

ILLINOIS VALLEY COMMUNITY COLLEGE



COURSE OUTLINE

DIVISION: Humanities, Fine Arts Social Sciences

COURSE: MUS 1012 – Music Theory II

Date: Spring 2011

Credit Hours: 4

Prerequisite(s): None

Delivery Method:

<input checked="" type="checkbox"/> Lecture	3 Contact Hours (1 contact = 1 credit hour)
<input type="checkbox"/> Seminar	0 Contact Hours (1 contact = 1 credit hour)
<input checked="" type="checkbox"/> Lab	2 Contact Hours (2 contact = 1 credit hour)
<input type="checkbox"/> Clinical	0 Contact Hours (3 contact = 1 credit hour)
<input type="checkbox"/> Online	
<input type="checkbox"/> Blended	

Offered: Fall Spring Summer

IAI Equivalent –**Only for Transfer Courses**–go to <http://www.itransfer.org>: MUC 902

CATALOG DESCRIPTION:

Continuation of MUS 1002. Continuation of diatonic harmony, part writing and analysis. Continuation of aural skills; ear training, rhythmic dictation and sight singing using the movable do solfege. Lecture, three hours per week; lab, two hours per week.

Note: Music majors must be concurrently enrolled in applied music lessons.

GENERAL EDUCATION GOALS ADDRESSED

[See the last page of this form for more information.]

Upon completion of the course, the student will be able:

[Choose those goals that apply to this course.]

- To apply analytical and problem solving skills to personal, social and professional issues and situations.
- To communicate orally and in writing, socially and interpersonally.
- To develop an awareness of the contributions made to civilization by the diverse cultures of the world.
- To understand and use contemporary technology effectively and to understand its impact on the individual and society.
- To work and study effectively both individually and in collaboration with others.
- To understand what it means to act ethically and responsibly as an individual in one's career and as a member of society.
- To develop and maintain a healthy lifestyle physically, mentally, and spiritually.
- To appreciate the ongoing values of learning, self-improvement, and career planning.

EXPECTED LEARNING OUTCOMES AND RELATED COMPETENCIES:

[Outcomes related to course specific goals.]

Upon completion of the course, the student will be able to:

Outcome 1 Demonstrate proficiency in Roman numeral analysis using diatonic triads and chords in various textures.

Competency 1.1 Students will be able to analyze triads and chords using Roman numerals.

Competency 1.2 Students will be able to analyze triads and chords using figured bass symbols.

Competency 1.3 Students will be able to notate realizations of figured bass excerpts.

Outcome 2 Demonstrate proficiency in basic voice-leading principles using individual melodic lines and diatonic root-position triads and chords.

Competency 2.1 The student will be able to write triads and chords in open and close position.

Competency 2.2 The student will be able to harmonize melodies using inverted triads in open position

Competency 2.3 The student will demonstrate proficiency in various doubling procedures.

Outcome 3 Demonstrate proficiency in part writing exercises using root-position and inverted triads and chords in both diatonic and altered states.

Competency 3.1 The student will demonstrate proficiency in soprano / bass voice leading principles using various types of motion.

Competency 3.2 Students will be able to write authentic cadences using basic voice leading principles.

Competency 3.3 Students will be able to use basic voice leading principles to write in phrase lengths.

Outcome 4 Aurally recognize triads and seventh chords in root-position.

Competency 4.1 Students will be able to aurally recognize triads in root position.

Competency 4.2 Students will be able to aurally recognize seventh chords in root position.

Outcome 5 Aurally recognize triads and seventh chords in their various inversions.

Competency 5.1 Students will be able to aurally recognize inverted triads
Competency 5.2 Students will be able to aurally recognize inverted seventh chords.
Outcome 6 Demonstrate proficiency in rhythmic and melodic dictation exercises.
Competency 6.1 Students will be able to notate simple dictated rhythmic patterns.
Competency 6.2 Students will be able to notate simple dictated melodies.
Outcome 7 Sing both prepared and unprepared exercises using the movable do solfege system.
Competency 7.1 Students will be able to sing prepared and unprepared rhythmic exercises using rhythmic syllables.
Competency 7.2 Students will be able to sing prepared and unprepared melodies using the movable 'do' solfege system.

COURSE TOPICS AND CONTENT REQUIREMENTS:

UNIT I TONIC AND DOMINANT I

THEORY

Cadences

- The cadence in relation to form
- Harmony in the cadence
- Spelling of tonic and dominant chords (major)
- Spelling of tonic and dominant chords (minor)
- Cadences in a melodic line
- Keyboard harmony

AURAL SKILLS

Rhythm: Subdivisions of the beat

Pitch: I, V, and V7: Introducing Sevenths

UNIT II NONHARMONIC TONES I AND II

THEORY

Nonharmonic Tones

- Defining nonharmonic tones

Approach and Resolution of various nonharmonic tones

- Passing tone
- Neighbor tone
- Neighbor group
- Suspension

Retardation

Anticipation

Appoggiatura

Escape tone

Pedal point

AURAL SKILLS

Rhythm: Anacruses and Subdivisions of the beat

Pitch: I, IV, V, and V7

Pitch: Introducing the Alto Clef

Dictation: Beginning Rhythmic Dictation

UNIT III TONALITY: THE THEORY

THEORY

The Triad

The Tertian Triad in Common Practice music
Chord Progression and Succession

The Theory of Primary Function

Function in Melody
Function in Harmony

The Theory of Chord Classification

Dominant, Subdominant, and Leading Tone Triads

Harmonic Analysis

The Essentials of Part-Writing

Beginning Part-Writing in two and four parts

AURAL SKILLS

Rhythm: Dots and Ties

Pitch: Minor Mode

Music from Literature

Dictation:

Rhythmic dictation
Beginning melodic dictation

INSTRUCTIONAL METHODS:

1. Lecture and Discussion
2. In-class recitation
3. In-class aural performance
4. Listening

INSTRUCTIONAL MATERIALS:

Textbook: Tonality and Design in Music Theory, vol. 1, by: Earl Henry & Michael Rogers
Prentice-Hall, Inc., New Jersey 2005

Workbook: Workbook to Tonality and Design in Music Theory, vol. 1, by: Earl Henry and
Michael Rogers. Prentice-Hall, Inc., New Jersey 2005

Textbook: Music for Sight Singing, Fifth Edition by: Benjamin, Horvit, Nelson
Schirmer Cengage Learning, Boston 2009

Textbook: Music for Ear Training, Third Edition by: Horvit, Koozin & Nelson
Schirmer Cengage Learning, Boston 2009

STUDENT REQUIREMENTS AND METHODS OF EVALUATION:

1. Prepare written and aural assignments
2. Satisfactory performance on tests and quizzes
3. Satisfactory performance on In-class assignments
4. Daily class participation
5. Required attendance

OTHER REFERENCES

Music Theory vol. I by: Earl Henry, Prentice-Hall, Inc., New Jersey 1985

Elementary Harmony by: Robert Ottman, Prentice-Hall, Inc., New Jersey 1998

The Practice of Harmony by: Peter Spencer, Prentice-Hall., New Jersey 1999

Music for Sight Singing by: Thomas Benjamin, Wadsworth., California 1994

Course Competency/Assessment Methods Matrix

MUS 1012 – Music Theory II		Assessment Options																															
For each competency/outcome place an “X” below the method of assessment to be used.	Assessment of Student Learning	Article Review	Case Studies	Group Projects	Lab Work	Oral Presentations	Pre-Post Tests	Quizzes	Written Exams	Artifact Self Reflection of Growth	Capstone Projects	Comprehensive Written Exit Exam	Course Embedded Questions	Multi-Media Projects	Observation	Writing Samples	Portfolio Evaluation	Real World Projects	Reflective Journals	Applied Application (skills) Test	Oral Exit Interviews	Accreditation Reviews/Reports	Advisory Council Feedback	Employer Surveys	Graduate Surveys	Internship/Practicum /Site Supervisor Evaluation	Licensing Exam	In Class Feedback	Simulation	Interview	Written Report	Assignment	
	Direct/ Indirect	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	I	I	I	I	D	D							
Assessment Measures – Are direct or indirect as indicated. List competencies/outcomes below.																																	
Outcome 1: The student will be able to recognize and use standard musical notation and vocabulary for the elements of pitch, rhythm and meter; including duration symbols, meter signatures, clefs, scales, key signatures, intervals, triads, chords, inversions, inversion symbols and figured bass.																																	
Competency 1.1 Students will be able to visually and aurally recognize various rhythmic and metric patterns in a piece of music.						X		X	X			X	X								X								X				X
Competency 1.2 Students will be able to recognize and construct various scales.						X		X	X			X	X								X								X				X
Competency 1.3 Students will be able to visually and aurally recognize intervals, triads and chords in various inversions, using inversion symbols and figured bass.						X		X	X			X	X								X								X				X
Outcome 2: The student will be able to recognize chords in various textures.																																	
Competency 2. 1 The student will be able to visually recognize various chords in various inversions in monophonic, homophonic and polyphonic textures.						X		X	X			X	X								X								X				X

MUS 1012 – Music Theory II	Assessment Options																			
For each competency/outcome place an “X” below the method of assessment to be used.	Assessment of Student Learning																			
	Article Review	Case Studies	Group Projects	Lab Work	Oral Presentations	Pre-Post Tests	Quizzes	Written Exams	Artifact Self Reflection of Growth	Capstone Projects	Comprehensive Written Exit Exam	Course Embedded Questions	Multi-Media Projects	Observation	Writing Samples	Portfolio Evaluation	Real World Projects	Reflective Journals	Applied Application (skills) Test	
Assessment Measures – Are direct or indirect as indicated. List competencies/outcomes below.	Direct/ Indirect	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	I	I	
Competency 2.2 The student will be able to aurally recognize various chords in various inversions in monophonic, homophonic and polyphonic textures.					X	X	X			X	X								X	
Outcome 3: Transpose simple melodies																				
Competency 3.1 Students will be able to rewrite simple melodies using various clefs.					X	X	X			X	X								X	X
Competency 3.2 Students will be able to rewrite simple melodies from one key to another.					X	X	X			X	X								X	X
Outcome 4: The student will be able to demonstrate proficiency with basic conducting patterns while singing rhythms or melodies.																				
Competency 4.2 Students will be able to sing rhythms using rhythmic syllables.					X	X	X			X	X								X	X
Competency 4.3 Students will be able to sing melodies using the movable ‘do’ solfege system.					X	X	X			X	X								X	X
Competency 4.4 Students will be able to sing rhythms or melodies while conducting the appropriate metric pattern.					X	X	X			X	X								X	X
Outcome 5: The student will be able to visually and aurally recognize intervals and triads.																				
Competency 5.1 Students will be able to visually recognize harmonic and melodic intervals of at least an octave or larger.					X	X	X			X	X								X	X

MUS 1012 – Music Theory II		Assessment Options																													
For each competency/outcome place an “X” below the method of assessment to be used.	Assessment of Student Learning																														
	Article Review	Case Studies	Group Projects	Lab Work	Oral Presentations	Pre-Post Tests	Quizzes	Written Exams	Artifact Self Reflection of Growth	Capstone Projects	Comprehensive Written Exit Exam	Course Embedded Questions	Multi-Media Projects	Observation	Writing Samples	Portfolio Evaluation	Real World Projects	Reflective Journals	Applied Application (skills) Test	Oral Exit Interviews	Accreditation Reviews/Reports	Advisory Council Feedback	Employer Surveys	Graduate Surveys	Internship/Practicum /Site Supervisor Evaluation	Licensing Exam	In Class Feedback	Simulation	Interview	Written Report	Assignment
Assessment Measures – Are direct or indirect as indicated. List competencies/outcomes below.	Direct/ Indirect	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	I	I	I	I	D	D						
Competency 5.2 Students will be able to aurally recognize harmonic and melodic intervals of an octave or smaller.					X		X	X			X	X							X								X			X	
Outcome 6: The student will be able to notate short dictated rhythms and melodies.																															
Competency 6.1 Students will be able to notate simple dictated rhythmic patterns.					X		X	X			X	X							X								X			X	
Competency 6.2 Students will be able to notate simple dictated melodies.					X		X	X			X	X							X								X			X	
Outcome 7: The student will be able to sing both prepared and unprepared exercises using solfege based on the movable ‘do’ system.																															
Competency 7.1 Students will be able to sing prepared and unprepared rhythmic exercises using rhythmic syllables.					X		X	X			X	X							X								X			X	
Competency 7.2 Students will be able to sing prepared and unprepared melodies using the movable ‘do’ solfege system.					X		X	X			X	X							X								X			X	