

MUS-1620: TRADITIONAL THEORY II

Cuyahoga Community College

Viewing: MUS-1620 : Traditional Theory II

Board of Trustees:

MARCH 2024

Academic Term:

Fall 2024

Subject Code

MUS - Music

Course Number:

1620

Title:

Traditional Theory II

Catalog Description:

Examination of modulation, chromatic materials, and 20th century techniques. Integrates harmonic and contrapuntal approaches to analysis and composition.

Credit Hour(s):

3

Lecture Hour(s):

3

Lab Hour(s):

0

Other Hour(s):

0

Requisites

Prerequisite and Corequisite

MUS-1600 Traditional Theory I, and MUS-1611 Ear Training I.

Outcomes

Course Outcome(s):

Identify and demonstrate melodic, harmonic, and rhythmic implications of triads and quadrads in chromaticism.

Essential Learning Outcome Mapping:

Critical/Creative Thinking: Analyze, evaluate, and synthesize information in order to consider problems/ideas and transform them in innovative or imaginative ways.

Objective(s):

1. Spell and play all major and minor cadences employing supertonic, sub-dominant, dominant, and tonic triads.
2. Identify and describe the functions of six-four chords.
3. Spell and voice all primary quadrads.
4. Identify and correctly voice four-part structures using tendency tones.
5. Identify and demonstrate deceptive and phrygian cadences.
6. Compare and contrast lead-sheet and figured-bass nomenclature.

Course Outcome(s):

Analyze melodic, harmonic, rhythmic, and formal structures.

Essential Learning Outcome Mapping:

Critical/Creative Thinking: Analyze, evaluate, and synthesize information in order to consider problems/ideas and transform them in innovative or imaginative ways.

Objective(s):

1. Analyze and apply proper compositional techniques to the voicing of quadrads, chromatic movement, and tendency tones to four-part voicing.
2. Demonstrate proper resolutions of dominant and leading tone seventh chords using tendency tones.
3. Demonstrate the use of secondary dominant and leading-tone chords in modulation.
4. Demonstrate correct resolution of non-chordal tones and second inversion chords.

Course Outcome(s):

Analyze and demonstrate nomenclature in classical, traditional jazz, and commercial music.

Essential Learning Outcome Mapping:

Critical/Creative Thinking: Analyze, evaluate, and synthesize information in order to consider problems/ideas and transform them in innovative or imaginative ways.

Objective(s):

1. Compare and contrast lead-sheet and figured-bass nomenclature.
2. Compare and contrast the difference between traditional four-part voicing and keyboard texture.

Methods of Evaluation:

1. Final examination
2. Quizzes and exams
3. Assignments
4. Individual projects
5. Daily participation

Course Content Outline:

1. Cadences
 - a. Authentic
 - i. Perfect
 - ii. Imperfect
 - b. Plagal
 - c. Half
 - i. Dominant preceded by any chord
 - ii. Phrygian half cadence
 - d. Deceptive
 - i. Dominant to submediant
 - ii. Other deceptive cadences
2. Six-four chords
 - a. Cadential
 - b. Passing
 - c. Pedal
 - d. Arpeggiated
3. Quadrads
 - a. Primary
 - i. Dominant sevenths
 - ii. Supertonic and subdominant sevenths
 - iii. Leading tone sevenths
 - iv. Submediant and mediant sevenths
 - v. Tonic sevenths
 - b. Secondary
 - i. Dominant sevenths
 - ii. Supertonic and subdominant sevenths

- iii. Leading tone sevenths
 - iv. Submediant and mediant sevenths
- 4. Tendency Tones
- 5. Non-chordal tones
 - a. Passing
 - b. Escape
 - c. Pedal
 - d. Appoggiatura
 - e. Anticipation
 - f. Suspension
 - g. Retardation
 - h. Neighboring tone
 - i. Neighboring group
 - ii. Cambiata
- 6. Lead Sheet Symbols
- 7. Figured bass
- 8. Modulation
 - a. Common-chord
 - b. Cadential
 - c. Common-tone
 - d. Secondary dominant
 - e. Enharmonic
- 9. Dominant seventh resolutions
- 10. Other quadrad resolutions
- 11. Four-part voicing
- 12. Keyboard texture

Resources

Steinke, Greg. *Harmonic Materials in Tonal Music, Part I*. 12th ed. Pearson Education, 2019.

Clendinning, J.P., Marvin, E.W. and Joel Phillips. *The Musician's Guide to Fundamentals*. 3rd ed w/media update. W.W. Norton & Company, 2023.

Kostka, S., Payne, D., and Byron Almen. *Tonal Harmony*. 9th ed. McGraw-Hill, 2024.

Clendinning, J.P. and Elizabeth West Marvin. *The Musician's Guide to Theory and Analysis*. 4th ed. W.W. Norton & Company, 2020.

Sessions, Roger. *Harmonic Practice*. New York: Harcourt, Brace World, 1951.

Shirlaw, Matthew. *The Theory of Harmony*. Forgotten Press, 2012.

Burstein, L. Poundie, and Strauss, Joseph N. *Concise Introduction to Tonal Harmony*. W.W. Norton, 2016.

Benward, Bruce. *Music in Theory and Practice*. 9th. McGraw-Hill Education, 2015.

Bach, Johann Sebastian. *371 Harmonized Chorales and 69 Chorale Melodies*. Shirmer/Hal Leonard, 1941.

Turek, Ralph. *The Elements of Music, Volumes I and 2*. 2nd. McGraw-Hill Publishing, 1995.

Lumsden, Rachel and Jeffrey Swinin, editors. *The Norton Guide to Teaching Music Theory*. 10th ed. McGraw Hill Publishing, 2021.

Instructional Services

OAN Number:

Transfer Assurance Guide OAH052 (3 of 8 courses, all must be taken)

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