Course Information Form (CIF)

Course Code: MUS 201

Course Title: Music Theory and Musicianship III

Department: Arts, Media, and Social Sciences
PCS Code: 1.1 - Baccalaureate/Transfer
CIP Code: 50.0904
Repeatability: 0

Effective Date: Summer 2026

Credit Hours

Catalog Notation: 4-0-4
Credit Hour Distribution:

Lecture: 4	Lab: 0	Clinical: 0	**Total: 4**

General Course Information

Catalog Description

Extended sonorities and chromatic harmony including Neapolitan, augmented-sixth, altered dominant, chromatic mediant, and borrowed chords and foreign modulation. Study of 16th-century polyphony, invention, fugue, and variation form through analysis and composition. Correlating ear training and keyboard exercises continued.

General Course Objectives

MUS 201 is the third in Parkland's four-semester theory sequence for music majors. The semester will start with a brief review of counterpoint before proceeding to 18th century counterpoint. 2-part invention and 3-voice fugue study will conclude with students composing in those formats. Advanced harmonic areas such as borrowed chords, augmented 6th chords, extended and altered dominants, and chromatic mediants will also be covered. Study of variation technique will conclude with students composing a theme and variations for piano. Acquire a level of proficiency in aural skills comparable to third semester music majors at other two-year and four-year institutions.

Minimum Placement Levels

English	Reading	Math
None	Placement out of CCS 098	None

Prerequisites

Credit in MUS 102 with a grade of C or higher, or approval of instructor or department chair

Methods of Evaluation

Students will complete 2-3 analysis projects and 2-3 composition projects focusing on various processes and/or styles. 6 assignments including identification, analysis, and part-writing. 3-5 quizzes and a final exam. 8-10 assessments and 2-3 ear training exams which include sight-singing, dictation, and keyboard work. Weekly lab work for practice. Other projects per instructor may include composition, dictation, analysis, transcription, and/or performance.

Instructional Materials and Additional Supplies

Music in Theory and Practice Vol. II, Bruce Benward, Marylin Saker. Electronic edition with listening examples also an option.
Music for Sight-Singing, Rogers, Nancy, Ottman, Robert W (Pearson). Students will only need to purchase the textbook for the MUS 101 class; it will be used in MUS 102, MUS 201, and MUS 202.

Course Content

General Learning Outcomes (GLOs)

- Communication: Students will demonstrate the ability to read, write, listen, and speak effectively.
- Creativity and Innovative Thinking: Students will design, present, and interpret materials, information, and ideas in innovative ways.
- Reasoning and Inquiry: Students will demonstrate the ability to solve problems using deductive reasoning and logic, quantitative reasoning, or the scientific method.

Course Segments and Student Learning Outcomes

Course Segment	Learning Outcomes	Lecture Hours	Lab Hours	Clinical Hours
16th Century Counterpoint: species counterpoint review, analysis of 16th century motet in two or three voices, invention analysis, and composition	1. Analyze a 16th-century two- or three-voice motet or Mass pieces. 2. Take dictation of two-part melodic examples in a church mode.	8	0	0
18th Century Counterpoint, Invention and Fugue: invention analysis and composition; fugue analysis and composition; fugue exposition analysis	1. Compose the first section of an invention. 2. Compose exposition of a three-voice fugue. 3. Demonstrate an understanding of fugue structure and modulation through analysis of a complete fugue.	16	0	0
Chromatic Harmony: use of Neapolitan 6 chords, augmented 6th chords, borrowed chords, chromatic mediant/submediant chords, altered dominant chords, and 9th/11th/13th chords; their voicings, doublings, etc. in an SATB setting	1. Identify the use of borrowed chords, all forms of altered dominants, chromatic mediant, and submediant chords in various compositions; apply them in four-voice settings. 2. Demonstrate diatonic and chromatic solfeggio knowledge for major and minor tonalities. 3. Take dictation of three-voice melodic examples and identify implied harmony, including chromatic harmonies. 4. Demonstrate proficiency in two-part melodic (duet) performance and two-part rhythmic dictation and performance of increasing length and difficulty. 5. Demonstrate fundamental piano skills while simultaneously reading/singing written vocal part on variable clefs. 6. Utilize and demonstrate all aspects of musicianship in accurate transcription of recorded musical examples and score layout. 7. Construct borrowed chords, all forms of altered dominants, chromatic mediant, and submediant chords in written work and on keyboard.	24	0	0

Course Segment	Learning Outcomes	Lecture Hours	Lab Hours	Clinical Hours
Variation Principle: theme and variation form; continuous variation form	1. Recognize and apply variation technique, borrowed chords, and all altered chords in composition project. 2. Distinguish possibilities of chromaticism on modulation to foreign keys. 3. Review previous study of melodic organization and style analysis. 4. Demonstrate ability to analyze two-part forms. 5. Demonstrate ability to analyze variation form. 6. Demonstrate compositional/creative ability and musical manuscript proficiency.	12	0	0

Total Contact Hours

Lecture Hours	Lab Hours	Clinical Hours
60	0	0