

MUSI-122: MUSIC THEORY II

Effective Term

Fall 2024

SECTION A - Course Data Elements

CB04 Credit Status

Credit - Degree Applicable

Discipline

Minimum Qualifications	And/Or
Music (Master's Degree)	

Subject Code

MUSI - Music

Course Number

122

Department

Music (MUSI)

Division

Arts and Humanities (ARAH)

Full Course Title

Music Theory II

Short Title

Music Theory II

CB03 TOP Code

1004.00 - Music

CB08 Basic Skills Status

NBS - Not Basic Skills

CB09 SAM Code

E - Non-Occupational

Rationale

Course in a Sequence. Adding a Advisory co-requisite to align with C-ID listing.

SECTION B - Course Description

Catalog Course Description

This course incorporates the concepts from Music Theory I. In addition, through guided composition and analysis, the course will include: an introduction to two-part counterpoint; voice leading involving four-part chorale writing; diatonic harmony; and introduction to secondary/applied chords and modulation.

SECTION C - Conditions on Enrollment

Open Entry/Open Exit

No

Repeatability

Not Repeatable

Grading Options

Letter Grade or Pass/No Pass

Allow Audit

Yes

Requisites**Prerequisite(s)**

Completion of MUSI-121 with a minimum grade of C.

Advisory Corequisite(s)

Concurrent enrollment MUSI-120B

Requisite Justification**Requisite Description**

Course in a Sequence

Subject

MUSI

Course #

121

Level of Scrutiny

Required by 4-Year Institution

Explanation

This is a course in a sequence which is a part of the lower-division core requirements for music majors. C-ID descriptor for Music Theory II lists required prerequisite of Music Theory I.

SECTION D - Course Standards**Is this course variable unit?**

No

Units

3.00000

Lecture Hours

54.00

Outside of Class Hours

108

Total Contact Hours

54

Total Student Hours

162

Distance Education Approval**Is this course offered through Distance Education?**

Yes

Online Delivery Methods

DE Modalities	Permanent or Emergency Only?
Entirely Online	Permanent
Hybrid	Permanent
Online with Proctored Exams	Permanent

SECTION E - Course Content

Student Learning Outcomes

Upon satisfactory completion of the course, students will be able to:

1. Hear, identify and manipulate with fluency in sound and notation the elements of music such as rhythm, melody, harmony, structure, timbre, and texture.

Course Objectives

Upon satisfactory completion of the course, students will be able to:

1. Identify and construct any seventh chord in root position and inversions.
2. Realize a figured bass using non-dominant seventh chords, secondary/applied (dominant and fully diminished) seventh chords, diatonic modulating sequences and modulation to closely related keys.
3. Harmonize a given melody using non-dominant seventh chords, secondary/applied (dominant and fully diminished) seventh chords, diatonic modulating sequences and modulation to closely related keys.
4. Analyze music using non-dominant seventh chords, secondary/applied dominant and fully diminished) seventh chords, diatonic and modulating sequences and modulation to closely related keys.
5. Identify and compose music in binary and ternary form.
6. Compose first and second species counterpoint.
7. Analyze and compose chorales including non-dominant seventh chords, secondary/applied (dominant and fully diminished) seventh chords, using modulation to closely related keys with attention to voice leading.

Course Content

1. Harmony
 - a. Diatonic scales
 - i. Major
 - ii. Minor
 1. Natural
 2. Harmonic
 3. Melodic
 - b. Diatonic chords
 - i. Triads (three notes)
 1. Major
 2. Minor
 3. Augmented
 4. Diminished
 - ii. Chords (four notes)
 - iii. Dominant seventh
 - iv. Non-dominant seventh
 - v. Secondary/applied (dominant and fully diminished)
 - vi. Inversions
 1. Triads
 2. Chords
 3. Dominant seventh chords
 4. Non-dominant seventh chords
 5. Secondary/applied chords
 - vii. Resolutions
 - c. Cadences
 - i. Perfect authentic
 - ii. Imperfect authentic
 - iii. Plagal
 - iv. Deceptive
 - v. Half
 - d. Non-harmonic tones
 - i. Passing tone
 - ii. Neighboring tone
 - iii. Appoggiatura
 - iv. Escape

- v. Suspension
- vi. Anticipation
- vii. Pedal point
- e. Harmonic notation
 - i. Figured bass
 - ii. Non-harmonic tones
 - iii. Voice leading
 - iv. Harmonic progression/harmonic rhythm
- 2. Modulation
 - a. Common chord
 - b. Closely related keys
 - c. Parallel
 - d. Relative
 - e. Sequences
- 3. Form
 - a. Binary
 - b. Ternary
 - c. Phrase Structure
- 4. Counterpoint
 - a. Principles of first and second species

Methods of Instruction

Methods of Instruction

Types	Examples of learning activities
Projects	Analyzing musical examples; composition
Lecture	Audio and online-enhanced lectures covering basic harmonic principles and structure.
Other	Written and group oral critiques analyzing musical composition; student created compositions
Observation and Demonstration	including use of piano keyboard, CD and DVD

Instructor-Initiated Online Contact Types

Announcements/Bulletin Boards
 Discussion Boards
 E-mail Communication
 Video or Teleconferencing

Student-Initiated Online Contact Types

Chat Rooms
 Discussions
 Group Work

Course design is accessible

Yes

Methods of Evaluation

Methods of Evaluation

Types	Examples of classroom assessments
Class Participation	Group work identifying correct voice leading
Exams/Tests	Demonstrate voice-leading ability in inverted chord progressions.
Homework	Practice writing chord progressions with correct voice leading.
Projects	Write chord progressions over given bass line. Fill in missing notes over given chord progression.
Quizzes	Provide correct notes in missing chord progressions.

Assignments

Reading Assignments

- Selected readings from textbook and handouts. 1. Read chorale notation, identifying all seventh chords (dominant and secondary/applied chords).
2. Read handout on principles of modulation, be ready to explain the use of "common chord" to change key.

Writing Assignments

1. Analyze chord progressions in Bach chorale "Jesu, bleibet meine Freude" using Roman numeral analysis and identify non-harmonic tones.
2. Take four-part harmonic example (handout) and complete by modulating to a closely related key.

Other Assignments

Analyze J.S. Bach chorale "Christ lag in Todesbanden - Wir essen und leben wohl" from the J.S. Bach 371 Four-Part Chorales, published by Kalmus, using roman numeral analysis system, identifying all non-harmonic tones, and phrase structure.

SECTION F - Textbooks and Instructional Materials

Material Type

Textbook

Author

Stefan Kostka

Title

Tonal Harmony

Edition/Version

9th edition

Publisher

McGraw Hill

Year

2023

ISBN

1264094752

Proposed General Education/Transfer Agreement

Do you wish to propose this course for a UC Transferable Course Agreement (UC-TCA)?

Yes

Course Codes (Admin Only)

ASSIST Update

No

C-ID Approval Dates

C-ID Descriptor	Approval Date
C-ID MUS 130	9/17/2013

CB00 State ID

CCC000334373

CB10 Cooperative Work Experience Status

N - Is Not Part of a Cooperative Work Experience Education Program

CB11 Course Classification Status

Y - Credit Course

CB13 Special Class Status

N - The Course is Not an Approved Special Class

CB23 Funding Agency Category

Y - Not Applicable (Funding Not Used)

CB24 Program Course Status

Program Applicable

Allow Pass/No Pass

Yes

Only Pass/No Pass

No

Reviewer Comments

Stacey Howard (showard) (Thu, 12 Oct 2023 20:15:01 GMT): Advisory addition matches C-ID descriptor.