



MERCER
COUNTY COMMUNITY COLLEGE

COURSE OUTLINE

Course Number MUS128	Course Title Music Theory II	Credits 3
Hours: Lecture/Lab/Other 2 lecture/2 lab	Co- or Pre-requisite Pre-requisite: MUS127 Co-requisite: MUS168	Implementation Semester & Year Spring 2022

Catalog description:

Completion of the diatonic system. Harmonic principles and procedures introduced in MUS 127 are expanded to include application to the supertonic, leading tone, mediant and submediant harmonies in both triad and seventh chord form. Introduces more advanced part-writing, as well as harmonic and structural analysis of 18th and 19th century repertoire. Reinforced through aural skills training and keyboard harmony. Fall offering.

General Education Category:
Not GenEd

Course coordinator:
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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 ILGs #6,11; PLOs #1,2,3,6]
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 ILGs #1,2,6,11; PLOs #1,2,3,6]
3. Assimilate and execute the formal principles of conventional voice leading, especially as they apply to inverted dominant function chords, the primary triads in second inversion, the mediant, submediant and subtonic triads, as well as the leading-tone seventh chords and other diatonic seventh chords. [Supports ILGs #1,2,6,11; PLOs #1,2,3,6]

4. Comprehend, articulate, and demonstrate the formal and contextual function of each of the above harmonic classes through analysis, exercises, and short, originally composed passages of music. [Supports ILGs #2,6,10,11; PLOs #1,2,3,4,5,6] Analyze excerpts from the standard classical repertoire, correctly identifying chordal structures using Roman numerals, figured bass symbols, and commercial chord symbols in addition to delineating the melodic profile and phrase structure of each example. [Supports ILGs #2,6,10,11; PLOs #1,2,3,6]
5. 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 ILGs #1,2,6,10,11; PLOs #1,2,4,5]
6. Notate from dictation, short melodies from two to four measures in length, including the minor scales with larger intervallic leaps. [Supports ILGs #2,6,10,11; PLOs #1,2,4,5]
7. Be awakened to the aesthetic and formal beauty of the Western European musical language and continue to acquire a deeper appreciation of the great works of art that exemplify and embody its expressive power. [Supports ILGs #1,2,6,7,8,10,11; PLOs #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 7. History. Students will understand historical events and movements in World, Western, non-Western or American societies and assess their subsequent significance.

Institutional Learning Goal 8. Diversity and Global Perspective: Students will understand the importance of a global perspective and culturally diverse peoples

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 (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.

Units of study in detail – Unit Student Learning Outcomes:

Unit I [Inverted Dominant Function Chords and Inversion of the V7 Chord]

[Supports Course SLOs #1,2,3,4,5,6]

Learning Objectives

The student will be able to:

- Identify and spell the leading tone triad in first inversion ($\text{vii}^{\circ 6}$) in all major and minor keys.
- Voice and resolve the $\text{vii}^{\circ 6}$ triad employing correct chordal doublings and executing the conventional voice leading procedures that govern the appropriate handling of this harmony.
- Comprehend and explain the function of $\text{vii}^{\circ 6}$ as a linear, or embellishing, dominant function chord
- Apply objectives 1 through 3 as they apply to the inversions of the dominant 7th chord (V^6_5 , V^4_3 , and $\text{V}^{\frac{1}{2}}$).
- Understand and articulate the origins of inverted dominants as the result of passing tone and neighbor note motion in the bass voice.
- Perform harmonic analyses on passages of music that demonstrate the use of inverted dominant harmonies.
- Compose short passages of music wherein he or she demonstrates mastery of the elements outlined above.

Unit II [The Supertonic Triad and Seventh Chord: the Subdominant or Pre-dominant

function] [Supports Course SLOs #1,2,3,4,5,7]

Learning Objectives

The student will be able to:

- Identify and spell the supertonic harmony in both its triad and seventh chord forms in all major and minor keys.
- Note and explain the divergence in form of the supertonic harmony (minor triad vs. diminished triad, minor seventh chord vs. half diminished seventh chord) as it appears in major and minor keys, respectively.
- Comprehend, explain, and demonstrate the pre-dominant, or dominant, preparation function of the supertonic harmony as it serves to “set up” and enhance movement toward the dominant.
- Construct fully voiced harmonic progressions that employ the supertonic in its various inversions (ii , ii° , ii^6 , $\text{ii}^{\circ 6}$, ii^7 , $\text{ii}^{\circ 7}$, ii^6_5 , $\text{ii}^{\circ 6}_5$, etc.) while executing the proper voice leading procedures that govern the movement of this harmony.
- Understand and demonstrate the correct preparation of the 7th in the supertonic seventh chord as a suspension figure, as well as its resolution downward by step into the dominant chord.
- Examine the use of the supertonic class of chords through analysis of excerpts of musical literature from classical to jazz to pop, citing and defending any deviation from, or exception to, its standard use.

Unit III [The Primary Triads in 2nd Inversion] [Supports Course SLOs #1,2,3,4,5]

Learning Objectives

The student will be able to:

- Identify and spell the tonic, subdominant and dominant harmonies in 2nd inversion in all major and minor keys.

- Understand and explain that a triad in 2nd inversion is a dissonant or unstable chordal structure whose use is severely restricted and governed by specific voice leading procedures.
- Cite and explain the four specific uses of primary triads in 2nd inversion and demonstrate mastery over the voice leading procedures specific to each usage.
- Understand and explain the ambiguity of the 2nd inversion triad as an autonomous chordal structure and demonstrate an alternative analysis of its origins as a purely voice leading phenomenon whose existence is engendered by the confluence of non-harmonic tone activity above the bass.
- Compose short passages of music that demonstrate mastery over each of the four uses of the 2nd inversion triad in conjunction with the correct voice leading procedures specific to each.

Unit IV [The Mediant and Sub-mediants iii (III) and vi (VI), the Subtonic Triad (VII), and the Minor Dominant Triad (v)] [Supports Course SLOs #1,2,3,4,5]

Learning Objectives

The student will be able to:

- Recognize and construct these triads in all major and minor keys.
- Understand and explain the function of each within the tonal hierarchy.
- Construct tonally salient harmonic progressions that demonstrate an understanding of the function of each of the above triads, and render such progressions, employing appropriate voice leading procedures.
- Identify the use of each triad in the context of harmonic analysis of passages of music of the common practice era, as well as in contemporary jazz and pop music.
- Analyze and compose passages of music that employ root movements by interval of a 3rd integrated with correct voice leading procedures required to negotiate this chordal movement.
- Demonstrate an understanding of the deceptive cadence and the use of alternative chordal doublings sometimes necessitated by this progression.

**Unit V [Phrase Structure and Other Melodic Considerations]
[Supports Course SLOs #1,2,3,4,5,7]**

Learning Objectives

The student will be able to:

- Understand and explain the nature of a melodic phrase in tonal music.
- Understand and explain the nature of periodic phrase structure in terms of a bipartite relationship of antecedent and consequent.
- Describe the distinction between and among parallel periods, similar periods, and contrasting periods, recognizing and identifying these structures through analysis of musical compositions.
- Compose original musical phrases that demonstrate an understanding of these variant phrase structures.
- Demonstrate a working knowledge of the constituent components of melodic structure such as cell, motive, and sequential repetition.
- Perform a phrase structure analysis on an extended piece of tonal music.

Unit VI [Completion of the Diatonic Chordal System – The Leading Tone Seventh Chord and Other Diatonic Seventh Chords (IV⁷ and vi⁷)] [Supports Course SLOs #1,2,3,4,5]

Learning Objectives

The student will be able to:

- Spell and construct the leading tone 7th chord in all major and minor keys with an understanding of the structural distinction between the half-diminished 7th in major keys and the fully-diminished 7th in minor.
- Understand and explain the nature of the leading-tone 7th chord as a “dominant function” harmony that serves to establish, or reinforce, the tonic.
- Execute the appropriate voice leading procedures governing the leading tone 7th chord, including the resolution of the chordal seventh and the tritone.
- Apply objectives 1 through 3 with regard to the subdominant 7th chords (IV⁷, iv⁷) and the submediant 7th chords (vi⁷, VI⁷).
- Display a comprehensive working knowledge of all diatonic (non-modulatory) harmonic progressions employing both triads and 7th chords in the contexts of harmonic analysis, figured bass, voice leading procedures, and chordal functions.

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

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

Evaluation Tools	% of Grade
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%