

BERGEN COMMUNITY COLLEGE
CURRICULUM COMMITTEE

Sign-off Action Sheet

CC# 156-17/18

SR# _____

Curriculum Request
[check one]

Course ☒

Program ☐

Title [proposed]: _____

Title [current, if seeking change]: Ear Training and Musicianship II

MUS 23X

Date of Action:

3/6/2018

Faculty: Dr. Meryl Sole

School/Discipline: Business, Arts and Social Sciences/Music

Signature: Meryl Sole

3/6/2018

Academic Department Chair: Prof. Dan Sheehan

Signature: Dan Sheehan

Dean: Dr. Victor Brown

Signature: Victor Brown

Senate Curriculum Auditor (Programs): _____

Signature: _____

4/5/18

Senate Course Auditor (Courses): Joan Dalrymple

Signature: Joan Dalrymple

Curriculum Committee Action: _____

Comments: _____

VP Acad Serv Signature: _____

Comments: _____

General Education Committee Action [if required]: _____

GEC Chair: _____

Senate Action: _____

Comments: _____

President's Action: _____

Signature: _____

Comments: _____

Board of Trustees' Action: _____

Notification of Faculty by the Academic Vice President of final action taken: _____

Notification of Senate by the Academic Vice President of final action taken: _____

**BERGEN COMMUNITY COLLEGE
CURRICULUM COMMITTEE**

Course Proposal

CC#

156-17/18

SR#

Check one:

Addition ☐ Modification ☒ Deletion ☐ Other ☐

Title [proposed]:

Title [current, if seeking change]: Ear Training and Musicianship II

Date of Action:

3/6/2018

Faculty: Dr. Meryl Sole

School/Discipline: Business, Arts and Social Sciences/Music

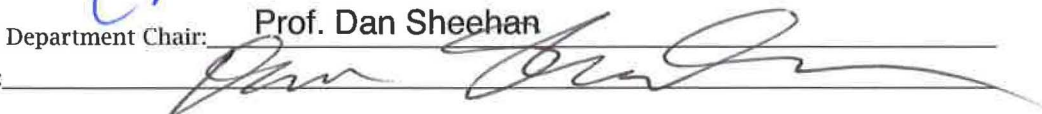
Signature:



3/6/2018

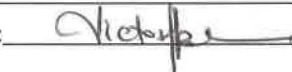
Academic Department Chair: Prof. Dan Sheehan

Signature:



Dean: Dr. Victor Brown

Signature:



4/5/18

Senate Course Auditor:

Joan Dalrymple

Signature:



Attachments required:

If seeking a modification, include the current materials with the proposed materials.

1. List credits and contact hours [specify lecture and lab hours, if appropriate]
2. List pre- and co-requisite[s]
3. Provide catalog description [75 words or less]
4. Provide course syllabus [attach hereto]
5. Provide an electronic copy of syllabus to the Academic Vice President's Office
[rharrison@bergen.edu]
6. Rationale for course proposal may include:
 - a. Results of feasibility/needs assessment
 - b. List any requirements of an accrediting agency
 - c. Letters establishing acceptance for transfer credit at other colleges
 - d. Comments of an advisory committee or other appropriate experts/community groups
7. Projected list of additional resources such as:
 - a. Faculty
 - b. Staff
 - c. Equipment
 - d. Costs
 - e. Space
 - f. Library Resources

8. Expected date of implementation: Fall 2018

Bergen Community College
Division of Business, Arts and Social Science
Department of Performing Arts
Course Syllabus

Ear Training and Musicianship II MUS 234

Semester and year:
Course/Section Number:
Meeting Times/Location:
Instructor:

Office Location:
Phone:
Office Hours:
Email Address:

Textbook Requirements:

Suggested: Campbell, M. (1998). *Sightsinging: The complete method for singers*. Human Kinetics 1.

Students should come to each class prepared with books, handouts, pencils and blank staff paper. They are required to access the course Moodle site

Course Description:

This course is a continuation of Ear Training and Musicianship I ~~and serves as a companion to Music Theory II~~. Students will focus on the development of aural comprehension skills through sight-singing and music dictation exercises. 2 lecture, 2 lab, 3 credits. Prerequisite: MUS-134

Student Learning Objectives and Assessment:

Students will work on developing and enhancing skills in the following seven areas of their musicianship:

1. Musical Literacy
2. Listening
3. Practice
4. Communication
5. Performance
6. Creativity
7. Musical Interpretation

At the completion of the semester, students will be able to:

Learning Objective	Assessment
1. Integrate traditional and non-traditional notation skills (pitch, chords and rhythmic) through writing and transposing music	Written Assignments Tests
2. Recognize musical sounds including intervals (melodic and harmonic), triads and seventh	Written Assignments Tests

chords, chord progressions, song forms and timbres of various instruments.	
3. Analyze aural examples through melodic, harmonic and rhythmic dictations	Assignments Tests
4. Apply rehearsal techniques that will aid in designing effective personal and group practice strategies	Assignments
5. Employ performance skills through sight-reading and sight-sing music (melodic, harmonic and rhythmic examples)	Assignments Tests
6. Utilize communication skills and the ability to perform and rehearse with others	Assignments and Projects
7. Create through composing, transcribing and arranging music	Assignments Tests
8. Demonstrate musicality through interpretation and connection to the music they make	Assignments Tests

Evaluation:

Class Involvement = 10% (based on class attendance and participation (including lateness to class), thoughts and reactions concerning the day's assignments, projects and class discussions and lectures.

Tests (Quizzes)=60%

Projects/Assignments = 30%

This course meets two times per week. The first class meeting will focus on activities, assignments/projects and skill development. On the second class meeting of most weeks, students will complete individual tests (quizzes) to monitor their progress. There will be a total of 10 "quizzes", the lowest grade will be dropped.

Assignment details and grading rubrics will be posted o the Moodle site.

90-100 = A 86-89 = B+ 80-85 = B 76-79 = C+ 70 - 75 = C 65-69 = D

E =Unofficial Withdrawal W =Official Withdrawal INC=Incomplete 0-64 = F

Any work turned in late from the original due date shall be deducted by one letter grade.

Two letter grades shall be deducted after the second week from the due date, and three letter grades after the third week from the original due date. There are no make-up examinations unless approved in advance by the instructor.

BCC Attendance Policy:

All students are expected to attend punctually every scheduled meeting of each course in which they are registered. Attendance and lateness policies and sanctions are to be determined by the instructor for each section of each course. These will be established in writing on the individual course outline. Attendance will be kept by the instructor for administrative and counseling purposes. Students will be evaluated on attendance and participation in class using the following criteria: consistent attendance; evidence of studying text and assignments; completed daily assignments; quality classroom responses. Each class can potentially count as .837 points towards the possible 20% score for attendance and participation. A letter grade totaling 20% of the final grade will be determined by the instructor based upon the aforementioned criteria.

Bergen Community College Academic Policies:

Bergen Community College is committed to academic integrity – the honest, fair and continuing pursuit of knowledge, free from fraud or deception. Please review the college catalogue or student handbook for further information on this topic. Bergen Community College has adopted an internal grievance procedure to provide for prompt and equitable resolution of complaints alleging any action prohibited by federal regulation implementing Section 504 of the Rehabilitation Act of 1973, as amended, and the Americans with Disabilities Act of 1990. (ADA). Please review the college catalogue for further information on this topic.

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Student and Faculty Support Services:

- The Distance Learning Office – for any problems you may have accessing your online courses Room C- 334 201-612-5581 psimms@bergen.edu
- Smarthinking Tutorial Service On Line at:
<http://www.bergen.edu/pages1/Pages/4787.aspx>
- The Tutoring Center Room L- 125 201-447-7908
<http://www.bergen.edu/pages1/pages/2192.aspx>
- The Writing Center Room L- 125 201-447-7908
<http://www.bergen.edu/pages1/Pages/1795.aspx>
- The Office of Specialized Services (for Students with Disabilities) Room ~~S-131~~ ^{L-115} 201-612-5270 <http://www.bergen.edu/oss>
- BCC Library – Reference Desk Room L- 226 201-447-7436 Special Note on the Tutoring Center

Special Note on the Tutoring Center The Henry and Edith Cerullo Learning Assistance Center includes the Tutoring Center, the English Language Resource Center, and the Writing Center. The website of the Learning Assistance Center is located at

www.bergen.edu/pages/2192.asp. Tutoring services are available for this course in the Tutoring Center. Make use of those services as we progress through the course! As listed above, the Tutoring Center is located in Room L-125, and its phone number is 201-447-7908

Course Outline:

The following outline may be revised at the discretion of the instructor.

WEEK	TOPICS	ASSIGNMENTS/TESTS	LEARNING OBJECTIVES ADDRESSED
1	Introduction to the Course Expectations and overview	Diagnostic Test (not for credit)	1
2	Interval review, hearing and notating triads (w inversions), melodic dictation	Assignment on Moodle Quiz #1	1-5
3	Rhythm- performing, notating, sight-reading, dictation	Assignment on Moodle Quiz #2	1-6
4	Advancing melodic and rhythmic dictation, hearing triads and seventh chords, sight singing	Assignment on Moodle Virtual class and take home project	1-8
5	Rhythmic performance in compound meters, sight singing 1 part melodies	Assignment on Moodle Quiz #3	1-8
6	Sight singing simple chorales, 2 part dictations	Assignment on Moodle Quiz #4	1-8
7	Composing with rhythm and melody, sight-reading each other's work	Assignment on Moodle	1-8
8	2 and 4 part melodic dictation, hearing triads and seventh chords in all inversions	Assignment on Moodle Quiz #5	1-8
9	Sight-sing, rehearse, perform- 2 part pieces from beginning to end	Assignment on Moodle Quiz #6	1-8
10	Rhythm- sight-reading, composing and performing- syncopations, changing meters, 2 against 3	Assignment on Moodle	1-8
11	Harmonic dictations- deciphering each line, Sight singing chorales	Assignment on Moodle Quiz #7	1-8
12	Transposition- re-writing and performing	Assignment on Moodle Quiz #8	1-8
13	NO CLASS	NO CLASS	1-8
14	Fun with Atonal music and asymmetric meters (sight-reading and dictation)	Assignment on Moodle	1-8
15	COURSE REVIEW AND WRAP UP	Assignment on Moodle Quiz #9 and 10	1-8

BERGEN COMMUNITY COLLEGE
CURRICULUM COMMITTEE

Sign-off Action Sheet

CC#

157-17/18

SR#

Curriculum Request
[check one]

Course

☒

Program

☐

Title [proposed]: Ear Training and Musicianship III

MUS 2XX

Title [current, if seeking change]:

Date of Action:

3/6/2018

Faculty: Dr. Meryl Sole

School/Discipline: Business, Arts and Social Sciences/Music

Signature:

Meryl Sole

3/6/2018

Academic Department Chair: Prof. Dan Sheehan

Signature:

Dan Sheehan

Dean: Dr. Victor Brown

Signature:

Victor Brown

Senate Curriculum Auditor (Programs):

Signature:

4/5/18

Senate Course Auditor (Courses):

Signature:

Jean Dalrymple

Curriculum Committee Action:

Comments:

VP Acad Serv Signature:

Comments:

General Education Committee Action [if required]:

GEC Chair:

Senate Action:

Comments:

President's Action:

Signature:

Comments:

Board of Trustees' Action:

Notification of Faculty by the Academic Vice President of final action taken:

Notification of Senate by the Academic Vice President of final action taken:

**BERGEN COMMUNITY COLLEGE
CURRICULUM COMMITTEE**

Course Proposal

CC# 157-17/18 SR# _____

Check one:

Addition ☒ Modification ☐ Deletion ☐ Other ☐

Title [proposed]: Ear Training and Musicianship III

Title [current, if seeking change]: _____

Date of Action:

3/6/2018

Faculty: Dr. Meryl Sole

School/Discipline: Business, Arts and Social Sciences/Music

Signature: Meryl Sole

3/6/2018

Academic Department Chair: Prof. Dan Sheehan

Signature: Dan Sheehan

Dean: Dr. Victor Brown

Signature: Victor Brown

4/5/18

Senate Course Auditor: Joan Dalrymple

Signature: Joan Dalrymple

Attachments required:

If seeking a modification, include the current materials with the proposed materials.

1. List credits and contact hours [specify lecture and lab hours, if appropriate]
2. List pre- and co-requisite[s]
3. Provide catalog description [75 words or less]
4. Provide course syllabus [attach hereto]
5. Provide an electronic copy of syllabus to the Academic Vice President's Office
[rharrison@bergen.edu]
6. Rationale for course proposal may include:
 - a. Results of feasibility/needs assessment
 - b. List any requirements of an accrediting agency
 - c. Letters establishing acceptance for transfer credit at other colleges
 - d. Comments of an advisory committee or other appropriate experts/community groups
7. Projected list of additional resources such as:
 - a. Faculty
 - b. Staff
 - c. Equipment
 - d. Costs
 - e. Space
 - f. Library Resources

8. Expected date of implementation: Fall 2018

**Bergen Community College
Division of Business, Arts and Social Science
Department of Performing Arts
Course Syllabus**

Ear Training and Musicianship III

Semester and year:
Course/Section Number: MUS
Meeting Times/Location:
Instructor:

Office Location:
Phone:
Office Hours:
Email Address:

Textbook Requirements:

Ottman, R & Rogers, N. (2007). *Music for Sight-Singing*. Pearson Prentice Hall.
Suggested: Campbell, M. (1998). *Sightsinging: The complete method for singers*. Human Kinetics 1.

Students should come to each class prepared with books, handouts, pencils and blank staff paper. They are required to access the course Moodle site

Course Description:

This course is a continuation of Ear Training and Musicianship II ~~and serves as a companion to Music Theory III~~. Students will focus on the advancement of aural comprehension skills through sight-singing and music dictation exercises. Special emphasis will be placed on skills necessary to perform twentieth century music. 1 lecture, 2 lab, 2 credit Prerequisite: MUS-134

Student Learning Objectives and Assessment:

Learning Objective	Assessment
1. Integrate traditional and non-traditional notation skills (pitch, chords and rhythmic) through writing and transposing music	Written Assignments Tests
2. Recognize musical sounds including intervals (melodic and harmonic), triads and seventh chords, chord progressions, song forms and timbres of various instruments.	Written Assignments Tests
3. Analyze aural examples through melodic, harmonic and rhythmic dictations	Assignments Tests
4. Apply rehearsal techniques that will aid in designing effective personal and group practice strategies	Assignments

5. Employ performance skills through sight-reading and sight-sing music (melodic, harmonic and rhythmic examples)	Assignments Tests
6. Utilize communication skills and the ability to perform and rehearse with others	Assignments and Projects
7. Create through composing, transcribing and arranging music	Assignments Tests
8. Demonstrate musicality through interpretation and connection to the music they make	Assignments Tests

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Projects/Assignments = 30%

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<http://www.bergen.edu/pages1/pages/2192.aspx>
- The Writing Center Room L- 125 201-447-7908
<http://www.bergen.edu/pages1/Pages/1795.aspx>
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Course Outline:

The following outline may be revised at the discretion of the instructor.

WEEK	TOPICS	ASSIGNMENTS/TESTS
1	Introduction to the Course Expectations and overview Reviewing Intervals, melodic and rhythmic dictation	Diagnostic Test (not for credit)
2	Sight-singing: Diatonic Intervals (except seventh and tritone), Performing and dictation of rhythms in simple and compound meters.	Assignment on Moodle
3	Review and Quiz 1	Quiz
4	Singing examples and dictation with V7 chord, Structured improvisation	Assignment on Moodle
5	Review and Quiz 2	Quiz
6	Singing and dictation with chromaticism: non- harmonic tones. Rhythmic duets in compound meters.	Assignment on Moodle
7	Singing and dictation with chromaticism: V/V and V7/V.	Assignment on Moodle
8	Review and Quiz 3	Quiz
9	Composing and singing duets featuring chromaticism, Rhythmic duets- syncopation.	Assignment on Moodle
10	Review and Quiz 4	Quiz
11	Singing and dictation with chromaticism: modulating to V.	Assignment on Moodle
12	Reading Syncopated Rhythms- divided beats in simple and compound, 2 part duets- dictation and performance	Assignment on Moodle
13	Singing and Dictation of melodies (1 part and duets) using syncopations	Assignment on Moodle
14	Structured improvisation of syncopated melodies	Assignment on Moodle
15	Review and Quiz 5	Quiz

BERGEN COMMUNITY COLLEGE
CURRICULUM COMMITTEE

Sign-off Action Sheet

CC# 158 - 12/18

SR# _____

Curriculum Request
[check one]

Course

☒

Program

☐

Title [proposed]: _____

Title [current, if seeking change]: Music Theory I

MUS 132

Date of Action:

3/6/2018

Faculty: Dr. Meryl Sole

School/Discipline: Business, Arts and Social Sciences/Music

Signature: _____

3/6/2018

Academic Department Chair: Prof. Dan Sheehan

Signature: _____

Dean: Dr. Victor Brown

Signature: _____

Senate Curriculum Auditor (Programs): _____

Signature: _____

4/5/18

Senate Course Auditor (Courses): Joan Dalrymple

Signature: _____

Curriculum Committee Action: _____

Comments: _____

VP Acad Serv Signature: _____

Comments: _____

General Education Committee Action [if required]: _____

GEC Chair: _____

Senate Action: _____

Comments: _____

President's Action: _____

Signature: _____

Comments: _____

Board of Trustees' Action: _____

Notification of Faculty by the Academic Vice President of final action taken: _____

Notification of Senate by the Academic Vice President of final action taken: _____

**BERGEN COMMUNITY COLLEGE
CURRICULUM COMMITTEE**

Course Proposal

CC# 158-17/18 SR# _____

Check one:

Addition ☐ Modification ☒ Deletion ☐ Other ☐

Title [proposed]: _____

Title [current, if seeking change]: Music Theory I

Date of Action:

3/6/2018

Faculty: Dr. Meryl Sole

School/Discipline: Business, Arts and Social Sciences/Music

Signature: Meryl Sole

3/6/2018

Academic Department Chair: Prof. Dan Sheehan

Signature: Dan Sheehan

Dean: Dr. Victor Brown

Signature: Victor Brown

4/5/18

Senate Course Auditor: Jean Delany

Signature: Jean Delany

Attachments required:

If seeking a modification, include the current materials with the proposed materials.

1. List credits and contact hours [specify lecture and lab hours, if appropriate]
2. List pre- and co-requisite[s]
3. Provide catalog description [75 words or less]
4. Provide course syllabus [attach hereto]
5. Provide an electronic copy of syllabus to the Academic Vice President's Office [rharrison@bergen.edu]
6. Rationale for course proposal may include:
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 - b. List any requirements of an accrediting agency
 - c. Letters establishing acceptance for transfer credit at other colleges
 - d. Comments of an advisory committee or other appropriate experts/community groups
7. Projected list of additional resources such as:
 - a. Faculty
 - b. Staff
 - c. Equipment
 - d. Costs
 - e. Space
 - f. Library Resources

8. Expected date of implementation: Fall 2018

Bergen Community College
Division of Arts, Humanities and Wellness
Department of Performing Arts

Course Syllabus

MUS-132 Music Theory I

Basic Information about Course and Instructor

Semester and year:

Course and Section Number:

Meeting Times and Locations:

Instructor:

Office Location:

Phone:

Departmental Secretary: [optional]

Office Hours:

Email Address:

Course Description - MUS 132 Music Theory I

This course is a study of elementary diatonic harmony. It includes the study of major scales, natural, harmonic, and melodic forms of minor scales. Also included is the study of interval and triad construction, the figured bass, cadences, plus bass and soprano harmonization. ~~Lecture [2.00], Laboratory [2.00], 3 credits. Prerequisite: MUS 103 or passing grade on music theory placement exam.~~ *musical composition, analysis and performance.*

Course Content

The course provides an introduction to the harmonic and voice-leading principles of tonal music composed during the common practice period. This study enables students to achieve deeper insights into the tonal drama and coherence of the works they perform. The course considers a thorough exploration of the basic elements of diatonic harmony, as well as the introduction to the modes. Students will analyze 4 part harmony that is representative of the Common Practice period to include diatonic harmonies, and the dominant seventh chord.

STUDENT LEARNING OBJECTIVES:

As a result of meeting the requirements in this course, students will be able to:

1. Consider and review the rudimentary elements of music to acquire a deeper and more competent fluency of the elements of pitch, intervals, scales, keys, and chords.
2. Analyze scores from varying stylistic periods examining melody, rhythm, harmony, form, and instrumentation.
3. Compose original melodies using at least two different musical forms.
4. Learn and apply in a musical context the chords: major, minor, major major 7th, major minor 7th (dominant 7th) augmented, diminished, fully diminished 7th and half diminished 7th chords.
5. Strengthen skills and analytical speed in and understanding of chords by analysis of music in the styles of the Common-Practice, Post-Common-Practice periods to the present.
6. Strive for enlightened understanding of the aesthetic and formal beauty of the Western European musical language and begin to acquire a deeper appreciation of the great works of art that exemplify and embody its expressive power.

STUDENT LEARNING OUTCOMES:

Students will:

1. Execute the proper pitch, scales, and chords in all keys.
2. Acquire and demonstrate an understanding of the structural, formal, and procedural workings of Western European tonal music.
3. Complete course assessment instruments demonstrating an understanding of how melody, rhythm, harmony, form, and instrumentation are used to effectively analyze music from the various stylistic periods.
4. Complete analysis assignments from differing style periods that demonstrate their ability to interpret the score.
5. Produce a minimum of two music assignments of 30 measures which demonstrate an understanding of music theoretical concepts and selected musical forms.

6. Complete theory assignments such as realizing figured bass and creating an original composition demonstrating notational skills
7. Execute correct analysis of excerpts from the standard classical repertoire to repertoire of the present day, correctly identifying musical structures.
8. Execute the principles of conventional voice leading that contextualize these elements into coherent musical statements, especially as they apply to the primary triads in root position and first inversion, as well as the dominant seventh chord in root position.

Learning Assessment

Means of assessment will include quizzes and objective tests per topic of assignment, as well as music writing assignments.

Course Texts and/or Other Study Materials

Instructors are able to select materials from a variety of resources, to include internet resources. One or more of the following recommended textbooks may also be used in this course:

The Elements of Music: Concepts and Applications; 2nd edition Volume 1

By Ralph Turek; McGraw Hill College Div; ISBN00770654743

Workbook for the Elements of Music: Concepts and Applications

2nd edition, Volume 1 by Ralph Turek; McGraw Hill College Division ISBN 0-07-065493-X

Harmony: Fifth Edition by Walter Piston, Mark DeVoto (editor) Norton Publishing ISBN-10: 0393954803

The Musician's Guide Workbook, 2nd Edition. by Jane P. Clendinning, and Elizabeth W. Marvin (ebook) Online Version

Grading Policy

A student's final grade for the course is based primarily on his or her performance on the required work for the course (music writing assignments, examinations) and on his or her overall mastery of the material covered in the course. A student's class participation may also

be evaluated, and the grade thereon may be used as a factor in determining the student's final grade for the course.

EVALUATION:

1. Attendance, participations and TOPIC Assignments
10 points*
2. Test 1: - 20 points
3. Test 2 - 30 points
4. Test 3 - 30 points
5. Final Project 10 points

TOTAL POSSIBLE POINTS = 100

90-100 = A 86-89 = B+ 80-85 = B 76-79 = C+ 70 - 75 = C 65-69 = D
Below 64 = failure

Attendance Policy

Attendance, participation, and completion of each assignment is measured as a total of 10 points towards the final grade. Each attendance and completion of each topic assignment can be valued as 3.3 points towards the final grade.

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Smarthinking Tutorial Service	On Line at:	http://www.bergen.edu/pages1/Pages/4787.aspx
The Tutoring Center	Room L- 125	201-447-7908 http://www.bergen.edu/pages1/pages/2192.aspx
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The Office of Specialized	Room S-	201-612-5270

Services (for Students with Disabilities)	131	http://www.bergen.edu/oss
BCC Library – Reference Desk	Room L-226	201-447-7436

Special Note on the Tutoring Center

The Henry and Edith Cerullo Learning Assistance Center encompasses the Tutoring Center, the English Language Resource Center, and the Writing Center. The website of the Learning Assistance Center is located at www.bergen.edu/pages/2192.asp. Tutoring services are available for this course in the Tutoring Center. I strongly recommend that you make use of those services as we progress through the course. As listed above, the Tutoring Center is located in Room L-125, and its phone number is 201-447-7908.

<u>COURSE OUTLINE</u>	<u>STUDENT LEARNING OUTCOMES</u>
<u>WEEK 1 –Pitch and Notation</u>	<u>1-3</u>
<u>WEEK 2 –Pitch, Rhythm and Other Aspects of Notation</u>	<u>1-3</u>
<u>WEEK 3 – Scales, Keys, and Intervals</u>	<u>1-3</u>
<u>WEEK 4 –Scales, Keys and Intervals</u> <u>Harmonic vocabulary – the structure and use of chords</u>	<u>1-4</u>
<u>WEEK 5 –Tonality, Triads, and Chord symbols</u>	<u>1-4</u>
<u>WEEK 6 – Triads (Major and Minor)</u> <u>Functional tonal principles</u>	<u>1-5</u>
<u>WEEK 7 –Triads (augmented and diminished)</u> <u>Diatonic triads in Major and minor keys</u>	<u>1-5</u>
<u>WEEK 8 –Triads and inversions</u>	<u>1-5</u>
<u>WEEK 9 –Melody and harmonization</u>	<u>1-6</u>
<u>WEEK 10 –Form and Dramatic Shape in Melody</u>	<u>1-8</u>
<u>WEEK 11 – Dominant 7th triads</u>	<u>1-8</u>
<u>WEEK 12 –Dominant 7th triads and inversions</u>	<u>1-8</u>
<u>WEEK 13 –Melodic form and relationships</u>	<u>1-8</u>
<u>WEEK 14 & 15 – Review and Written test</u>	<u>1-8</u>

TEST DATES October 13, 2015
 November 17, 2015
 December 22, 2015

FINAL PROJECT DATE
 December 15-17, 2015

Note to Students: This Course Outline and Calendar is tentative and subject to change, depending upon the progress of the class.

Bergen Community College
Division of Arts, Humanities and Wellness
Department of Performing Arts

Course Syllabus

MUS-132 Music Theory

Basic Information about Course and Instructor

Semester and year:
Course and Section Number:
Meeting Times and Locations:

Instructor:
Office Location:
Phone:
Departmental Secretary: [optional]
Office Hours:
Email Address:

Course Description - MUS 132 Music Theory I

This course is a study of elementary diatonic harmony. It includes the study of major scales, natural, harmonic, and melodic forms of minor scales. Also included is the study of interval and triad construction, the figured bass, cadences, plus bass and soprano harmonization. Lecture [1.00], Laboratory [2.00]

Course Content

The course provides an introduction to the harmonic and voice-leading principles of tonal music composed during the common practice period. This study enables students to achieve deeper insights into the tonal drama and coherence of the works they perform. The course considers a thorough exploration of the basic elements of diatonic harmony, as well as the introduction to the modes. Students will analyze 4 part harmony that is representative of the Common Practice period to include diatonic harmonies, and the dominant seventh chord.

STUDENT LEARNING OBJECTIVES:

As a result of meeting the requirements in this course, students will be able to:

1. Consider and review the rudimentary elements of music to acquire a deeper and more competent fluency of the elements of pitch, intervals, scales, keys, and chords.
2. Analyze scores from varying stylistic periods examining melody, rhythm, harmony, form, and instrumentation.
3. Compose original melodies using at least two different musical forms.
4. Learn and apply in a musical context the chords: major, minor, major major 7th, major minor 7th (dominant 7th) augmented, diminished, fully diminished 7th and half diminished 7th chords.
5. Strengthen skills and analytical speed in and understanding of chords by analysis of music in the styles of the Common-Practice, Post-Common-Practice periods to the present.
6. Strive for enlightened understanding of the aesthetic and formal beauty of the Western European musical language and begin to acquire a deeper appreciation of the great works of art that exemplify and embody its expressive power.

STUDENT LEARNING OUTCOMES:

Students will:

1. Execute the proper pitch, scales, and chords in all keys.
2. Acquire and demonstrate an understanding of the structural, formal, and procedural workings of Western European tonal music.
3. Complete course assessment instruments demonstrating an understanding of how melody, rhythm, harmony, form, and instrumentation are used to effectively analyze music from the various stylistic periods.
4. Complete analysis assignments from differing style periods that demonstrate their ability to interpret the score.
5. Produce a minimum of two music assignments of 30 measures which demonstrate an understanding of music theoretical concepts and selected musical forms.

6. Complete theory assignments such as realizing figured bass and creating an original composition demonstrating notational skills
7. Execute correct analysis of excerpts from the standard classical repertoire to repertoire of the present day, correctly identifying musical structures.
8. Execute the principles of conventional voice leading that contextualize these elements into coherent musical statements, especially as they apply to the primary triads in root position and first inversion, as well as the dominant seventh chord in root position.

Learning Assessment

Means of assessment will include quizzes and objective tests per topic of assignment, as well as music writing assignments.

Course Texts and/or Other Study Materials

Instructors are able to select materials from a variety of resources, to include internet resources. One or more of the following recommended textbooks may also be used in this course:

The Elements of Music: Concepts and Applications; 2nd edition Volume 1

By Ralph Turek; McGraw Hill College Div; ISBN00770654743

Workbook for the Elements of Music: Concepts and Applications

2nd edition, Volume 1 by Ralph Turek; McGraw Hill College Division ISBN 0-07-065493-X

Harmony: Fifth Edition by Walter Piston, Mark DeVoto (editor) Norton Publishing ISBN-10: 0393954803

The Musician's Guide Workbook, 2nd Edition. by Jane P. Clendinning, and Elizabeth W. Marvin (ebook) Online Version

Grading Policy

A student's final grade for the course is based primarily on his or her performance on the required work for the course (music writing assignments, examinations) and on his or her overall mastery of the material covered in the course. A student's class participation may also

be evaluated, and the grade thereon may be used as a factor in determining the student's final grade for the course.

EVALUATION:

- 1. Attendance, participations and TOPIC Assignments
10 points***
- 2. Test 1: - 20 points**
- 3. Test 2 - 30 points**
- 4. Test 3 - 30 points**
- 5. Final Project 10 points**

TOTAL POSSIBLE POINTS = 100

90-100 = A 86-89 = B+ 80-85 = B 76-79 = C+ 70 - 75 = C 65-69 = D
Below 64 = failure

Attendance Policy

Attendance, participation, and completion of each assignment is measured as a total of 10 points towards the final grade. Each attendance and completion of each topic assignment can be valued as 3.3 points towards the final grade.

BCC Attendance Policy:

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Student and Faculty Support Services

The Distance Learning Office – for any problems you may have accessing your online courses	Room C- 334	201-612-5581 psimms@bergen.edu
Smarthinking Tutorial Service	On Line at:	http://www.bergen.edu/pages1/Pages/4787.aspx
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The Office of Specialized	Room S-	201-612-5270

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-----------------------	----------------------------------

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<u>WEEK 13 –Melodic form and relationships</u>	<u>1-8</u>
<u>WEEK 14 & 15 – Review and Written test</u>	<u>1-8</u>

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FINAL PROJECT DATE
 December 15-17, 2015

Note to Students: This Course Outline and Calendar is tentative and subject to change, depending upon the progress of the class.

BERGEN COMMUNITY COLLEGE
CURRICULUM COMMITTEE

Sign-off Action Sheet

CC# 159-17/18

SR# _____

Curriculum Request
[check one]

Course

☒

Program

☐

Title [proposed]: _____

Title [current, if seeking change]: Music Theory II MUS 232

Date of Action:

3/6/2018

Faculty: Dr. Meryl Sole

School/Discipline: Business, Arts and Social Sciences/Music

Signature: Meryl Sole

3/6/2018

Academic Department Chair: Prof. Dan Sheehan

Signature: Dan Sheehan

Dean: Dr. Victor Brown

Signature: Victor Brown

Senate Curriculum Auditor (Programs): _____

Signature: _____

4/5/18

Senate Course Auditor (Courses): Jean Dalrymple

Signature: Jean Dalrymple

Curriculum Committee Action: _____

Comments: _____

VP Acad Serv Signature: _____

Comments: _____

General Education Committee Action [if required]: _____

GEC Chair: _____

Senate Action: _____

Comments: _____

President's Action: _____

Signature: _____

Comments: _____

Board of Trustees' Action: _____

Notification of Faculty by the Academic Vice President of final action taken: _____

Notification of Senate by the Academic Vice President of final action taken: _____

**BERGEN COMMUNITY COLLEGE
CURRICULUM COMMITTEE**

Course Proposal

CC#

159-17/18

SR#

Check one:

Addition ☐

Modification ☒

Deletion ☐

Other ☐

Title [proposed]:

Title [current, if seeking change]: Music Theory II

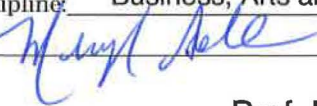
Date of Action:

3/6/2018

Faculty: Dr. Meryl Sole

School/Discipline: Business, Arts and Social Sciences/Music

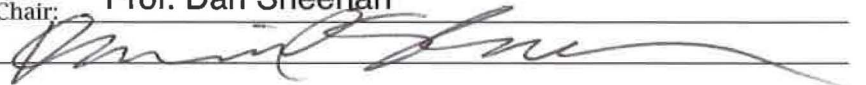
Signature:



3/6/2018

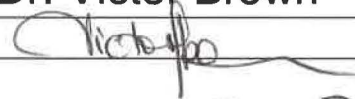
Academic Department Chair: Prof. Dan Sheehan

Signature:



Dean: Dr. Victor Brown

Signature:

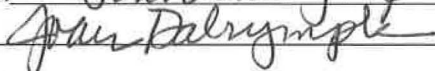


4/5/18

Senate Course Auditor:

Joan Dalrymple

Signature:



Attachments required:

If seeking a modification, include the current materials with the proposed materials.

1. List credits and contact hours [specify lecture and lab hours, if appropriate]
2. List pre- and co-requisite[s]
3. Provide catalog description [75 words or less]
4. Provide course syllabus [attach hereto]
5. Provide an electronic copy of syllabus to the Academic Vice President's Office
[rharrison@bergen.edu]
6. Rationale for course proposal may include:
 - a. Results of feasibility/needs assessment
 - b. List any requirements of an accrediting agency
 - c. Letters establishing acceptance for transfer credit at other colleges
 - d. Comments of an advisory committee or other appropriate experts/community groups
7. Projected list of additional resources such as:
 - a. Faculty
 - b. Staff
 - c. Equipment
 - d. Costs
 - e. Space
 - f. Library Resources

8. Expected date of implementation: Fall 2018

New syllabus

**Bergen Community College
Division of Business, Arts and Social Science
Department of Visual and Performing Arts
Course Syllabus**

Music Theory II MUS 232

Semester and year:
Course/Section Number:
Meeting Times/Location:
Instructor:

Office Location:
Phone:
Office Hours:
Email Address:

Course Description:

MUS232 is a study of harmonization and harmonic progressions. The course includes the study of six-four chords, non-harmonic tones, modulation, and the dominant seventh chord. *Students will analyze, compose, create and perform music.*

Prerequisite: MUS 132.

2 lecture, 2 lab, 3 credits.

Student Learning Objectives and Assessment:

1. Determine and differentiate the diatonic vocabulary and tonal framework of selected musical compositions based upon the harmonic intensities of the common practice period.	Test and assignments
2. Identify and determine tonal progressions for works they perform.	Test and assignments
3. Create a song ternary structure song form with specific parameters set to class standards.	Test and assignments
4. Select or create a poem to be used in composition with specific parameters set to Music Theory II standards.	Test and assignments

5. Notate the composition with correct notational practice by hand or with a computer software program.	
6. Complete 4-part harmonization exercises representative of the Common Practice period to include diatonic harmonies, some secondary dominants, as well as the dominant seventh chord.	Test and assignments
7. Create a composition using the 12-tone serial technique.	Test and assignments

Textbook Requirements:

Sources for coursework can be found through the internet. Complete theory books will also be available free of charge through the Moodle and the BCC internet library.

Textbook Resource Recommendations:

Theory for Today's Musician 1st ed. by Ralph Turek . McGraw Hill Publishing Co.

ISBN-13: 978-0072498653

The Musician's Guide to Theory and Analysis 2nd ed. by Jean P. Clendinning, E. W. Marvin

ISBN 987-0-393-93081-8

Workbook - The Musician's Guide to Theory and Analysis 2nd ed. by Jean P.

Clendinning, E. W. Marvin

ISBN 978-0-393-93133-4

Tonal Harmony 7th ed. by Stefan Kostka, D. Payne and B. Almen McGraw Hill ISBN 978-0-07-802514-3

Harmony 5th ed. By Walter Piston revised by Mark DeVoto. W.W.Norton & Co. ISBN 978-0-393-95480-7

The Elements of Music: Concepts and Applications; 2nd edition Volume 1

By Ralph Turek; McGraw Hill College Div; ISBN00770654743 and **Workbook for the Elements of Music: Concepts and**

Clendinning, J. P., & Marvin, E. W. (2016). *The musician's guide to theory and analysis*. WW Norton & Company.

Clendinning, J. P., & Marvin, E. W. (2016). *The musician's guide to theory and analysis Workbook*. WW Norton & Company.

Students should come to each class prepared with books, handouts, pencils and blank staff paper. They are required to access the course Moodle site.

Evaluation:

Class Involvement = 10% (based on class attendance and participation (including lateness to class), thoughts and reactions concerning the day's assignments, projects and class discussions and lectures.

(4) Tests= 60% (15% each)

Homework Assignments= 10%

(1) Composition/Analysis Project= 20%

Assignment details and grading rubrics will be posted on the Moodle site.

90-100 = A 86-89 = B+ 80-85 = B 76-79 = C+ 70 - 75 = C 65-69 = D

E =Unofficial Withdrawal W =Official Withdrawal INC=Incomplete 0-64 = F

Any work turned in late from the original due date shall be deducted by one letter grade.

Two letter grades shall be deducted after the second week from the due date, and three letter grades after the third week from the original due date. There are no make-up examinations unless approved in advance by the instructor.

BCC Attendance Policy:

All students are expected to attend punctually every scheduled meeting of each course in which they are registered. Attendance and lateness policies and sanctions are to be determined by the instructor for each section of each course. These will be established in writing on the individual course outline. Attendance will be kept by the instructor for administrative and counseling purposes. Students will be evaluated on attendance and participation in class using the following criteria: consistent attendance; evidence of studying text and assignments; completed daily assignments; quality classroom responses. Each class can potentially count as .837 points towards the possible 20% score for attendance and participation. A letter grade totaling 20% of the final grade will be determined by the instructor based upon the aforementioned criteria.

Bergen Community College Academic Policies:

Bergen Community College is committed to academic integrity – the honest, fair and continuing pursuit of knowledge, free from fraud or deception. Please review the college catalogue or student handbook for further information on this topic. Bergen Community College has adopted an internal grievance procedure to provide for prompt and equitable resolution of complaints alleging any action prohibited by federal regulation implementing Section 504 of the Rehabilitation Act of 1973, as amended, and the Americans with Disabilities Act of 1990. (ADA). Please review the college catalogue for further information on this topic.

Bergen Community College is committed to providing its students and employees with an academic and work environment free from sexual harassment or discrimination. Please review the policy prohibiting sexual harassment in the college catalog. Please review the statement on acceptable use of BCC technology in the college catalog. Faculty hold 3 office hours per week, and as requested by students, by appointment. Students are encouraged to seek out their faculty member for academic needs.

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Room C- 334 201-612-5581 psimms@bergen.edu
- Smarthinking Tutorial Service On Line at: <http://www.bergen.edu/pages1/Pages/4787.aspx>
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- The Office of Specialized Services (for Students with Disabilities) Room ~~S-131~~ ^{L-115} 201-612-5270
<http://www.bergen.edu/oss>
- BCC Library – Reference Desk Room L- 226 201-447-7436 Special Note on the Tutoring Center

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Course Outline:

The following outline may be revised at the discretion of the instructor. Specific readings and written assignments will be shared during class meetings and posted on the course Moodle site.

Week	Topic	Student Learning Outcomes Addressed
1	Course Introduction & Diagnostic Test	1
2	Review: Relative Minor, Parallel Minor, Chords and inversions, Music Analysis	1-3
3	The dominant 7th chord, The Major 7th chord, Music Analysis	1-3
4	Review and Test 1	
5	7th chords and inversions, non-harmonic embellishments 4 Part Analysis	1-5
6	4 Part Analysis Continued	1-5
7	Review and Test #2	
8	Ternary Song Form, Binary, Sonata-Form	1-4
9	Principles of Melody, Music Analysis	1-5

10	Review and Test #3	
11	Secondary Dominants, music analysis Counterpoint	1-5
12	Atonality and 12 Tone Serialism	1-5
13	Atonality and 12 Tone Serialism Continued	
14	Composition Project	1-5
15	Review and Test #4	

old
Syllabus

Bergen Community College
Division of Business, Arts and Social Science
Department of Performing Arts

Course Syllabus

MUS-232 Music Theory II

Basic Information about Course and Instructor

Semester and year:
Course and Section Number:
Meeting Times and Locations:

Instructor:
Office Location:
Phone:
Departmental Secretary: [optional]
Office Hours:
Email Address:

Textbook Requirements:

Sources for coursework can be found through the internet. Complete theory books will also be available free of charge through the Moodle and the BCC internet library.

Textbook Resource Recommendations:

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By Ralph Turek; McGraw Hill College Div; ISBN00770654743 and Workbook for the Elements of Music:
Concepts and Applications 2nd edition, Volume 1 by Ralph Turek; McGraw Hill College Division ISBN 0-07-065493-X

Course Description:

MUS232-Music Theory II is a study of harmonization and harmonic progressions. The course includes the study of six-four chords, non-harmonic tones, modulation, and the dominant seventh chord. 1 lecture, 2 labs, 2 credits prerequisite" MUS132

Student Learning Objectives and Learning Assessment:

1. Determine and differentiate the diatonic vocabulary and tonal framework of selected musical compositions based upon the harmonic intensities of the common practice period.	Tests Assignments
2. Identify and determine tonal progressions for works they perform	Tests Assignments
3. Create a song ternary structure song form with specific parameters set to class standards.	Tests Assignments
4. Select or create a poem to be used in composition with specific parameters set to Music Theory II standards.	Tests Assignments
5. Notate the composition will correct notational practice by hand or with a computer software program.	Tests Assignments Projects
6. Complete 4 part harmonization exercises representative of the Common Practice period to include diatonic harmonies, some secondary dominants, as well as the dominant seventh chord.	Tests Assignments Projects
7. Students will create a composition using the 12-tone serial technique.	Tests Assignments Essay

EVALUATION:

Class Involvement = 10%

(based on class attendance and participation (including lateness to class), thoughts and reactions concerning the day's assignments, projects, recordings and class discussions and lectures.

Tests and Projects = 90%

(based on assigned readings and class lectures)

Criteria for Evaluation: Attendance and participation

- consistent attendance**
- evidence of studying assignments
- completed assignments
- quality classroom responses
- overall demonstration of comprehension of the course material

90-100 = A 86-89 = B+ 80-85 = B 76-79 = C+ 70 - 75 = C 65-69 = D

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Sample - Suggested Course Outline

Week(s)	Date(s)	Topics & Assignments	Learning Objectives
1	Jan.19-21	Review: Relative Minor, Parallel Minor, Chords and inversions, Music Analysis	1-2
2	Jan.26-28	The dominant 7 th chord, The Major 7 th chord, Music Analysis	1-2
3	Feb. 2-4	7 th chords and inversions, non-harmonic embellishments	1-6

		4-part Music Analysis	
4	Feb. 9-11	4-part Music Analysis	1-6
5	Feb.16-18	Review and Test 1	1-6
6	Feb.23-25	Ternary Song Form, Binary, Sonata-Form	1-6
7	Mar. 1-3	Principles of Melody, Music Analysis, Project 1 discussion	1-6
8	Mar. 7-10	Principles of Melody, Music Analysis	1-6
9	Mar.21-24	Counter-point assignment	1-6
10	Mar.28-31	Review and Test 2	1-6
11	Apr.5-7	Secondary Dominants, music analysis	1-6
12	Apr.12-14	Secondary Dominants, continued, music analysis	1-6
13	Apr.19-21	Atonality and 12 Tone Serialism	1-7
14	Apr.26-28	Project 2 due: 12-Tone Compositions and presentations	1-7
15	May 3 - 5	Test 3 and Essay Assignment on Tonality	1-7

TEST DATES ANNOUNCED AT THE BEGINNING OF THE SEMESTER

BERGEN COMMUNITY COLLEGE
CURRICULUM COMMITTEE

Sign-off Action Sheet

CC# 160 - 12/18

SR# _____

Curriculum Request
[check one]

Course

☒

Program

☐

Title [proposed]: Music Theory III MUS 2XX

Title [current, if seeking change]: _____

Date of Action:

3/6/2018

Faculty: Dr. Meryl Sole

School/Discipline: Business, Arts and Social Sciences/Music

Signature: [Signature]

3/6/2018

Academic Department Chair: Prof. Dan Sheehan

Signature: [Signature]

Dean: VICTOR BROWN

Signature: [Signature]

Senate Curriculum Auditor (Programs): _____

Signature: _____

4/5/18

Senate Course Auditor (Courses): Joan Dalrymple

Signature: [Signature]

Curriculum Committee Action: _____

Comments: _____

VP Acad Serv Signature: _____

Comments: _____

General Education Committee Action [if required]: _____

GEC Chair: _____

Senate Action: _____

Comments: _____

President's Action: _____

Signature: _____

Comments: _____

Board of Trustees' Action: _____

Notification of Faculty by the Academic Vice President of final action taken: _____

Notification of Senate by the Academic Vice President of final action taken: _____

**BERGEN COMMUNITY COLLEGE
CURRICULUM COMMITTEE**

Course Proposal

CC#

160 - 12/18

SR#

Check one:

Addition ☒ Modification ☐ Deletion ☐ Other ☐

Title [proposed]: Music Theory III

Title [current, if seeking change]: _____

Date of Action:

3/6/2018

Faculty: Dr. Meryl Sole

School/Discipline: Business, Arts and Social Sciences/Music

Signature: 

3/6/2018

Academic Department Chair: Prof. Dan Sheehan

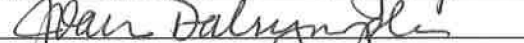
Signature: 

Dean: Dr. Victor Brown

Signature: 

4/5/18

Senate Course Auditor: Joan Dalrymple

Signature: 

Attachments required:

If seeking a modification, include the current materials with the proposed materials.

1. List credits and contact hours [specify lecture and lab hours, if appropriate]
2. List pre- and co-requisite[s]
3. Provide catalog description [75 words or less]
4. Provide course syllabus [attach hereto]
5. Provide an electronic copy of syllabus to the Academic Vice President's Office [rharrison@bergen.edu]
6. Rationale for course proposal may include:
 - a. Results of feasibility/needs assessment
 - b. List any requirements of an accrediting agency
 - c. Letters establishing acceptance for transfer credit at other colleges
 - d. Comments of an advisory committee or other appropriate experts/community groups
7. Projected list of additional resources such as:
 - a. Faculty
 - b. Staff
 - c. Equipment
 - d. Costs
 - e. Space
 - f. Library Resources

8. Expected date of implementation: Fall 2018

**Bergen Community College
Division of Business, Arts and Social Science
Department of Visual and Performing Arts
Course Syllabus**

MUS2.. Music Theory III

Semester and year:
Course/Section Number:
Meeting Times/Location:
Instructor:

Office Location:
Phone:
Office Hours:
Email Address:

Course Description:

This course focuses on development of musicianship through the study of chromatic harmony, intermediate contrapuntal techniques and analysis of Romantic and 20th century literature. The class is a continuation of Music Theory II ~~and should be taken in conjunction with Ear Training III.~~
Prerequisite: MUS 232.
2 lecture, 2 lab, 3 credits.

Student Learning Objectives and Assessment:

Learning Objective	Assessment
1. Consider and review the rudimentary elements of music to acquire a deeper and more competent fluency of the elements of pitch, intervals, scales, keys, and chords.	Written Assignments Tests
2. Demonstrate understanding of chord spelling and principles of voice leading.	Written Assignments Tests
3. Apply knowledge of chromaticism through basic SATB style writing.	Written Assignments Tests
4. Analyze scores from varying stylistic periods (including 20 th century) examining melody, rhythm, harmony, form, and instrumentation.	Written Assignments Tests
5. Compose original melody/harmony using at least two different musical forms using figured bass and roman numerals.	Written Assignments

Textbook Requirements:

Clendinning, J. P., & Marvin, E. W. (2016). *The musician's guide to theory and analysis*. WW Norton & Company.
Clendinning, J. P., & Marvin, E. W. (2016). *The musician's guide to theory and analysis Workbook*. WW Norton & Company.

Students should come to each class prepared with books, handouts, pencils and blank staff paper. They are required to access the course Moodle site.

Evaluation:

Class Involvement = 10% (based on class attendance and participation (including lateness to class), thoughts and reactions concerning the day's assignments, projects and class discussions and lectures.

(4) Tests= 60% (15% each)

Homework Assignments= 10%

(1) Composition/Analysis Project= 20%

Assignment details and grading rubrics will be posted on the Moodle site.

90-100 = A 86-89 = B+ 80-85 = B 76-79 = C+ 70 - 75 = C 65-69 = D

E =Unofficial Withdrawal W =Official Withdrawal INC=Incomplete 0-64 = F

Any work turned in late from the original due date shall be deducted by one letter grade.

Two letter grades shall be deducted after the second week from the due date, and three letter grades after the third week from the original due date. There are no make-up examinations unless approved in advance by the instructor.

BCC Attendance Policy:

All students are expected to attend punctually every scheduled meeting of each course in which they are registered. Attendance and lateness policies and sanctions are to be determined by the instructor for each section of each course. These will be established in writing on the individual course outline. Attendance will be kept by the instructor for administrative and counseling purposes. Students will be evaluated on attendance and participation in class using the following criteria: consistent attendance; evidence of studying text and assignments; completed daily assignments; quality classroom responses. Each class can potentially count as .837 points towards the possible 20% score for attendance and participation. A letter grade totaling 20% of the final grade will be determined by the instructor based upon the aforementioned criteria.

Bergen Community College Academic Policies:

Bergen Community College is committed to academic integrity – the honest, fair and continuing pursuit of knowledge, free from fraud or deception. Please review the college catalogue or student handbook for further information on this topic. Bergen Community College has adopted an internal grievance procedure to provide for prompt and equitable resolution of complaints alleging any action prohibited by federal regulation implementing Section 504 of the Rehabilitation Act of 1973, as amended, and the Americans with Disabilities Act of 1990. (ADA). Please review the college catalogue for further information on this topic.

Bergen Community College is committed to providing its students and employees with an academic and work environment free from sexual harassment or discrimination. Please review the policy prohibiting sexual harassment in the college catalog. Please review the

statement on acceptable use of BCC technology in the college catalog. Faculty hold 3 office hours per week, and as requested by students, by appointment. Students are encouraged to seek out their faculty member for academic needs.

Student and Faculty Support Services:

- The Distance Learning Office – for any problems you may have accessing your online courses Room C- 334 201-612-5581 psimms@bergen.edu
- Smarthinking Tutorial Service On Line at: <http://www.bergen.edu/pages1/Pages/4787.aspx>
- The Tutoring Center Room L- 125 201-447-7908 <http://www.bergen.edu/pages1/pages/2192.aspx>
- The Writing Center Room L- 125 201-447-7908 <http://www.bergen.edu/pages1/Pages/1795.aspx>
- The Office of Specialized Services (for Students with Disabilities) Room ~~S-131~~ ^{L-115} 201-612-5270 <http://www.bergen.edu/oss>
- BCC Library – Reference Desk Room L- 226 201-447-7436 Special Note on the Tutoring Center

*Special Note on the Tutoring Center The Henry and Edith Cerullo Learning Assistance Center includes the Tutoring Center, the English Language Resource Center, and the Writing Center. The website of the Learning Assistance Center is located at www.bergen.edu/pages/2192.asp. Tutoring services are available for this course in the Tutoring Center. Make use of those services as we progress through the course! As listed above, the Tutoring Center is located in Room L-125, and its phone number is 201-447-7908

Course Outline:

The following outline may be revised at the discretion of the instructor. Specific readings and written assignments will be shared during class meetings and posted on the course Moodle site.

Week	Topic	Student Learning Outcomes Addressed
1	Course Introduction & Diagnostic Test	1
2	Diatonic chord qualities/functions, voice leading, SATB style writing	1-3
3	Figured bass, phrase structure, secondary chords of V	1-3
4	Review and Test 1	
5	Tonicizing scale degrees other than V	1-5
6	Modulation to closely related keys	1-5
7	Review and Test #2	
8	Binary and Ternary Forms	1-4
9	Modal Mixture	1-5
10	Review and Test #3	
11	Augmented 6 th chords	1-5

12	Vocal Forms and Popular Music	1-5
13	Composition/Analysis Project Due and Presented in Class	
14	The Blues	1-5
15	Review and Test #4	