



Master Course Syllabus MUS 1011 - Music Theory II

Purpose of Document

This document contains important information for transfer. It may be helpful for you to retain a copy for your records, along with the class specific syllabus. This document will be especially helpful if you ever transfer out of state.

Pikes Peak State College and the Colorado Department of Higher Education have determined that graduates should have a broad range of learning skills as well as discipline related skills. Both types of skills are detailed below.

Course Description

Introduces harmony through four-part writing studying principles of harmonic progression, modulation, diatonic seventh chords, secondary dominants, keyboard harmony, and score analysis of binary and ternary form.

Credit Hours: 3

Contact hours: 45 (Lecture)

Required Course Learning Outcomes

1. Demonstrate principles of four-part writing in root position and inversions.
2. Construct dominant seventh (V7) chords in both major and minor keys and demonstrate voice leading principles using root position and inversions.
3. Construct non-dominant seventh chords in both major and minor keys and demonstrate voice leading principles using root position and inversions.
4. Build and utilize secondary dominants and secondary leading tone chords in four-part writing.
5. Analyze and construct chord progressions using modulations.
6. Analyze short pieces for phrase structures, cadences, and binary/ternary form.
7. Demonstrate ability to compose functional chord progressions using principles of progression, seventh chords, secondary dominants, modulation, cadences, and non-harmonic tones in four part writing.

Required Topical Outline

- I. Part writing in inversions
 - A. Doubling in first inversion
 - B. Types of second inversion chords
 - C. Analysis
- II. Alternate doubling practices
- III. Dominant seventh (V7) chords

- A. Treatment of seventh factor
- B. Standard doubling
- C. Resolution of seventh chords
- IV. Leading tone seventh chords
- V. Diminished seventh chords
 - A. Half-diminished seventh chords
 - B. Resolution and voice leading of leading tone and seventh factor
- VI. Non-dominant seventh chords
 - A. Resolution and voice leading of seventh factors
- VII. Secondary dominants
 - A. Secondary leading tone chords
 - B. Common resolutions
 - C. Irregular resolutions
 - D. Doubling practices
- VIII. Roman numeral analysis of progressions using secondary dominants, modulations, non-harmonic tones, and seventh chords
- IX. Analysis of binary and ternary form