



## COURSE OUTLINE

**MUS 128**  
Course Number

**Music Theory II**  
Course title

**3**  
Credits

**2 lecture/2 lab**  
Hours

### **Catalog description:**

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

**Prerequisites:** MUS 127

**Corequisites:** None

### **Required texts/other materials:**

Gauldin, Robert. Workbook for *Harmonic Practice in Tonal Music* (2<sup>nd</sup> edition), W. W. Norton and Company, 2004  
Ottman, Robert. *Music for Sight Singing* (6<sup>th</sup> edition), Pearson-Prentice Hall, 2004

**Last revised:** 2008

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## **Course Goals/Competencies:**

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.
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.
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.
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.
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 in addition to delineating the melodic profile and phrase structure of each example.
6. Engage in ear training and sightsinging 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.
7. Notate from dictation short melodies from two to four measures in length, including the minor scales with larger intervallic leaps.
8. 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.

## **Evaluation of Student Learning**

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%

## **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.**

## **Units of Study and Learning Objectives**

### **UNIT I: Inverted Dominant Function Chords** — **vii<sup>0</sup>6 and inversions of the V7 chord**

The student will be able to:

1. Identify and spell the leading tone triad in first inversion (vii<sup>0</sup>6) in all major and minor keys.
2. Voice and resolve the vii<sup>0</sup>6 triad employing correct chordal doublings and executing the conventional voice leading procedures that govern the appropriate handling of this harmony.
3. Comprehend and explain the function of vii<sup>0</sup>6 as a linear or embellishing dominant function chord.
4. Apply objectives 1 through 3 as they apply to the inversions of the dominant 7<sup>th</sup> chord (V<sub>5</sub><sup>6</sup>, V<sub>3</sub><sup>4</sup>, V<sub>2</sub><sup>4</sup>)
5. Understand and articulate the origins of inverted dominants as the result of passing tone and neighbor note motion in the bass voice.
6. Perform harmonic analyses on passages of music that demonstrate the use of inverted dominant harmonies.
7. 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**

The student will be able to:

1. Identify and spell the supertonic harmony in both its triad and seventh chord forms in all major and minor keys.
2. 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.
3. 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.
4. Construct fully voiced harmonic progressions that employ the supertonic in its various inversions (ii, ii<sup>0</sup>, ii<sup>6</sup>, ii<sup>0</sup>6, ii<sup>7</sup>, ii<sup>0</sup>7, ii<sub>5</sub><sup>6</sup>, ii<sub>5</sub><sup>06</sup> etc.) while executing the proper voice leading procedures that govern the movement of this harmony.

5. Understand and demonstrate the correct preparation of the 7<sup>th</sup> in the supertonic seventh chord as a suspension figure, as well as its resolution downward by step into the dominant chord.
6. 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 2<sup>nd</sup> Inversion**

The student will be able to:

1. Identify and spell the tonic, subdominant and dominant harmonies in 2<sup>nd</sup> inversion in all major and minor keys.
2. Understand and explain that a triad in 2<sup>nd</sup> inversion is a dissonant or unstable chordal structure whose use is severely restricted and governed by specific voice leading procedures.
3. Cite and explain the four specific uses of primary triads in 2<sup>nd</sup> inversion and demonstrate mastery over the voice leading procedures specific to each usage.
4. Understand and explain the ambiguity of the 2<sup>nd</sup> 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.
5. Compose short passages of music that demonstrate mastery over each of the four uses of the 2<sup>nd</sup> 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).**

The student will be able to:

1. Recognize and construct these triads in all major and minor keys.
2. Understand and explain the function of each within the tonal hierarchy.
3. 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.
4. 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.
5. Analyze and compose passages of music that employ root movements by interval of a 3<sup>rd</sup> integrated with correct voice leading procedures required to negotiate this chordal movement.
6. 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**

The student will be able to:

1. Understand and explain the nature of a melodic phrase in tonal music.
2. Understand and explain the nature of periodic phrase structure of in terms of a bipartite relationship of antecedent and consequent.
3. Describe the distinction between and among parallel periods, similar periods, and contrasting periods, recognizing and identifying these structures through analysis of musical compositions.
4. Compose original musical phrases that demonstrate an understanding of these variant phrase structures.
5. Demonstrate a working knowledge of the constituent components of melodic structure such as cell, motive, and sequential repetition.
6. 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)**

The student will be able to:

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

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