

**P.O. Box 3649
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General Syllabus

MUTH 28003 Music Theory III

Credit hours: 3

Lecture hours: 3

Prerequisite: MUTH 12303 Music Theory II

Corequisite: MUTH 27801 Sight Singing and Ear Training III

Effective Catalog: 2026-2027

I. Course Information

A. Catalog Description

Study of counterpoint from the Renaissance and Baroque eras, the main structural forms of the Baroque and Classical eras, and chromatic harmony and structural forms of the later Classical and Romantic eras. Students demonstrate synthesis of theoretical concepts by harmonizing bass lines and melodies and employing motivic, structural, and harmonic analysis to examine representative literature.

II. Student Learning Outcomes

A. Subject Matter

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

1. Identify important features of late Renaissance polyphony and eighteenth-century keyboard counterpoint.
2. Recognize and construct chromatic chords (with proper doubling and voice leading) including borrowed chords, Neapolitan 6th chords, and Augmented 6th chords.
3. Discuss important features of the main structural forms in music from the Classical era, including variation, sonata, and rondo forms, and identified them within a musical context.
4. Perform harmonic and structural analysis on common forms, such as binary, ternary, rondo, etc.
5. Recognize aurally sonata form, rondo form, and fugue.
6. Examine a timeline of music history and identify significant composers and musical styles pertinent to the development of Western tonal music.

B. University Learning Outcomes

MUTH 28003 Music Theory III enhances student abilities in the following areas:

Analytical Skills

Critical Thinking

Students will draw conclusions and/or solve problems using proper musical terminology; personal expression within the context of musical performance.

Communication Skills (written and oral)

Students will communicate proficiently using proper musical terminology; personal expression within the context of a musical performance.

Ethical Decision Making

Students will model ethical decision-making processes whether in musical research, presentation, or performance.

Global and Cultural Perspectives

Students will appreciate and reflect upon cultural differences and their implications for interacting with people from cultures other than their own.

III. Major Course Topics

- A. Sixteenth-century vocal polyphony
- B. Eighteenth-century keyboard counterpoint (2-part invention and fugue)
- C. Borrowed chords
- D. Neapolitan 6th chords
- E. Augmented 6th chords
- F. Variation forms
- G. Sonata form
- H. Rondo forms
- I. Multi-movement and multi-sectional forms