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: 3/10/2025

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 MUSP 11B (or MUSCP 11B)

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 MUSP 11B (or MUSCP 11B)
Limits on Enrollment:
Transfer Credit: CSU;UC.
Repeatability: Two Repeats if Grade was D, F, NC, or NP

ARTICULATION, MAJOR, and CERTIFICATION INFORMATION:

AS Degree:	**Area**	Effective:	Inactive:
CSU GE:	**Transfer Area**	Effective:	Inactive:
IGETC:	**Transfer Area**	Effective:	Inactive:

CSU Transfer:	Transferable	Effective:	Fall 1981	Inactive:
UC Transfer:	Transferable	Effective:	Fall 1981	Inactive:

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:
At the conclusion of this course, the student should 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