

**Mt. San Jacinto College
Integrated Course Outline of Record**

Form B

Submitted by:	John Tribelhorn	Date:	11/14/2019
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<u>Department</u>	<u>Subject</u>	<u>Course Number</u>	<u>Title</u>
Music	Music MUS	104	Music Theory II

Units/Hours

Each lecture unit requires 1 hour per week of class time, and 2 hours per week of study outside of class.

Each laboratory unit requires 3 hours per week of class time.

Each activity unit requires 2 hours per week of class time and 1 hour per week of study outside of class.

Lecture Units

3.00

Total Units

3.00

**Lecture
Contact Hours**

48.00 - 54.00

**Total Contact
Hours**

48.00 - 54.00

**Lecture
Homework
Hours**

96.00 - 108.00

Stand Alone:

Program Applicable

AA/AS Degree General Ed Breadth Area(s):

-none-

General Education Justification:

Maximum Enrollment:

35

**Maximum Enrollment
Justification:**

Course requires significant response to written materials - check all that apply:

- * Course requires an unusually large amount of written work to be responded to individually by the instructor per semester.

Justification: This class requires that

students complete a very large amount of complex handwritten homework, quizzes, and other in- and out-of-class exercises. The inherent nuance and complexity of music theory exercises, coupled with the pace of the class as dictated by c-id, and the emphasis that c-id places on developing handwritten notation skills, means that the class requires significant instructor time to evaluate, critique, and score student work, far above and beyond the workload per student expected the departments other, non-music major focused courses.

Grading Method:

Letter Grade or P/NP

TOP code:

1004.00

Can be Taken

1

time(s) for credit (max 4)

- Visual or Performing Arts course that is required to meet major requirements for UC/CSU

- Intercollegiate athletics course

- Academic/vocational competition course

Catalog Description:

(Please do not refer to transferability or degree, certificate, or employment concentration applicability. Please only describe the course). (75 words or less in gray box below).

This course builds upon the material learned in Music Theory I. The course will focus on an introduction to two-part counterpoint, four-part chorale voice leading, diatonic harmony, and an introduction to secondary harmonies and modulation.

Schedule Description:

(Please do not refer to transferability or degree, certificate, or employment concentration applicability. Please only describe the course). (25 words or less in gray box below).

This course builds upon the material learned in Music Theory I.

Need for the course:

This is a required course for all music majors, minors and music transfer students. It is basic to all performance, music history, music writing/composition and arranging and teaching.

Prerequisite(s):

Prerequisites go through a separate approval process. See Forms E1-E6 for details.
(For further clarification, contact the Prerequisite Subcommittee)

- MUS 103 with a Grade of C or better. and

Corequisite(s):

Corequisites go through a separate approval process. See Forms E1-E6 for details.

-none-

Recommend Preparation:

Recommended Preparation goes through a separate approval process. See Forms E1-E6 for details.

- Concurrent enrollment in MUS 176 and
- Concurrent enrollment in one of the following piano courses: MUS 111 or 112. and
- Concurrent enrollment in one of the following performance ensemble courses: MUS 201, 203, 205, 206, 210, 211, 212, or 214.

Other Enrollment Criteria:

-none-

Learning Objectives:

(please number each objective and express in behavioral terms)

Upon the completion of the course the student will be able to do the following:

1. Analyze, identify, and write any 7th chord in root position and inversion.
2. Develop chord progressions following a designated style, writing music with correct voice leading, spacing and doubling.
3. Analyze and use the V7 chord, including appropriate 18th century resolution and inversions.
4. Classify the various types of non-chord tones and correctly use non-chord tones to elaborate a simple melody.
5. Compose and analyze music to demonstrate understanding of conventional bass-soprano counterpoint.
6. Analyze the use of secondary dominant and leading-tone chords in examples of standard literature.
7. Employ secondary V7, secondary V, and secondary leading-tone chords to tonicize new key centers.
8. Examine a musical piece by conducting harmonic and formal analysis of a Common Practice Period composition that uses non-dominant seventh chords, secondary function chords, diatonic and modulating sequences, and modulation to a closely related key.
9. Apply non-dominant seventh chords, secondary function chords, diatonic and modulating sequences, and modulation to closely related keys by realizing a passage of figured bass and harmonizing a given melody.
10. Compose examples of four-part, Common Practice Period chorale-style music using diatonic seventh chords, secondary function chords, and common-chord modulation.

Course Content:

(please number the outline of main topics and subtopics)

1. Review of Music Theory I Material
 1. Diatonic Triads and Seventh Chords
 2. Use of the Dominant Seventh
 3. Basic Cadential Formulas
 4. Phrase Structure
2. Review of Figured Bass and Relation to Lead Sheet Symbols
3. Nonchord Tones (Non-harmonic Tones)
 1. Classification: passing tones, neighboring tones, suspensions, and retardations
 2. Embellishing a Simple Texture
 3. Figured Bass and Lead Sheet Symbols
 4. Classification: appoggiaturas, escape tones, neighbor groups, anticipations
 5. Pedal Point
4. Review of Voice Leading Principles
 1. The Melodic Line
 2. Voicing and Notating Chords
 3. Parallel 5ths and 8ves, Unequal 5ths, Direct 5ths and 8ves
5. Introduction to Two-Part Counterpoint
 1. Effective Melodies and Bass Lines

2. Reduction of Compositions to Simple Two-Part Counterpoint
3. Expansion of Two-Part Counterpoint to a Four-Voice Chorale
6. Voice Leading Involving Four-Part Chorale Writing
 1. Root Position Part Writing
 2. Instrumental Ranges and Transpositions
 3. Triads in First Inversion
 4. Triads in Second Inversion
7. Diatonic Seventh Chords
 1. The V7 Chord
 1. Root position
 2. In a Three-voice Texture
 3. Inversions: first, second, and third
 4. Approach to the Chord Seventh
 2. Non-Dominant 7th Chords
 1. The II7
 2. The VII7
 3. The IV7, VI7, I7, and III7
8. Chromaticism: Secondary Functions 1
 1. Altered Chords
 2. Secondary Functions and Tonicization
 3. Secondary Dominant Chords
 4. Spelling and Recognizing Secondary Dominants
9. Secondary Functions 2
 1. Secondary Leading-Tone Chords
 2. Spelling and Recognizing Secondary Leading-Tone Chords
 3. Sequences Involving Secondary Functions
 4. Deceptive Resolutions of Secondary Functions
10. Introduction to Modulation
 1. Modulation and Change of Key
 2. Modulation and Tonicization
 3. Key Relationships
 4. Common-Chord Modulation
 5. Sequential Modulation

Methods of Instruction:

Methods of instruction may include, but are not limited to the following:

- **Method:** Lecture
Integration: Lectures will introduce each topic in the class such as nonchord tones, correct voice-leading of seventh chords, and common-chord modulation.
- **Method:** Observation and Demonstration
Integration: The instructor will demonstrate the sound of Common Practice Period voice-leading and secondary function chords using the piano, audio/visual materials, and the white board. Analysis will be demonstrated on the white board.
- **Method:** Directed Study
Integration: Directed study and discussion will delve into and practice concepts introduced in class. For example, the instructor may involve the class in problem solving at the board or at their desks in areas of harmonic analysis or compositional technique.
- **Method:** Homework
Integration: The instructor will assign homework and work through examples in class in order to drill and practice concepts covered in class including nonchord tones, diatonic seventh chords, secondary function chords, and common-chord modulation.

Methods of Evaluation:

A student's grade shall be determined by the instructor using multiple measures of performance related to the course objectives. Methods of evaluation may include but are not limited to the following:

- **Method:** Homework
Integration: Home work assignments will be evaluated based on students' completion of assignments and mastery of topics such as nonchord tones, diatonic seventh chords, secondary function chords, and common-chord modulation.
- **Method:** Class Participation
Integration: The instructor may choose to evaluate the students' individual participation in class based on their active practice of topical activities and their responses in class discussions on topics such as modulation, secondary function, and four-part chorale writing conventions.
- **Method:** Quizzes
Integration: Quizzes will be evaluated based on the students' comprehension and correct implementation of various musical principles. For example, the instructor may test/quiz students on their ability to analyze various types of nonchord tones, diatonic seventh chords, secondary function chords, and common-chord modulations.
- **Method:** Exams/Tests
Integration: The instructor will administer a cumulative written final examination in which the students will be evaluated based on their demonstration of knowledge, comprehension, and ability to think musically by writing and analyzing examples using all materials covered throughout the term.

Examples of Assignments:

Students will be expected to understand and critique college level texts or the equivalent. Reading and writing, as well as out of class assignments are required. These assignments may include but are not limited to the following:

1. Workbook assignment: Complete the examples in the workbook by correctly analyzing and labeling each instance of secondary dominant chords.
2. Composition: Harmonize the given melody with a four-part chorale style texture. Use a mixture of diatonic and secondary function triads and seventh chords. Strive for interesting soprano-bass counterpoint and good voice-leading in the inner parts. Arrange for string quartet and embellish the accompanying voices with nonchord tones.
3. Analysis: Analyze Bach's Wachet auf, ruft uns die Stimme for harmony and form. Use appropriate Roman numerals and label all cadences. Identify any modulations.

Textbooks:

- Kostka, S., Payne, D., AlmÃ©n, B. (2018). *Tonal Harmony* McGraw-Hill. ISBN: 9781259447099
- Kostka, S., Payne, D., AlmÃ©n, B. (2018). *Tonal Harmony Workbook* McGraw-Hill. ISBN: 9781259686764
- Burstein, L.P., Straus, J. (2020). *Concise Introduction to Tonal Harmony* W.W. Norton. ISBN: 9780393428339
- Shaffer, K., Hughes, B., Moseley, B. (2014). *Open Music Theory* Hybrid Pedagogy Publishing. ISBN: n/a

Other Resources:

Minimum Qualification

- Music (Masters Required)