



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 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.

Prerequisites: MUS 127

Corequisites: MUS 168

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/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. *(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. 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. *(MCCC Core Skills B and D)*
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. *(MCCC Core Skills B, D and F)*
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. *(MCCC Core Skills B, D and F)*
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. *(MCCC Core Skills B and F)*
7. Notate from dictation, short melodies from two to four measures in length, including the minor scales with larger 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 continue 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 sightseeing and ear training test to measure aural apprehension of the material	20%
Attendance and class participation in discussion	20%

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

pieslkb@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@mccc.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, whitfieje@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.

Units of Study and Learning Objectives

UNIT I: Inverted Dominant Function Chords (vii⁰⁶) and Inversions of the V^I Chord

The student will be able to:

1. Identify and spell the leading tone triad in first inversion (vii⁰⁶) in all major and minor keys.
2. Voice and resolve the vii⁰⁶ 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 $\text{vii}^{\text{o}6}$ as a linear, or embellishing, dominant function chord
- 4 Apply objectives 1 through 3 as they apply to the inversions of the dominant 7th chord (V_5^6 , V_3^4 , and V_2^4).
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^{o} , ii^6 , $\text{ii}^{\text{o}6}$, ii^7 , $\text{ii}^{\text{o}7}$, ii_5^6 , $\text{ii}_5^{\text{o}6}$, etc.) while executing the proper voice leading procedures that govern the movement of this harmony.
5. 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.
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 2nd Inversion

The student will be able to:

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

2. 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.
3. 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.
4. 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.
5. 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)

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 3rd 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 (IV^7 and vi^7)

The student will be able to:

1. 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.
2. Understand and explain the nature of the leading-tone 7th 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 7th chord, including the resolution of the chordal seventh and the tritone.
4. Apply objectives 1 through 3 with regard to the subdominant 7th chords (IV^7 , iv^7) and the submediant 7th chords (vi^7 , VI^7).
5. 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.

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.