

**MUSC 2B Course Outline as of Fall 2020****CATALOG INFORMATION**

Dept and Nbr: MUSC 2B      Title: MUSIC THEORY 2  
 Full Title: Music Theory 2  
 Last Reviewed: 4/22/2019

Units	Course Hours per Week		Nbr of Weeks		Course Hours Total	
Maximum	3.00	Lecture Scheduled	3.00	17.5	Lecture Scheduled	52.50
Minimum	3.00	Lab Scheduled	0	17.5	Lab Scheduled	0
		Contact DHR	0		Contact DHR	0
		Contact Total	3.00		Contact Total	52.50
		Non-contact DHR	0		Non-contact DHR	0

Total Out of Class Hours: 105.00

Total Student Learning Hours: 157.50

Title 5 Category: AA Degree Applicable

Grading: Grade Only

Repeatability: 00 - Two Repeats if Grade was D, F, NC, or NP

Also Listed As:

Formerly: MUS 2B

**Catalog Description:**

A study of common-practice diatonic harmony and part writing. Topics include: progressions with triads and dominant seventh chords, an introduction to species counterpoint, principles of four-part SATB (soprano/alto/tenor/bass) arranging, non-harmonic tones, melody writing, bass line construction, the use of notation software, and a historical survey of the development of harmony and texture in Western music.

**Prerequisites/Corequisites:**

Course Completion of MUSC 2A ( or MUS 2A)

**Recommended Preparation:**

Concurrent Enrollment in MUSC 3B ( or MUS 3B) and Concurrent Enrollment in MUSCP 11B  
 OR

**Limits on Enrollment:****Schedule of Classes Information:**

Description: A study of common-practice diatonic harmony and part writing. Topics include: progressions with triads and dominant seventh chords, an introduction to species counterpoint, principles of four-part SATB (soprano/alto/tenor/bass) arranging, non-harmonic tones, melody

writing, bass line construction, the use of notation software, and a historical survey of the development of harmony and texture in Western music. (Grade Only)

Prerequisites/Corequisites: Course Completion of MUSC 2A ( or MUS 2A)

Recommended: Concurrent Enrollment in MUSC 3B ( or MUS 3B) and Concurrent Enrollment in MUSCP 11B OR

Limits on Enrollment:

Transfer Credit: CSU;UC.

Repeatability: Two Repeats if Grade was D, F, NC, or NP

## **ARTICULATION, MAJOR, and CERTIFICATION INFORMATION:**

<b>AS Degree:</b>	<b>Area</b>	Effective:	Inactive:
<b>CSU GE:</b>	<b>Transfer Area</b>	Effective:	Inactive:

<b>IGETC:</b>	<b>Transfer Area</b>	Effective:	Inactive:
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<b>CSU Transfer:</b>	Transferable	Effective:	Fall 1981	Inactive:
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<b>UC Transfer:</b>	Transferable	Effective:	Fall 1981	Inactive:
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### **CID:**

CID Descriptor: MUS 130      Music Theory II

SRJC Equivalent Course(s):      MUSC2B

### **Certificate/Major Applicable:**

Major Applicable Course

## **COURSE CONTENT**

### **Student Learning Outcomes:**

At the conclusion of this course, the student should be able to:

1. Write four-part (soprano/alto/tenor/bass) arrangements with diatonic chords in the common-practice style.
2. Analyze and explain the harmonic, melodic, and contrapuntal devices found in common-practice music.

### **Objectives:**

The student will be able to:

1. Write four-part (SATB) arrangements using diatonic triads in root position and inversion.
2. Construct and utilize dominant seventh chords in root position.
3. Compose a soprano melody and realize a complete four-part arrangement from a given figured bass line.
4. Harmonize a given melody by composing a bass line and creating a complete four-part arrangement.
5. Identify and utilize non-harmonic tones.
6. Demonstrate and utilize the principles of species counterpoint.
7. Analyze and explain the harmonic and melodic devices found in common-practice music.
8. Compare and contrast the harmonic and textural characteristics of music from various styles and historical eras.
9. Use industry-standard software for music notation, editing, and publication.

### **Topics and Scope:**

## I. Music for Study and Analysis

Musical examples for this course will be drawn from the common-practice literature of the Western (European) tradition. After a survey of the development of harmony in Western music, the focus shall be on the 17th- and early 18th-century Baroque style, particularly the chorales of Johann Sebastian Bach.

## II. The Historical Development of Harmony and Musical Texture

### A. The style periods of Western music

1. Medieval (500-1450)
2. Renaissance (1450-1600)
3. Baroque (1600-1750)
4. Classic (1750-1825)
5. Romantic (1825-1900)
6. Post-Romantic/Impressionist (1875-1920)
7. Modern (1900-present)
8. Jazz and popular music (1900-present)

### B. Musical texture

1. Monophony and heterophony
2. Polyphony
3. Monody and homophony
4. Homorhythmic (chorale) texture

## III. Introduction to Species Counterpoint

### A. Overview of the species

### B. Exercises in the first species

1. Melodic design-restrictions on interval leaps
2. Consonant and dissonant harmonic intervals-definition and usage
3. Contrapuntal motion between voices (parallel/similar/contrary/oblique)
4. Formulaic openings and endings

## IV. Four-Part Writings Basics

- A. SATB (Soprano/Alto/Tenor/Bass) notation
- B. Vocal and instrumental ensemble arranging
- C. Arranging for piano
- D. Range, spacing, and doubling
- E. Voice crossing and overlapping
- F. Open- and close-spaced triads
- G. Complete and incomplete chords
- H. Restrictions on melodic and harmonic motion
- I. Treatment of the leading tone

## V. Root Position Part Writing

- A. Piston's "Rules of Thumb"
- B. Working in close and open spacing
- C. Changing voicing on repeated chords
- D. The Noncommon-tone (NCT) connection
- E. The V-VI deceptive progression (VI with a doubled third)
- F. Writing in minor keys (avoiding the A2)
- G. Using free voice leading

## VI. Dominant Seventh Chords and the Perfect Authentic Cadence (PAC)

- A. The dominant seventh chord (spelling and voicing)
- B. Strict and free resolution of the leading tone
- C. Treatment of the chord seventh: strict and free resolution

## VII. Principles of Harmonic Motion and Chord Progressions

- A. Tonal function of the primary chords (I, IV, V)

- B. Use of secondary chords and chord substitution
- C. Chord progressions and harmonic rhythm
  - 1. The "circle progression"
  - 2. Progression and retrogression
  - 3. Other types of harmonic motion
- VIII. First Inversion (6) Triads
  - A. Usage
  - B. Voicing and doubling
  - C. Particulars of various 6 chords
- IX. Non-Harmonic Tones (NHT)
  - A. Second species NHT
    - 1. Passing tones (PT) and neighbor tones (NT)
    - 2. The appoggiatura (APP) and escape tone (ET)
    - 3. Anticipation (ANT)
  - B. Third species: the cambiata (changing tones)
  - C. Fourth species: suspensions and retardations
  - D. Pedal point and other NHTs
  - E. General guidelines for NHT usage
- X. Second Inversion (6/4) Triads
  - A. Four types: cadential, passing, neighbor/pedal, arpeggiated
  - B. Voicing and doubling
- XI. Melody Harmonization
  - A. Choice of chords
  - B. Composition of the bass line
    - 1. Melodic contour
    - 2. Counterpoint w/ the soprano melody
    - 3. Outlining functional progressions
  - C. Writing inner parts
  - D. Usage of NHTs
- XII. Introduction to Chromatic Harmony (secondary dominants and modulation)
- XIII. Use of Industry-Standard Software for Music Notation, Editing, and Publication

**Assignment:**

1. Reading assignments (10-15 pp./week) in the text, handouts, and/or online
2. Worksheet assignments (1-3 pp./week) in part writing and harmonization
3. Harmonic, melodic, and formal analysis of 3-5 short musical compositions from the literature
4. At least one short composition/arranging project (e.g. for string quartet), realized in notation software, that utilizes the techniques learned in the course
5. Online exercises to reinforce concepts learned in class (ungraded)
6. In-class quizzes and/or exams (2-4) and/or a comprehensive midterm exam
7. A comprehensive final examination, which may include a take-home portion

**Methods of Evaluation/Basis of Grade:**

**Writing:** Assessment tools that demonstrate writing skills and/or require students to select, organize and explain ideas in writing.

None, This is a degree applicable course but assessment tools based on writing are not included because problem solving assessments are more appropriate for this course.

Writing  
0 - 0%

**Problem Solving:** Assessment tools, other than exams, that demonstrate competence in computational or non-computational problem solving skills.

Worksheet assignments; Composition/arranging project

Problem solving  
25 - 55%

**Skill Demonstrations:** All skill-based and physical demonstrations used for assessment purposes including skill performance exams.

None

Skill Demonstrations  
0 - 0%

**Exams:** All forms of formal testing, other than skill performance exams.

Quizzes/exams; Comprehensive final examination

Exams  
40 - 60%

**Other:** Includes any assessment tools that do not logically fit into the above categories.

Attendance and class participation

Other Category  
5 - 15%

### **Representative Textbooks and Materials:**

Music in Theory and Practice, Volume 1. 9th ed. Benward, Bruce and Saker, Marilyn. McGraw-Hill. 2015 (classic)

Tonal Harmony. 8th ed. Kostka, Stefan and Payne, Dorothy. McGraw-Hill. 2017

Instructor-prepared materials