



COURSE OUTLINE

MUS 127
Course Number

Music Theory I
Course title

3
Credits

2 lecture/2 lab
Hours

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.

Prerequisites: MUS 105

Corequisites: MUS 167

Required texts/other materials:

Kostka, Payne, and Almén, *Tonal Harmony with an Introduction to Twentieth-Century Music (8th edition)*, McGraw Hill Education, 2018

Kostka, Payne, and Almén, *Workbook for Tonal Harmony (8th edition)*, McGraw Hill Education, 2018

Last revised: Fall 2018

Course coordinator: Scott Hornick, Assistant Professor of Music – CM 149;
(609) 570-3716; hornicks@mccc.edu

Course Goals:

The student will:

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. *(MCCC Core Skills A, B and G)*
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. *(MCCC Core Skills A and B)*
3. Learn and execute the proper notation of pitch, scales, and chords in all keys. *(MCCC Core Skills A and B)*
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. *(MCCC Core Skills B and D)*
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. *(MCCC Core Skills B, D and F)*
6. Engage in ear training and sightsinging exercises that enable the student to recognize aurally and reproduce vocally major and minor scales, basic diatonic intervals, and major and minor triads in arpeggiated form. *(MCCC Core Skills B and F)*
7. Notate from dictation short melodies from two to four measures in length, emphasizing the major scale with smaller intervallic leaps. *(MCCC Core Skills A, B and D)*
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. *(MCCC Core Skills B, D, F and G)*

MCCC Core Skills

Goal A. Written and Oral Communication in English. Students will communicate effectively in speech and writing, and demonstrate proficiency in reading.

Goal B. Critical Thinking and Problem-solving. Students will use critical thinking and problem solving skills in analyzing information.

Goal C. Ethical Decision-Making. Students will recognize, analyze and assess ethical issues and situations.

Goal D. 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.

Goal F. Collaboration and Cooperation. Students will develop the interpersonal skills required for effective performance in group situations.

Goal G. Intra-Cultural and Inter-Cultural Responsibility. Students will demonstrate an awareness of the responsibilities of intelligent citizenship in a diverse and pluralistic society, and will demonstrate cultural, global, and environmental awareness.

Evaluation of Student Learning

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%

Units of Study and Learning Objectives

UNIT I: The Rudiments of Music Theory

The student will be able to:

1. Identify musical pitch symbols on treble, bass, and alto clefs using note names and octave registration designations of the American and European systems.
2. Explain and execute the use of accidental symbols used to create incremental alterations of pitch.
3. 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.
4. 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.
5. State from memory the relationship of all major and minor keys according to the circle of 5^{ths} and the system of key signatures used to designate the various keys.
6. 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.

4. Examine chord structures distributed along the *grand staff* determining the distinction between open and close voicing.
5. 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 Function

The student will be able to:

1. Understand chordal structures more contextually as structural, syntactic entities that bear a functional relationship with one another in creating the phenomenon of tonality.
2. 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.
3. Comprehend and explain the varying degrees of functional strength of each triad and seventh chord and place them in a hierarchical order of ascendancy.
4. Name, spell, and notate a tonal chord progression deducing the information solely from a specified key and series of Roman numerals.
5. Supply a Roman numeral (harmonic) analysis on a figured bass line only.

UNIT V: Part-writing and Voice Leading Procedures in Four-Voice Texture

The student will be able to:

1. 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.
2. 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.
3. Detect and identify part-writing errors in specially constructed musical examples.
4. 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.
5. Defend and explain his or her melodic and harmonic choices in the execution of compositional exercises by citing the specific voice leading procedures employed.
6. 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 (Nonchord Tones)

The student will be able to:

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

UNIT VII – The Dominant Seventh Chord (V⁷)

The student will be able to:

1. Extend and apply all voice leading procedures previously studied to include the use of the V⁷ chord in root position.
2. Demonstrate proper handling of the chordal seventh including its preparation and resolution.
3. Identify and cite the tones that form the interval of the tritone within the chord and describe and execute its proper resolution.
4. Understand the origins of the V⁷ chord as a triad with the addition of a nonharmonic tone.

UNIT VIII – The Primary Triads in First Inversion

The student will be able to:

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

All of the above conceptual and practical objectives will be reinforced by ear training and sight-singing exercises that serve to enhance the student's aural relationship with the workings of the language of tonal music.

Student Success Coach: Mercer students have a Student Success Coach available to support their efforts during their first semester through graduation. Students can connect with a Coach by emailing Successcoach@mccc.edu or calling 570-3451. www.mccc.edu/coaching has useful information about coaching and student success. For additional information, please contact: Latonya Ashford Ligon at 570-3292 or by email ashfordl@mccc.edu.

Academic Advising after your first semester: Faculty advisors provide help with completing your major after your first semester. Your faculty advisor should be listed on the MyMercer portal. If you need further assistance please contact your division Executive Assistant.

Liberal Arts: Debbie Stotland LA162 570-3378 Stotland@mccc.edu

Business & Stem: Doris Geck BS134 570-3482 Geckd@mccc.edu

Health Professions: Barbara Pieslak MS126 570-3383

pieslakb@mccc.edu

Use your “MyMercer” Portal: Your “MyMercer” portal contains your MercerMail, financial information, class schedule, grades, your advisor and other information. Check your “MyMercer” portal every day. Visit www.mccc.edu/mymercer to access your portal.

Center for Inclusion, Transition and Accessibility: Arlene Stinson, Director: Mercer County Community College recognizes disability as an aspect of diversity and the Center for Transition, Inclusion and Accessibility works to ensure inclusive learning environments by encouraging the college community to examine accessibility and through the delivery of effective academic accommodations to qualified individuals. Mercer County Community College is in compliance with section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act of 1990 (ADA).

For information on Universal Design for Learning, information regarding meeting the needs of students with disabilities, or information regarding the provision of academic accommodations please visit the Center for Transition, Inclusion and Accessibility in LB216 or contact:

Arlene Stinson stinsona@mccc.edu, Lisa Ward wardl@mccc.edu or Susan Onaitis onaitiss@mccc.edu

Tutorial Center: Charles Haas, Director

Tutoring Center services are free and available for all students. Drop in or contact the following to schedule an appointment.

Charles Haas (WWC), LB214, 570-3452, haasc@mcccc.edu

Angela Frumin, (TC) 311, frumina@mccc.edu or John Kashmer, (WWC), LB214, kashmerj@mccc.edu

Career and Transfer Center: Planning to go to work or to transfer to a 4-year college after completing your Mercer degree? Contact the Career and Transfer Center for support and advice.

Letrice Thomas (WWC transfer services), SC201, 570-3397, thomasl@mccc.edu

Counseling Services: Are you experiencing personal challenges, feeling overwhelmed? Are you having stress and anxiety? Counseling services are available free of charge. Contact:

Dorothy Gasparro Ed.S, LPC, NCC, SC239, 570-3354, gasparrd@mccc.edu

Veteran's Services: If you are currently serving or have served in the US Armed Forces, or are a family member of someone who has, our Veterans Services Team is here to help you optimize your education benefits. Contact:

John Becker, SC220, 570-3240 or Jennifer Whitfield, SC222, 570-3269, whitfiej@mccc.edu or vets@mccc.edu

Important Fall 2018 dates:

09/11/18 – Last day for 100% refund

09/30/18– Start FASFA for spring

10/02/18 – 10-week semester starts

11/09/18 – Last day to withdraw from 14-week class

Academic Integrity Policy

As stated in the student handbook, "A student will be guilty of violating academic integrity if he/she (a) knowingly represents the work of others as his/her own, (b) uses or obtains unauthorized assistance in the execution of academic work, or (c) gives fraudulent assistance to another student." Students should read the Academic Integrity policy in the MCCC Rights and Responsibilities Handbook.

Academic Dishonesty will result in failure of this course.

Accommodations

Mercer County Community College is committed to ensuring the full participation of all students in its programs. If you have a documented differing ability or think that you may have a differing ability that is protected under the ADA or Section 504 of the Rehabilitation Act, please contact Arlene Stinson in LB 216 stinsona@mccc.edu for information regarding support services.

Financial Aid Application Statement

It is recommended that student complete an application for financial aid to determine eligibility for financial assistance. Visit www.fafsa.edu.gov to complete your application. Applications should be completed **before** December 1, 2018. Students who are interested in MCCC Foundation scholarships are expected to complete an application as well.

Weekly Topical Outline and Assignment Schedule

WEEK 1

Class 1 *Pitch and Octave Registration; Accidentals; Enharmonic Equivalents; The Grand Staff*

BHN: Read chapter 1 and 2
Gauldin: Chapter 1, ex. 1 and 2
 Complete supplementary handout

Class 2 *The Major Scale System; Key Signatures; The Circle of 5^{ths}; Scale Degree Names*

BHN: Read Chapters 4 and 5; complete Chapter 4, ex. 1 and 2 and supplementary handout.

WEEK 2

Class 1 *The Minor Scale System; Three forms of the Minor Scale: Key Signatures; Relative and Parallel Relationships between Major and Minor Keys; Melodic Cadences*

BHN: Chapter 4, ex. 5 and handout

Class 2 *Review and Completion of Major and Minor Scales and Keys*

BHN: Chapter 5, ex. 1, 2, and 3
Gauldin: Chapter 3, ex. 1 through 7

WEEK 3

Class 1 *Intervals; Methods of Calculation; Interval Inversion; Consonance and Dissonance*

BHN: Chapters 3, ex. 1 through 5 (selected)

Class 2 *Intervals continued*

Gauldin: Chapter 1, ex. 3 through 18 (selected)

WEEK 4

QUIZ #1 on *Pitch, Scales, Keys, and Intervals*

Class1 *Triads; Four Forms; Root Position and Inversions; Identification Using Commercial Chord Symbols*

BHN: Chapter 6, ex. 1, 2, and 3

Class 2 *Triads continued*

Gauldin: Chapter 4, ex. 1 through 6

WEEK 5

Class 1 *Seventh Chords; Commercial Chord Symbols; Figured Bass for Triads and Seventh Chords in Root Position and Inversions*

BHN: Read Appendix 9, pp. 232-233

Gauldin: Chapter 4, ex. 7 through 10

Class 2 *Review of Triads, Seventh Chords, Commercial Chord Symbols, and Figured Bass*

Supplementary handouts

WEEK 6

QUIZ #2 on material covered in weeks 4 and 5 – *Triads and Seventh Chords*

Class 1 *Musical Texture and Chordal Spacing; Keyboard Voicing; Chordal Voicing in Close and Open Spacing of Triads in Root Position*

BHN: Read Part II, Chapter 1 (pp. 33-35) and Appendix 17 (pp. 255-258)
Ex. 1 and 2, p. 36

Class 2 *Chordal Spacing continued; Triads and Seventh Chords in Root Position and Inversions; Chordal Doubling for Inversions*

Gauldin: Chapter 5, all exercises

WEEK 7

Class 1 *Partwriting and Voice Leading in Four Voice Texture; Relative Linear Motion between Lines; Standard Procedures and Guidelines for Effective Voice Leading*

BHN: Read Appendices 4 through 7 (pp. 225-228)

Gauldin: Chapter 6, ex. 1 and 2

Class 2 *Continuation and Review of Partwriting and Voice Leading Procedures*

WEEK 8

Class 1 *Harmonic Analysis and the Roman Numeral System of Chord Classification; Chord Function within the Tonal Hierarchy; Review of Voice Leading Procedures*

BHN: Read Appendix 8 through 7 (pp. 229, 230)
Supplementary handouts

Class 2 *Continuation and Review of Harmonic Analysis*

Gauldin: Chapter 6, ex. 1 and 2 (perform harmonic analysis on all examples)

WEEK 9

Class 1 *The Tonic Triad in Root Position; Voice Leading of Repeated Triads with change in Soprano; Choral Voicing and Keyboard Voicing*

BHN: Part II, Chapter 2(pp. 37-39), ex. 1 and 2

Class 2 *Connection of Tonic to Dominant Triads (I \longleftarrow V) in Root Position; Common Tone, Noncommon Tone, and “3rd to 3rd” Procedures; Introduction to Non-harmonic Tones (Passing Tone and Neighbor Tone)*

BHN: Read Part II, Chapter 3 (pp. 40-42), ex. 1 through 5 (selected)

WEEK 10

Class 1 *Non-harmonic Tones continued – Anticipation, Echappee, Appoggiatura, Suspension, Ritardation, Pedal Tone*

BHN: Read Appendix 3 (pp. 222-223)

Gauldin: Chapter 7, ex. 1 and 2 (label non-harmonic tones and identify all chords)

Class 2 *Review of Non-harmonic Tones*

Gauldin: Chapter 7, ex. 3 and 5

WEEK 11

Class 1 *Dominant 7th Chord in Root Position; Resolution of the Tritone; Preparation and Resolution of the Chordal Seventh*

BHN: Read part II, Chapter 4 (pp. 45-47), ex. 1 through 4

Class 2 *Review of Voice Leading Procedures for the V⁷ chord in Root Position; Connecting I and V⁷*

BHN: Part II, Chapter 4, ex. 5 and 6

WEEK 12

Class 1 *Extension of Voice Leading Procedures to include the Subdominant (IV) Triad; Voicing I – IV and IV – V⁷*

BHN: Part II, Chapter 5 and 6 – all exercises

Class 2 *Completion of Partwriting and Voice Leading Procedures for Cadential Progressions using the Primary Triads and the Dominant 7th Chord (I, IV, V, and V⁷)*

BHN: Part II, Chapter 7, ex. 1 and 2

WEEK 13

Class 1 *Review, consolidation, and further application*

Gauldin: Chapter 9, ex. 1 through 8 (selected)

Class 2 *Completion of Primary Triads and V^7 chord; figured Bass Analysis; Harmonic Analysis and Voice Leading*

Gauldin: Chapter 10, ex. 1 through 10 (selected)

WEEK 14

Class 1 *The Tonic Six-Four Chord (I^6_4); Predominant or Cadential Function*

BHN: Part II, Chapter 8, ex. 1 and 2

Class 2 *Primary Triads in First Inversions; Issues of Voice Doubling; Expansion of Voice Leading Procedures; Increased Melodic Possibilities in Bass Voice*

BHN: Part II, Chapter 9
Read pp. 63 through 67, complete ex. 1, 5 and 6
Supplementary handouts

WEEK 15

Class 1 *Continuation and Review of Voice Leading Procedures for Primary Triads in First Inversion*

Gauldin: Chapter 11, all exercises
Supplementary handouts

Class 2 *Review and preparation for Final Composition Project*

WEEK 16

FINAL EXAMINATION

Composition Projects to be submitted and performed during Final Exam Period