



Music Department

MUT1021 Music Theory II

4 Units

Fall 2026

Meeting days/times: Monday/Wednesday/Friday 8:30 am – 9:35 am

Meeting Location: CM 128

Final Exam: Wednesday, December 16, 2026, 7:30 – 10:00 a.m.

Instructor title and name:	John David Cope, D.M.A.
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Office location and hours:	CM 217, by appointment

PLNU Mission

To Teach ~ To Shape ~ To Send

Point Loma Nazarene University exists to provide higher education in a vital Christian community where minds are engaged and challenged, character is modeled and formed, and service is an expression of faith. Being of Wesleyan heritage, we strive to be a learning community where grace is foundational, truth is pursued, and holiness is a way of life.

Course Description

The catalog describes this course as a “continued study of harmonic procedures in homophonic and polyphonic settings with emphasis upon seventh chords, secondary dominants, and modulation. Includes laboratory in keyboard harmony, ear training, and sight singing.”

Music Theory II is the third in a set of four courses that deal with a broad set of topics subsumed under the general heading of “music theory.” In actuality, this course is the combination of music theory and ear training. For music theory, topics will include a review of voice-leading, diatonic seventh chords, first species counterpoint, mode mixture, non-chord tones, sequences, chromatic harmony, and modulations. For ear training, students will continue to develop both their “hearing eye” and the “seeing ear.” Upon completion of this course, students will be able to sing and dictate primarily tonal melodies with leaps up to an octave, identify diatonic harmonic progressions, cadences, non-chord tones, and various chord qualities, and become accustomed to singing and dictating melodies featuring chromaticism and simple modulation. I hope that you will find the course both challenging and accessible.

Prerequisite: Completion of MUT-1020.

Program and Course Learning Outcomes

The material in this course forms part of the Program Learning Outcomes for the PLNU Department of Music under the heading of *essential competencies in musicianship skills*. By the end of this semester, you will demonstrate through assignments, quizzes, singing audits, and exams that you can:

1. Part-write and apply standard voice-leading guidelines and analytical techniques to diatonic and chromatic tonal progressions.
2. Sight-sing using solfège in any clef, in major and minor keys, with tonicizations through chromatic NCTs and Secondary chords, and with melodic leaps up to a P8.
3. Dictate intervals up to a P8, triads in root and first inversion, complex rhythms in simple and compound meters, and melodies and harmonic progressions incorporating common secondary functions (V/V and V/IV).
4. Compose and analyze first species counterpoint.
5. Define non-chord tones and apply them to analysis and part-writing.
6. Analyze and compose sequences and identify their impact on music.
7. Apply mode mixture and scalar variance fluently in harmonic analysis and four-part voice leading.
8. Define, identify, and part-write secondary dominant and secondary leading-tone chords.
9. Identify key relationships and analyze closely-related and distantly-related modulations.
10. Analyze musical texture, timbre, dynamics, and structural form within Western tonal literature.

Required Texts

Kostka, Stefan, and Byron Almén. *Tonal Harmony With an Introduction to Post-Tonal Music*. 9th ed., McGraw Hill Education, 2024.

*This theory textbook will be available with LomaBooks. You **need** to have consistent access to this book as it will be used for Music Theory II and III. You can also purchase the digital or physical version if you want consistent access.*

For sight-singing content, I will be providing resources (websites, pages from books, written examples, etc.) for you to use this semester. We will alternate between the Ottman, which you have used in the past, the Berkowitz, and various other resources.

Required Materials

Music staff paper, notebook, pencils (DO NOT USE PEN), and eraser (IPAD is acceptable).
Method of scanning or taking pictures of, or printing homework assignments (Genius Scan).
Canvas
PLNU Email (check daily)

Recommended Materials

forScore App for an IPAD (extremely useful way to notate and analyze music)
Music Notebook with Staff paper and standard paper on each side ([Example](#))
Notation software such as Sibelius, Dorico, MuseScore, etc. (Students receive discounted rates and free trials for many of these programs. Access is also provided in the music lab.)

Assessment and Grading

Your final grade will be calculated using the following formulas:

Percentage of Final Grade:

Theory Assignments:	24%
Singing Recordings:	8%
Dictation Assignments:	8%
Quizzes:	10%
Unit Exams:	20% (10% x 2)
Final Project:	10%
<u>Final Exam (Cumulative):</u>	<u>20%</u>
	100%

Letter-grade Equivalence:

93-100	A	73-76	C
90-92	A-	70-72	C-
87-89	B+	67-69	D+
83-86	B	63-66	D
80-82	B-	60-62	D-
77-79	C+	<59	F

Lowest Assignment Dropped: Your single lowest Written Theory Assignment grade will be dropped, which automatically shows up in Canvas. (*Applies to Theory Assignments only.*)

Music Theory Tutoring

One of the privileges of studying at PLNU is that tutoring is available for free in the Tutorial Center, whose offices are located in the quad just to the left of the Bond Academic Center, right behind our building. We have two wonderful tutors, Chloe Westra and David Whitley, that help us out and you are encouraged to take advantage of this opportunity.

Final Examination Policy

Successful completion of this class requires taking the final examination on its scheduled day. The final examination schedule is posted on the [Traditional Undergraduate Records: Final Exam Schedules](#) site. If you find yourself scheduled for three (3) or more final examinations on the same day, you are authorized to contact each professor to arrange a different time for *one* of those exams. However, unless you have three (3) or more exams on the same day, no requests for alternative final examinations will be granted.

Incompletes and Late Assignments

All homework will be submitted online through Canvas. **All assignments are due by 11:59 pm on their posted due date.** All late assignments will receive a full letter-grade deduction (10%) for each day they are late. Assignments will not be accepted after **two days** past the due date. Make-up exams and quizzes will only be granted under extreme circumstances, such as a documented medical or family emergency. University-sanctioned performances, trips, and official functions will also be excused, provided you communicate them with me in advance. Incompletes will only be assigned in extremely unusual circumstances in accordance with university policy.

Spiritual Care

Please be aware PLNU strives to be a place where you grow as whole persons. To this end, we provide resources for our students to encounter God and grow in their Christian faith.

If you have questions, a desire to meet with the chaplain or have prayer requests you can contact your professor or the [Office of Spiritual Life and Formation](#).

State Authorization

State authorization is a formal determination by a state that Point Loma Nazarene University is approved to conduct activities regulated by that state. In certain states outside California, Point Loma Nazarene University is not authorized to enroll online (distance education) students. If a student moves to another state after admission to the program and/or enrollment in an online course, continuation within the program and/or course will depend on whether Point Loma Nazarene University is authorized to offer distance education courses in that state. It is the student's responsibility to notify the institution of any change in his or her physical location. Refer to the map on [State Authorization](#) to view which states allow distance education outside California.

PLNU Copyright Policy

Point Loma Nazarene University, as a non-profit educational institution, is entitled by law to use materials protected by the US Copyright Act for classroom education. Any use of those materials outside the class may violate the law.

PLNU Recording Notification

In order to enhance the learning experience, please be advised that this course may be recorded by the professor for educational purposes, and access to these recordings will be limited to enrolled students and authorized personnel.

Note that all recordings are subject to copyright protection. Any unauthorized distribution or publication of these recordings without written approval from the University (refer to the Dean) is strictly prohibited.

PLNU Academic Honesty Policy

Students should demonstrate academic honesty by doing original work and by giving appropriate credit to the ideas of others. Academic dishonesty is the act of presenting information, ideas, and/or concepts as one's own when in reality they are the results of another person's creativity and effort. A faculty member who believes a situation involving academic dishonesty has been detected may assign a failing grade for that assignment or examination, or, depending on the seriousness of the offense, for the course. For all student appeals, faculty and students should follow the procedures outlined in the University Catalog. Please consult the [Academic Honesty Policy](#) in the [University Catalog](#) for definitions of kinds of academic dishonesty and for further policy information.

PLNU Academic Behavior Policy

Both faculty and students at Point Loma Nazarene University have the right to expect a safe and ordered environment for learning. Students are expected to take the initiative to learn and conduct themselves in a mature and civil manner in the classroom environment. Any student behavior that is disruptive or threatening is a serious affront to Point Loma Nazarene University as a learning community. Students who fail to adhere to these behavioral standards may be subject to disciplinary action, including removal from class or further university sanctions. For a full definition of disruptive behavior, response procedures, and the appeal process, please consult the [Academic Behavior Policy](#) in the [University Catalog](#).

PLNU Artificial Intelligence (AI) Policy

You are permitted to use Artificial Intelligence (AI) tools (e.g., ChatGPT, Gemini Pro, specialized music software) **strictly as a self-study aid or practice tool**. Approved uses include generating supplementary practice exercises, explaining theoretical concepts, or receiving preliminary feedback on sight-singing and dictation self-practice.

However, **AI tools are strictly prohibited for completing or assisting with any graded coursework**. You may not use AI tools for part-writing, harmonic or formal analysis, written assignments, quizzes, or exams.

Music theory requires building independent analytical and audiation ("internal hearing") skills. Relying on AI to solve or generate work submitted for a grade bypasses the cognitive mechanics necessary to master voice leading and musical structure. Any submission generated, solved, or assisted by AI constitutes an academic honesty violation.

PLNU Academic Accommodations Policy

PLNU is committed to providing equal opportunity for participation in all its programs, services, and activities in accordance with the Americans with Disabilities Act (ADA). Students with disabilities may request course-related accommodations by contacting the Educational Access Center (EAC), located in the Bond Academic Center, [by email](#) or phone at 619-849-2533. Once a student's eligibility for an accommodation has been determined, the EAC will work with the

student to create an Accommodation Plan (AP) that outlines approved accommodations. Professors are able to view a student's approved accommodations through Accommodate.

PLNU highly recommends that students speak with their professors during the first two weeks of each semester/term about the implementation of their approved accommodations in that particular course. Accommodations are not retroactive; as such, clarifying with the professor at the outset is one of the best ways to promote positive academic outcomes.

Students who need accommodations for a disability-related need should contact the EAC as early as possible (i.e., ideally before the beginning of the semester) to assure appropriate accommodations can be provided. In accordance with ADA, accommodations cannot constitute a fundamental alteration to course outcomes; therefore, planning ahead is vital in establishing appropriate accommodations for equal access to this course. It is the student's responsibility to make the first contact with the EAC. Students cannot assume that because they had accommodations in the past, their eligibility at PLNU is automatic. All determinations at PLNU must go through the EAC eligibility process. This is to protect the privacy of students with disabilities who may not want to disclose this information and are not asking for any accommodations.

Sexual Misconduct and Discrimination*

In support of a safe learning environment, if you (or someone you know) have experienced any form of sexual discrimination or misconduct, including sexual assault, dating or domestic violence, or stalking, know that accommodations and resources are available through the [Title IX Office](#). Please be aware that under Title IX of the Education Amendments of 1972, faculty and staff are required to disclose information about such misconduct to the [Title IX Office](#).

If you wish to speak to a confidential employee who does not have this reporting responsibility, you can contact [Counseling Services](#) or [consult the list of campus pastors](#).

If you (or someone you know) has experienced other forms of discrimination or bias, you can find more information on reporting and resources via the [Nondiscrimination and Anti-harassment Policy](#).

PLNU Attendance and Participation Policy

Regular and punctual attendance at all class sessions is considered essential to optimum academic achievement. If the student is absent for more than 10 percent of class sessions, the faculty member will issue a written warning of de-enrollment. If the absences exceed 20 percent, the student may be de-enrolled without notice until the university withdrawal date or, after that date, receive an "F" grade.

LomaBooks Instructions for Students:

This course is part of our course material delivery program, [LomaBooks](#). The bookstore will provide each student with a convenient package containing all required physical materials; all digitally delivered materials will be integrated into Canvas.

You should have received an email from the bookstore confirming the list of materials that will be provided for each of your courses and asking you to select how you would like to receive any printed components (in-store pick up or home delivery). If you have not done so already, please confirm your fulfillment preference so the bookstore can prepare your [LomaBooks](#) materials.

Course Schedule

M=Melodies, R=Rhythms; Refers to the melodies in the Ottman or Berkowitz that we will sing in-class. These are not homework, but feel free to practice them before class if you need to

Red Italics refer to readings from the Kostka/Almén book or other online resources (Homework)

Blue Text refers to Assignments, Singing Recordings, and Dictation Assignments (Homework)

Bold Red refers to Quizzes (in-class)

BOLD/UPPERCASE BLACK refers to Exams (in-class)

Week 1:

Monday, August 31st

Welcome, Introductions, Syllabus/Schedule Overview

Theory: Theory I Review: Keys, Intervals, Rhythm/Meter, and Triads/7th Chords

Ear Training: Melodies with Skips of I, Melodic Dictation (Skips of I)

M 74-75, 80

Read Pages 43-65 (optional, if needed)

Wednesday, September 2nd

Theory: Theory I Review: Figured Bass, Lead-Sheet, and Roman Numeral Analysis

Ear Training: Melodies with Skips of I, Harmonic Dictation (I and V root position)

M 85, 89-90

Read Pages 69-77, 82-84 (optional, if needed)

Friday, September 4th

Theory: Theory I Review: Voice-Leading Guidelines (SATB Ranges, Open vs. Closed Positions, Motion), Part-Writing I Chords in any inversion, Add V(7) in Root Position

Ear Training: Melodies with Skips of V, Interval ID (P1, M/m2)

M 120-123, R 64-65

Read Pages 145-149 and Chapter 10 from Horvit (Canvas)

Assignment 1 Due Sunday at 11:59 pm

Week 2:

Monday, September 7th **(NO CLASS – LABOR DAY)**

Wednesday, September 9th

Theory: Part-Writing the IV and ii Chords (Predominant), Functions (PDT), Cadences, Part-Writing Triads in First Inversion

Ear Training: Melodies with Skips of V, Melodic Dictation (Skips of I and V)

M 124-125, 128

Read Pages 133-142

Singing Recording 1 Due Wednesday at 11:59 pm

Friday, September 11th

Quiz 1 (Theory I Review)

Theory: Triads in First and Second Inversion, Submediant Chord (vi), Deceptive Cadence

Ear Training: Melodies with Skips of I, IV, and V, Harmonic Dictation (Add 1st inv.)

M 130, 132-133

Read Chapter 14 from Horvit (Canvas)

Dictation Assignment 1 Due Sunday at 11:59 pm

Week 3:

Monday, September 14th

Theory: Leading-Tone Triad (vii^o), Mediant Chord (III), Part-Writing Practice

Ear Training: Melodies with Skips of I, IV, and V, Rhythmic Dictation

M 138-140, R 68-70

Read Pages 230-232

Wednesday, September 16th

Theory: Part-Writing the Inversions of the Dominant Seventh Chord

Ear Training: Melodies with Skips of V7, Harmonic Dictation (I, V, and V7 in root or 1st inv.), Triad ID (root position)

M 152-154

Singing Recording 2 Due Wednesday at 11:59 pm

Friday, September 18th

Theory: Inversions of the Dominant Seventh Chord Continued

Ear Training: Melodies with Skips of V7, Melodic Dictation (Skips of V7)

M 157, 160-161

Assignment 2 Due Sunday at 11:59 pm

Read Pages 171-184

Week 4:

Monday, September 21st

Theory: Intro. to First Species Counterpoint, Composing Unembellished Bass Lines

Ear Training: Melodies with Skips of IV, Interval ID (P1, M/m2, M/m3)

M 103-106

Wednesday, September 23rd

Quiz 2 (Part-Writing Diatonic Triads, V7 Inversions)

Theory: First Species Counterpoint Continued

Ear Training: Melodies with Skips of IV, Harmonic Dictation (Add IV)

M 107-108

Singing Recording 3 Due Wednesday at 11:59 pm

Friday, September 25th

Theory: First Species Counterpoint Conclusion

Ear Training: Melodies with Skips of IV, Melodic Dictation (Skips of IV), Rhythmic Singing in Compound Meter with 16th notes

M 110, 114, 118, R 91-93

Assignment 3 Due Sunday at 11:59 pm

Read Horvit Pages 232-233 (Canvas)

Week 5:

Monday, September 28th

Theory: Intro. to Non-Chord Tones (PT, NT, ET, IN)

Ear Training: Melodies with Skips of ii, Interval ID (P1, M/m2, M/m3, P4/5)

M 143, 145-146

Wednesday, September 30th

Quiz 3 (First Species Counterpoint)

Theory: Non-Chord Tones Continued (ANT, PED, APP, SUS)

Ear Training: Melodies with Skips of ii, Harmonic Dictation (Add ii)

M 148-149

Dictation Assignment 2 Due Wednesday at 11:59 pm

Friday, October 2nd

Theory: Non-Chord Tones (SUS, RET), Figured Bass Symbols

Ear Training: Melodies with Skips of viio, Melodic Dictation (Skips of viio)

M 163-165, R 94-95

Assignment 4 Due Sunday at 11:59 pm

Week 6:

Monday, October 5th

Quiz 4 (Non-Chord Tones)

Theory: Review Day

Ear Training: Melodies with Skips of viio

M 166-168

Wednesday, October 7th

UNIT EXAM 1

Friday, October 9th **(NO CLASS – OUT OF TOWN)**

Read Pages 238-240

Week 7:

Monday, October 12th

Theory: Supertonic 7th Chord (ii7), with Inversions

Ear Training: Melodies with Skips of vi, Harmonic Dictation (Add vi chord)

M 169-170

Read Pages 240-243

Wednesday, October 14th

Theory: Leading Tone 7th Chord (vii^o7), with Inversions

Ear Training: Melodies with Skips of vi, Rhythmic Dictation (Dotted 8th in Compound)

M 171-172, R 96-98

Read Pages 244-250, 96-98

Singing Recording 4 Due Wednesday at 11:59 pm

Friday, October 16th

Theory: Other Diatonic 7th Chords, Circle of 5ths Progression

Ear Training: Melodies with Skips of vi, Melodic Dictation, Interval ID (M/m6)

M 173-174

Assignment 5 Due Sunday at 11:59 pm

Week 8:

Monday, October 19th

Theory: Circle of 5ths Progression, Defining and Writing Sequences

Ear Training: Melodies with any Diatonic Chord, Triad ID (1st. inv.)

M 177-178, 181

Wednesday, October 21st

Quiz 5 (Diatonic 7th Chords)

Theory: Sequences Continued

Ear Training: Melodies in 3/8, Harmonic Dictation (Add vii^o6)

M 193-195

Friday, October 23rd **(NO CLASS – FALL BREAK)**

Read Pages 357-364

Assignment 6 Due Sunday at 11:59 pm

Week 9:

Monday, October 26th

Theory: Mode Mixture and Scalar Variance

Ear Training: Melodies in 6/4, Melodic Dictation (Skips of all Diatonic Triads)

M 196-197

Wednesday, October 28th

Theory: Modal Borrowing, Progressions with Mode Mixture

Ear Training: Melodies with Triplets, Harmonic Dictation (Add 2nd inv. chords)

M 201-202

Dictation Assignment 3 Due Wednesday at 11:59 pm

Friday, October 30th

Theory: Part-Writing and Analyzing Progressions with Mode Mixture

Ear Training: Melodies with the large leaps, Rhythmic Dictation in Compound

M 206, 209, R 98, 100-101

Assignment 7 Due **Sunday at 11:59 pm**

Week 10:

Monday, November 2nd

Theory: Review for Unit Exam 2

Ear Training: Melodies with large leaps, Melodic Dictation, Harmonic Dictation

M 224, 228-229

Wednesday, November 4th

UNIT EXAM 2

Read Pages 255-263

Friday, November 6th

Theory: Introduction to Final Project, Chromaticism, Tonicization, Secondary Dominants

Ear Training: Melodies with Chromatic NCTs

M 235-236

Week 11:

Monday, November 9th

Theory: Secondary Dominant (7th), Writing and Identifying them in Music

Ear Training: Melodies with Chromatic NCTs, Melodic Dictation

M 13.1-13.2 (Ottman)

Read Pages 273-281

Wednesday, November 11th

Theory: Review Secondary Dominants, Secondary Leading-Tone (7th) Chords

Ear Training: Melodies with Secondary Chords, Interval ID (M/m7)

M 273, 275-276

Singing Recording 5 Due **Wednesday at 11:59 pm**

Friday, November 13th

Theory: Secondary Leading Tone (7th) Chords, Strategies for Identifying Secondary Chords

Ear Training: Melodies with Secondary Chords, Harmonic Dictation (V/V)

M 13.22, 13.31 (Ottman)

Read Pages 282-297

Assignment 8 Due **Sunday at 11:59 pm**

Week 12:

Monday, November 16th

Theory: Deceptive Resolutions of Secondary Chords, Analysis Practice

Ear Training: Melodies with Secondary Chords, Rhythmic Dictation (Add Triplets)

M 280, R 108-110

Read Pages 298-302

Wednesday, November 18th

Quiz 6 (Secondary Chords)

Theory: Modulation vs. Tonicization, Closely-Related vs. Distantly-Related Keys

Ear Training: Melodies with Modulation to Relative, Harmonic Dictation (V/IV)

M 241

Read Pages 302-307

Singing Recording 6 Due Wednesday at 11:59 pm

Friday, November 20th

Theory: Common Chord Modulation

Ear Training: Melodies with Modulation to Relative, Interval ID (P1-P8)

M 242

Week 13:

Monday, November 23rd

Theory: Part-Writing and Analyzing Common Chord Modulations

Ear Training: Melodies with Chromatic lines, Melodic Dictation (Chromaticism)

M 246

Assignment 9 Due Tuesday at 11:59 pm

Wednesday, November 25th **(NO CLASS – THANKSGIVING BREAK)**

Friday, November 27th **(NO CLASS – THANKSGIVING BREAK)**

Read Pages 313-323

Week 14:

Monday, November 30th

Theory: Other Types of Modulation: Sequential, Common-Tone, Direct

Ear Training: Melodies with CR Modulations, Harmonic Dictation (V/V and V/IV)

M 260

Wednesday, December 2nd

Quiz 7 (Common Chord Modulation)

Theory: Common-Tone Modulation, Chromatic Mediant Relationships

Ear Training: Melodies with CR Modulations, Melodic Dictation

M 264

Friday, December 4th

Theory: Practice Part-Writing and Analyzing Various Modulations

Ear Training: Melodies with CR Modulations, Rhythmic Dictation (Add Ties)

M 265, R 114-115

Dictation Assignment 4 Due Sunday at 11:59 pm

Week 15:

Monday, December 7th

FINAL PROJECT PRESENTATIONS

Wednesday, December 9th

FINAL PROJECT PRESENTATIONS

Review for Final Exam

Friday, December 11th
Review for Final Exam

FINAL EXAM (Cumulative) – Wednesday, December 16th, 7:30 – 10:00 am