



**MERCER**  
COUNTY COMMUNITY COLLEGE

## COURSE OUTLINE

<b>Course Number</b> <b>MUS127</b>	<b>Course Title</b> <b>Music Theory I</b>	<b>Credits</b> <b>3</b>
<b>Hours:</b> <b>Lecture/Lab/Other</b> <b>2 lecture/2 lab</b>	<b>Co- or Pre-requisite</b> <b>Pre-requisite: MUS105</b> <b>Co-requisite: MUS167</b>	<b>Implementation</b> <b>Semester &amp; Year</b> <b>Spring 2022</b>

### Catalog description:

Topics include more advanced chord construction, figured bass, harmonic analysis, the principles and procedures of four-part writing emphasizing the primary triads and their inversions, as well as non-harmonic tones. Reinforced through ear training and sight singing. Spring offering.

**General Education Category:**  
Not GenEd

**Course coordinator:**  
Scott Hornick, 609-570-3716, hornicks@mccc.edu

### Required texts & Other materials:

Clendinning, Marvin, and Phillips The Musician's Guide to Theory and Analysis (4th edition), W.W. Norton & Company. 2020. With Total Access code ISBN: 978-0393442304

### Course Student Learning Outcomes (SLO):

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

1. Acquire and demonstrate an understanding of the structural, formal, and procedural workings of Western European tonal music from its rudimentary elements (pitch, intervals, scales, keys, and chords) to the processes that govern and activate the interplay of these elements in the phenomenon of musical composition. [Supports ILG's #2,6,10,11; PLO's #1,2,3]
2. Understand tonal music as a formal, non-semantic language whose elements are bound together by principles analogous both to linguistic syntax and mathematical forms of organization. [Supports ILG's #1,2,6,11; PLO's #1,2,3]
3. Learn and execute the proper notation of pitch, scales, and chords in all keys. [Supports ILG's #1,2,11; PLO's #1,2,3,7]
4. Learn, identify and execute the principles of conventional voice leading that contextualize these elements into coherent musical statements, especially as they apply to the primary triads in root position and first inversion, as well as the dominant seventh chord in root position. [Supports ILG's #1,2,6,10,11; PLO's #1,2,3]

5. Analyze excerpts from the standard classical repertoire, correctly identifying chordal structures through the use of Roman numerals, figured bass symbols, and commercial chord symbols. [Supports ILG's #2,6,10,11; PLO's #1,2,3,6]
6. Engage in ear training and sight singing exercises that enable him or her to recognize aurally and reproduce vocally major and minor scales, basic diatonic intervals, and major and minor triads in arpeggiated form. [Supports ILG's #6,10,11; PLO's #1,2,4,5]
7. Notate from dictation short melodies from two to four measures in length, emphasizing the major scale with smaller intervallic leaps. [Supports ILG's #1,2,6,10,11; PLO's #1,2,3,4]
8. Be awakened to the aesthetic and formal beauty of the Western European musical language and begin to acquire a deeper appreciation of the great works of art that exemplify and embody its expressive power. [Supports ILG's #6,11; PLO's #1,2,3,6]

### **Course-specific Institutional Learning Goals (ILG):**

**Institutional Learning Goal 1. Written and Oral Communication in English.** Students will communicate effectively in both speech and writing.

**Institutional Learning Goal 2. Mathematics.** Students will use appropriate mathematical and statistical concepts and operations to interpret data and to solve problems.

**Institutional Learning Goal 6. Humanities.** Students will analyze works in the fields of art, music, or theater; literature; philosophy and/or religious studies; and/or will gain competence in the use of a foreign language.

**Institutional Learning Goal 10. Information Literacy:** Students will recognize when information is needed and have the knowledge and skills to locate, evaluate, and effectively use information for college level work.

**Institutional Learning Goal 11. Critical Thinking:** Students will use critical thinking skills understand, analyze, or apply information or solve problems.

### **Program Learning Outcomes for Music AS Program (PLO)**

1. Demonstrate a professional level of fluency in both the reading and writing of musical notation.
2. Demonstrate a working knowledge of the theoretical principles that underlie all the primary genres of music of Western culture, including scale and chord construction; the tonal system of keys and chord relationships; harmonic analysis; figured bass; the principles and procedures of four-part writing; and modulation.
3. Analyze excerpts of musical compositions, working from a printed score, on the levels of harmony, rhythm, melodic contour, phrase structure, and large-scale formal structure.
4. Notate short melodic fragments of two to four measures in length upon hearing them performed.
5. Sing at sight melodies of intermediate difficulty in both major and minor keys.
6. Identify and distinguish the major periods in the history of Western music from the Middle Ages into the 21st century and cite the primary composers whose works exemplify the stylistic trends of each period.
7. Demonstrate a level of proficiency at the piano keyboard suitable for teaching, arranging, composing, and analyzing music.

### **Units of study in detail – Unit Student Learning Outcomes:**

**Unit I** [The Rudiments of Music Theory] [Supports Course SLO's #1,3,4,6]

#### **Learning Objectives**

***The student will be able to:***

- Identify musical pitch symbols on treble, bass, and alto clefs using note names and octave registration designations of the American and European systems.
- Explain and execute the use of accidental symbols used to create incremental alterations of pitch.

- Calculate the intervallic distance between any two pitches both in terms of the generic numerical interval, and the more exacting modifying terms of quantification – major, minor, diminished augmented, and perfect.
- Understand and execute the construction of major and minor scales in all keys using the appropriate accidentals required to render any scale correctly from any given starting pitch.
- State from memory the relationship of all major and minor keys according to the circle of 5<sup>ths</sup> and the system of key signatures used to designate the various keys.
- Deduce the key of specific melodies at sight using various structural clues such as the use and placement of accidentals and the recognition of formulaic interval relationships that guide the ear and the eye toward the fundamental or tonic note of a key.

## **Unit II [Triads and Seventh Chords] [Supports Course SLO's #1,2,3,4,5, 6,8]**

### **Learning Objectives**

#### ***The student will be able to:***

- Understand, identify, and construct the various vertically conceived chordal structures that govern harmonic movement in tonal music.
- Understand and describe the structural distinction among triads in all forms – major, minor, augmented, and diminished – in terms of their intervallic content as well as their respective functions in the tonal hierarchy.
- State verbally and render rotationally the correct spelling of any triad in both root position and its various inversions.
- Identify at sight all the various triadic structures presented in notated musical contexts.
- Execute objectives 2, 3, and 4 with respect to seventh chords in their various structural manifestations – major 7<sup>th</sup>, minor 7<sup>th</sup>, dominant 7<sup>th</sup>, half-diminished 7<sup>th</sup> and fully diminished 7<sup>th</sup>.
- Identify all choral structures by using their “commercial” chord symbols —  
 $G^{\Delta}$ ,  $F^{\#M}$ ,  $B^{\flat 7}$ ,  $B^{\square 7}$ ,  $A^{\square \circ}$ ,  $D^{mi6/9}$ ,  $E^{mi7(\square 5)}$ , etc.
- Spell and notate any chordal structure from its given chord symbol.
- Understand and explain the use of figured bass symbols as a means of designating chord structure.

e.g.

6	6	6	7
	4	4	#
		3	

- Solve a figured bass line by supplying the correct pitches that form the triads or seventh chords implied by a series of bass notes coupled with figured bass symbols.
- Supply the correct figured bass symbols for a musical passage whose chordal structures have already been “realized.”

## **Unit III [Musical Texture and Chordal Spacing] [Supports Course SLO's #1,2,3,4,5,6,8]**

### **Learning Objectives**

#### ***The student will be able to:***

- Comprehend the distinction among the various ways in which the melodic and harmonic elements interact with one another in a passage of music resulting in the phenomenon known as texture.
- Recognize, identify, and define the various forms of musical texture such as monophonic, homophonic, contrapuntal, imitative and free.
- Compose short passages of music demonstrating each of the aforementioned textures.
- Examine chord structures distributed along the *grand staff* determining the distinction between open and close voicing.
- Construct specified chords in both open and close voicing using commercial chord symbols and figured bass numerology.

## **Unit IV [Harmonic Analysis, the Roman Numeral System of Classification, and the Tonal Hierarchy of Chord Foundation] [Supports Course SLO's #1,2,3,4,5,6,8]**

### **Learning Objectives**

#### ***The student will be able to:***

- Understand chordal structures more contextually as structural, syntactic entities that bear a functional relationship with one another in creating the phenomenon of tonality.
- Perform harmonic analyses on passages of music employing the traditional Roman numeral system of chord classification that goes beyond the mere naming of chords to the specification of each one's function within a particular key.
- Comprehend and explain the varying degrees of functional strength of each triad and seventh chord and place them in a hierarchical order of ascendancy.
- Name, spell, and notate a tonal chord progression deducing the information solely from a specified key and series of Roman numerals.
- Supply a Roman numeral (harmonic) analysis on a figured bass line only.

### **Unit V**

#### **[Part-writing and Voice Leading Procedures in Four-Voice Texture]**

[Supports Course SLO's #1,2,3,4,5,6,7,8]

### **Learning Objectives**

#### ***The student will be able to:***

- Begin to integrate the vertical and horizontal dimensions of tonal music by comprehending harmony (the functional interaction of vertically conceived chordal structures) as the by-product of the simultaneous movement through time of several independent melodic lines.
- Articulate the principles and procedures of voice leading that govern melodic and harmonic movement in tonal music of the common practice era (c. 1600-1900) in the context of four-voice choral texture.
- Detect and identify part-writing errors in specially constructed musical examples.
- Employ the principles and procedures of voice leading in the composition of short passages of music, focusing on the use of the primary triads (tonic, subdominant, and dominant) and working from a given figured bass line.
- Defend and explain his or her melodic and harmonic choices in the execution of compositional exercises by citing the specific voice leading procedures employed.
- Analyze the voice leading of excerpts taken from the repertoire of accepted compositional masters, such as Bach, Vivaldi and Mozart, identifying the procedures employed while citing and explaining any deviations from the norms of accepted practice.

### **Unit VI**

#### **[Nonharmonic Tones (Non-chord tones)] [Supports Course SLO's #1,2,3,4,5,8]**

### **Learning Objectives**

#### ***The student will be able to:***

- Understand the use of non-chord tones as a means of embellishing melodic movement and activating the musical texture of a composition.
- Identify and classify all non-chord tones by type (neighbor tone, passing tone, appoggiatura, suspension, etc.).
- Understand and demonstrate the use of nonharmonic tones as a three-fold process involving preparation, dissonance, and resolution.
- Use nonharmonic tones in the context of his or her own compositional exercises.

### **Unit VII**

#### **[The Dominant Seventh Chord (V<sup>7</sup>)] [Supports Course SLO's #1,2,4,5,6,7,8]**

### **Learning Objectives**

#### ***The student will be able to:***

- Extend and apply all voice leading procedures previously studied to include the use of the V<sup>7</sup> chord in root position.
- Demonstrate proper handling of the chordal seventh including its preparation and resolution.
- Identify and cite the tones that form the interval of the tri-tone within the chord and describe and execute its proper resolution.
- Understand the origins of the V<sup>7</sup> chord as a triad with the addition of a nonharmonic tone.

**Unit VIII** [The Primary Triads in First Inversion] [Supports Course SLO's #1,2,3,4,5,6]

**Learning Objectives**

***The student will be able to:***

- Understand the use of first inversion triads as a means of activating melodic motion in the bass voice.
- Describe and execute additional voice leading procedures as they apply to the proper handling of first inversion triads.
- Identify and voice first inversion triads from their figured bass symbols.
- Demonstrate the use of first inversion triads in compositional exercises while executing correct voice leading procedures and chordal doublings.
- Perform harmonic analyses on passages of music that employ first inversion triads.

**Evaluation of student learning:** [Evaluates SLOs #1,2,3,4,5,6,7,8]

Each student's attainment of these objectives will be assessed using the following means of evaluation.

<b>Evaluation Tools</b>	<b>% of Grade</b>
Completion of and performance on weekly written homework assignments	20%
Periodic tests (four to six) designed to assess the student's level of mastery of concepts and procedures presented in class	20%
A short final composition project whose parameters will be specified to ensure execution of concepts and principles studied in class	20%
A final sightsinging and ear training test to measure aural apprehension of the material	20%
Attendance and class participation in discussion	20%