

ILLINOIS VALLEY COMMUNITY COLLEGE



COURSE OUTLINE

DIVISION: Humanities, Fine Arts Social Sciences

COURSE: MUS 2012 – Music Theory IV

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>: MUS 2001

CATALOG DESCRIPTION:

Continuation of MUS 2002. Application of analytical techniques through the study of formal designs of the common-practice period. Continuation of aural skills; ear training, dictation, sight singing using the movable do solfege, and basic keyboard skills.

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 formal analysis techniques.

Competency 1.1 The student will be able to analyze compositions using Roman numeral analysis.

Competency 1.2 The student will be able to analyze altered chords

Competency 1.3 The student will be able to recognize various formal designs in a piece of music.

Outcome 2 Demonstrate proficiency in the use of altered chords.

Competency 2.1 The student will be able to recognize altered chords.

Competency 2.2 The student will be able to use Italian, French and German Augmented sixth chords at cadence points.

Competency 2.3 The student will be able to use the Neapolitan sixth chord in voice leading.

Outcome 3 Demonstrate proficiency in the use of enharmonic relationships.

Competency 3.1 The student will demonstrate proficiency in modulation through change of mode.

Competency 3.2 The student will demonstrate proficiency in the use of altered chords as enharmonic pivots.

Competency 3.3 The student will demonstrate proficiency in the use of Augmented sixth chords as enharmonic pivots.

Outcome 4 Demonstrate proficiency in the use of chromatic relationships.

Competency 4.1 The student will demonstrate proficiency in chromatic modulation.

Competency 4.2 The student will demonstrate proficiency in the use of Diminished seventh chords as enharmonic pivots.

Outcome 5 Demonstrate proficiency in the use of extended tertian harmony.

Competency 5.1 The student will demonstrate proficiency in the use of altered chords of Dominant function.

Competency 5.2 The student will demonstrate proficiency in the use of Ninth chord construction and resolution.

Competency 5.3 The student will demonstrate proficiency in the use of multiple tonal axes.

Competency 5.4 The student will demonstrate proficiency in the use of chordal mutation.

Outcome 6 Demonstrate proficiency in rhythmic and melodic dictation exercises.

Competency 6.1 The student will be able to notate dictated rhythmic patterns.

Competency 6.2 The student will be able to notate dictated melodies.

Competency 6.2 The student will be able to notate dictated harmonies.

Outcome 7 Sing both prepared and unprepared exercises using the movable do solfege system.

Competency 7.1 The student will be able to sing prepared and unprepared rhythmic exercises using rhythmic syllables.

Competency 7.2 The student will be able to sing prepared and unprepared melodies using the movable 'do' solfege system.

Outcome 8 Demonstrate proficiency in basic keyboard skills.

Competency 8.1 The student will be able to play major and minor scales in various keys.

Competency 8.2 The student will be able to play simple melodies in various keys.

Competency 8.2 The student will be able to play simple chord progressions in various keys.

COURSE TOPICS AND CONTENT REQUIREMENTS:

UNIT I: CHROMATIC RESOURCES

THEORY

Borrowed Chords

Chromatic Mediants

Voice Leading in Borrowed and Other Altered Chords

The Diminished Seventh Chord

Altered Chords of Subdominant Function

The Italian Six

The German Six-Five

The French Four-Three

The Neapolitan Six

AURAL SKILLS

Rhythm: Irregular Meters

Pitch: Decorative Chromaticism

Pitch: Inflected Scale Degrees

Pitch: Scalar Variants in Minor

Keyboard Skills: Major and minor scales in various keys

UNIT II: CHROMATIC AND ENHARMONIC KEY RELATIONSHIPS

THEORY

Enharmonic Modulation

- Modulation through change of mode
- The diminished seventh as enharmonic pivot
- The German Six-Five as enharmonic pivot
- The Neapolitan as enharmonic pivot

AURAL SKILLS

Rhythm: Changing Meters

Pitch: Secondary Dominants

Pitch: Modulations to Closely Related Keys

Keyboard Skills: Simple melodies in various keys

UNIT III: THE DISSOLUTION OF THE COMMON PRACTICE STYLE

THEORY

Melody

- Nonharmonic tones
- Multiple tonal axes

Extended Tertian Harmony

- Ninth chords: construction and resolution
- The altered dominant
- The augmented triad
- Parenthetical harmony
- Chordal mutation

AURAL SKILLS

Rhythm: Syncopation

Rhythm: Complex Divisions of the Beat

Pitch: Diatonic Modes

Pitch: Changing Clefs

Pitch: Exotic Scales

Keyboard Skills: Simple Chord Progressions in Various Keys

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. 2, by: Earl Henry & Michael Rogers
Prentice-Hall, Inc., New Jersey 2005

Workbook: Workbook to Tonality and Design in Music Theory, vol. 2, 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

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

371 Chorales of Johann Sebastian Bach by: Frank D. Maious and Robert W. Ottman
Holt, Rinehart and Winston, Inc., New York, NY 1966

Mostly Short Pieces: An Anthology for Harmonic Analysis by: Mark DeVoto
W. W. Norton and Company, Inc., New York, NY 1992

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

Course Competency/Assessment Methods Matrix

MUS 1012 – Music Theory IV		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 IV	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 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								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				X
Competency 3.2 Students will be able to rewrite simple melodies from one key to another.					X	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					X
Competency 4.3 Students will be able to sing melodies using the movable ‘do’ solfege system.					X	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					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					X

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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																			
Competency 5.2 Students will be able to aurally recognize harmonic and melodic intervals of an octave or smaller.																				
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
Competency 6.2 Students will be able to notate simple dictated melodies.						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
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