

MUS-2600: TRADITIONAL THEORY III

Cuyahoga Community College

Viewing: MUS-2600 : Traditional Theory III

Board of Trustees:

March 2024

Academic Term:

Fall 2024

Subject Code

MUS - Music

Course Number:

2600

Title:

Traditional Theory III

Catalog Description:

Theory, analysis, and composition of European classical music from origins through 18th century. Detailed attention to compositions from Medieval, Renaissance, Baroque and, Classical periods.

Credit Hour(s):

3

Lecture Hour(s):

3

Lab Hour(s):

0

Other Hour(s):

0

Requisites

Prerequisite and Corequisite

MUS-1620 Traditional Theory II, and MUS-1631 Ear Training II.

Outcomes

Course Outcome(s):

Identify and diagram forms and compositional techniques used in the Baroque, Classical, and Romantic eras.

Essential Learning Outcome Mapping:

Critical/Creative Thinking: Analyze, evaluate, and synthesize information in order to consider problems/ideas and transform them in innovative or imaginative ways.

Objective(s):

1. Analyze Medieval, Renaissance, Baroque, secular, and sacred musical forms.
2. Diagram all counterpoint species (1-6).
3. Recognize and label the structure of the fugue.
4. Compare methods of creating variations.
5. Contrast Binary, ternary, and rounded binary forms.
6. Diagram the form of Compound Ternary compositions.
7. Identify the structure of Sonata Allegro form.
8. Identify the structure of Sonata Rondo form.
9. Describe traditional song forms.
10. Describe Pre-Dominant chords, including Neapolitan and Augmented-Sixth chords.

Course Outcome(s):

Analyze and compose music within the traditional forms of the Baroque, Classical, and Romantic eras.

Essential Learning Outcome Mapping:

Critical/Creative Thinking: Analyze, evaluate, and synthesize information in order to consider problems/ideas and transform them in innovative or imaginative ways.

Objective(s):

1. Analyze Baroque Fugue forms.
2. Compose a Theme and Variation.
3. Analyze compositions in Binary, Ternary, and Rounded Binary forms.
4. Analyze and compose a composition in Compound Ternary form.
5. Compare and contrast compositions in Compound Ternary, Sonata Allegro, and Sonata Rondo forms.
6. Demonstrate traditional resolutions of all Predominant chords.

Methods of Evaluation:

1. Final examination
2. Quizzes and exams
3. Assignments
4. Individual projects
5. Daily participation

Course Content Outline:

1. Counterpoint Species (1-6)
2. Fugue
 - a. Exposition
 - b. Development
 - c. Recapitulation
 - d. Coda
 - e. Subject
 - f. Counter-subject
 - g. Episode
 - h. Stretta
 - i. Inversion
 - j. Retrogression
 - k. Augmentation
 - l. Diminution
 - m. Bridge
3. Theme and Variations
 - a. Structural variation
 - b. Surface variation
 - c. Register changes
 - d. Ornamentation
 - e. Harmonic structure
4. Binary Form
5. Ternary Form
6. Rounded Binary Form
 - a. Statement
 - b. Incomplete statement
 - c. Cadence points
7. Compound Ternary Form
 - a. Sectional variations
 - b. Strong and light cadences
8. Sonata Allegro Form

- a. Exposition
 - b. Development
 - c. Recapitulation
 - d. Coda
 - e. Codetta
 - f. Themes
 - g. Transitional material
 - h. Bridge
 - i. Closing
 - j. Cadenza
- 9. Sonata Rondo
 - a. Five-part Rondo (A-B-A-C-A)
 - b. Seven-part Rondo (A-B-A-C-A-B-A)
 - 10. Song Form
 - a. Verse
 - b. Refrain
 - 11. Predominant Chords
 - a. Resolution of supertonic and subdominant chords
 - b. Secondary dominance
 - c. Neapolitan chords
 - d. Augmented-sixth chords
 - e. Doubly-augmented four-three chords

Resources

Bukofzer, Manfred F. *Music in the Baroque Era*. Read Books, LTD, 2013.

Bukofzer, Manfred F. *Studies in Medieval Renaissance Music*. New York: W. W. Norton, 1950.

Grout, Donald J., and Claude V. Palisca. *A History of Western Music*. 10th. New York: W. W. Norton, 2019.

Strunk, Oliver and Treitler, Leo. *Strunk Source Readings in Music History*. New York: W. W. Norton, 1998.

Turek, Ralph. *The Elements of Music, Volumes I and 2*. 2nd. McGraw-Hill Publishing, 1995.

Ulehla Ludmila. *Contemporary Harmony: Romantic Through the Twelve-Tone Row*. Alfred Music, 2015.

Ayotte, Benjamin McKay. *Heinrich Schenker: A Guide to Research*. Routledge Publications, 2004.

Turek, Ralph and McCarthy, Daniel. *Theory Essentials for Today's Musician*. Routledge Publications, 2018.

Kostka, Stephen, Payne Dorothy Payne, and Almen, Byron. *Tonal Harmony*. 9th. McGraw-Hill Publishers, 2024.

Puchner, Martin and Akbari, Suzanne Conklin and Denecke, Wiebke and Fuchs, Barbara. *Norton Anthology of Western Music*. W.W. Norton, 2014.

Clendinning, Jane Piper, and Elizabeth West Marvin. *Musician's Guide to Theory and Analysis*. 4th edition. W.W. Norton and Company, 2020.

Clendinning, Jane Piper, and Elizabeth West Marvin and Joel Phillips. *Musician's Guide to Fundamentals*. 3rd edition. W.W. Norton and Company, 2023/media update.

Lumsden, Rachel and Jeffrey Swinkin. *The Norton Guide to Teaching Music Theory*. W. W. Norton and Company, 2018.

Benward, Bruce and Marilyn Saker. *Music in Theory and Practice, Volume II*. 10th edition. McGraw-Hill Publishing, 2021.

Instructional Services

OAN Number:

Transfer Assurance Guide OAH052 (5 of 8 courses, all must be taken)

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