, lecture)** **VI. Enharmonic modulation (7 hours, lecture)** **VII. Sonata form (9 hours, lecture)** **VIII. Altered dominants and common-tone diminished seventh chords (1 hour, lecture)** **IX. Modes (1 hour, lecture)** **X. Transposition and orchestral score reading (2 hours, lecture)** **XI. Aural skills training (24 hours, lecture)** A. Major and minor scales B. Simple intervals C. All triads in root position D. Major and minor triads in all inversions E. All diatonic seventh chords in root position F. Dominant seventh chord in all inversions G. Melodic triad patterns H. Singing of assigned diatonic melodies I. Singing of assigned melodies with chromatic tones and modulations to the relative major or minor key J. Chorale signing and dictation K. 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) L. Rhythmic dictation
Total Lecture Hours:	72
Total Laboratory Hours:	0
Total Hours:	72

A.1. Primary Methods of Evaluation (Part 1 - CCN courses only):	
A.2. Primary Method of Evaluation (Part 2 - all courses; choose one):	
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.
Critical Thinking Assignment 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.
Critical Thinking Assignment 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.
Other Evaluation Methods:	Class Performance, Completion, Homework Problems, Objective Exam, Other Exams, Performance Exams, Quizzes, Written Homework
Instructional Methods:	Demonstration, Discussion, Group Activities, Lab, Lecture, Multimedia presentations
If other:	Singing and dictation Internet Presentation/Resources
Work Outside of Class:	Answer questions, Observation of or participation in an activity related to course content (such as theatre event, museum, concert, debate, meeting), Problem solving activity, Required reading, Study, Written work (such as essay/composition/report/analysis/research)
If Other:	
Up-To-Date Representative Texts:	Stefan Kostka, Dorothy Payne, and Byron Almén. Tonal Harmony: With an Introduction to Post-Tonal Music. 9th ed. McGraw-Hill, 2024. Stefan Kostka, Dorothy Payne, and Byron Almén. Workbook for Tonal Harmony: With an Introduction to Post-Tonal Music. 9th ed. McGraw-Hill, 2024. Sol Berkowitz, Gabriel Fontrier, Perry Goldstein, and Edward Smaldone. A New Approach to Sight Singing. 7th ed. W. W. Norton & Company, 2024.
Alternative Texts:	
Required Supplementary Readings:	
Other Required Materials:	Music staff paper
Requisite:	Prerequisite
Category:	sequential
Requisite course(s): List both prerequisites and corequisites in this box.	Music-103B

Requisite and Matching skill(s):Bold the requisite skill. List the corresponding course objective under each skill(s).	**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.
Requisite Skill:	equivalent experience
Requisite Skill and Matching Skill(s): Bold the requisite skill(s). If applicable	**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.
Requisite course:	Music-215B or Music-215A
Requisite and Matching skill(s):Bold the requisite skill. List the corresponding course objective under each skill(s).	
Requisite Skill:	
Requisite Skill and Matching skill(s): Bold the requisite skill. List the corresponding course objective under each skill(s). If applicable	
Enrollment Limitations and Category:	
Enrollment Limitations Impact:	
Course Created by:	Robert Haag
Date:	12/01/1960
Original Board Approval Date:	
Last Reviewed and/or Revised by:	Patrick Schulz
Date:	09/09/2025
Last Board Approval Date:	12/16/2025
Effective Term:	FA 2026