



ILLINOIS VALLEY COMMUNITY COLLEGE

COURSE OUTLINE

DIVISION: Humanities, Fine Arts & Social Sciences

COURSE: MUS 1012 Music Theory II

Date: Spring 2023

Credit Hours: 4

Complete all that apply or mark "None" where appropriate:

Prerequisite(s): None

Enrollment by assessment or other measure? Yes No

If yes, please describe:

Corequisite(s): None

Pre- or Corequisite(s): MUS 1002 or appropriate placement through a competency test

Consent of Instructor: Yes No

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 (2-3 contact = 1 credit hour)
	<input type="checkbox"/> Clinical	0 Contact Hours (3 contact = 1 credit hour)

Offered: **Fall** **Spring** **Summer**

CATALOG DESCRIPTION and IAI NUMBER (if applicable):

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. Concurrent enrollment in an Applied Music Lesson is recommended for students intending to major in Music.

ACCREDITATION STATEMENTS AND COURSE NOTES:

None

COURSE TOPICS AND CONTENT REQUIREMENTS:

[Unit I]

Music Theory

Diatonic Triads and Chords

Four-part writing; including triads, dominant sevenths, spacing and doubling

Melodic Structure

Pitch centricity

Tendency tones

Melodic cadences/goals

Motivic Construction

Motives

Motivic phrases

Sequences

Melodic Style

Melodic motion

Range and Tessitura

Contour

Prolongation

Arpeggiation

Tonal Harmony

Texture

Major and minor

Root movement

Cadences

Authentic, Plagal, Half, Deceptive

Harmonic Function

Tonic, Dominant, Pre-Dominant

Harmonic rhythm

Aural Skills

Music for Sight Singing; Chapter 5 (Rhythm and pitch exercises, alto and tenor clefs)

Music for Ear Training; Chapter 1 (Intervals, Triads and Scales)

Music for Ear Training; Chapter 2 (Rhythmic dictation, simple meters, melodies using 2nds, 3rds and 4ths)

[Unit II]

Music Theory

Dissonance

Consonance and dissonance

Melodic Dissonance (non-chord tones)

Resolution by step

Resolution by leap

Oblique resolution

Soprano-Bass Framework

Maintaining tonality and style

- Voice independence
- Composing the bass
- Voice Leading Principles
 - Contrapuntal motion
 - Melodic style
 - Guidelines for chord connection
 - Six-Four chords (cadential, passing, neighboring, arpeggiated)
- Non-dominant Seventh Chords
 - Major, minor, half-diminished, diminished
 - Voice-leading with seventh chords

Aural Skills

Music for Sight Singing; Chapter 6 (Rhythm and pitch exercises)
Music for Ear Training; Chapter 3 (Rhythmic dictation, melodies using 5ths, 6ths and octaves, harmonic dictation using four-part settings of the tonic triad)

[Unit III]

Music Theory

Secondary Function

- Tonicization
- Secondary tonics and dominants
- Secondary-dominant progressions

Function in Chromatic Progressions

- Tonicization with new leading tone
- Tonicization with fourth scale degree
- Extended Tonicization
- Secondary progressions with subdominant and submediant
- Secondary leading-tone chords

Aural Skills

Music for Sight Singing; Chapter 8 (Rhythm and pitch exercises)
Music for Ear Training; Chapter 4 (Rhythmic dictation, melodies using tonic and dominant seventh, harmonic dictation using four-part settings of the tonic and dominant seventh triads)

[Unit IV]

Music Theory

Modulation

- Closely related and distant keys

Types of modulations

- Modal shift
- Common-chord modulation
- Chromatic modulation (ascending and descending)
- Phrase modulation

Aural Skills

Music for Sight Singing; Chapter 9 (Rhythm and pitch exercises)

Music for Ear Training; Chapter 5 (Rhythmic dictation, melodies using primary triads and the dominant seventh, harmonic dictation using primary triads, dominant seventh and cad. six-four)

[Unit V]

Music Theory

Melody Forms

Periodic design (period, parallel period, contrasting period)

Phrase group

Double period

Phrase structure

Asymmetrical period and phrase-group structure

Other double period structures

Basic Compositional Forms

Bar form

Verse form

Strophic form

Through composed form

Binary and Ternary Forms

Binary form (simple, Baroque, rounded)

Ternary form (simple, Da Capo aria, compound)

Aural Skills

Music for Sight Singing; Chapter 11 (Rhythm and pitch exercises)

Music for Ear Training; Chapter 5 (Rhythmic dictation, melodies using primary triads and the dominant seventh, harmonic dictation using primary triads, dominant seventh and cad. six-four)

INSTRUCTIONAL METHODS:

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

EVALUATION OF STUDENT ACHIEVEMENT:

1. Prepared 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

INSTRUCTIONAL MATERIALS:

Textbooks

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

Music for Sight Singing; Seventh Edition by: Benjamin, Horvit and Nelson

Music for Ear Training; Fourth Edition by: Horvit, Koozin and Nelson

RESOURCES:

Textbooks

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

Advanced 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

LEARNING OUTCOMES AND GOALS:

Institutional Learning Outcomes

- 1) Communication – to communicate effectively;
- 2) Inquiry – to apply critical, logical, creative, aesthetic, or quantitative analytical reasoning to formulate a judgement or conclusion;
- 3) Social Consciousness – to understand what it means to be a socially conscious person, locally and globally;
- 4) Responsibility – to recognize how personal choices affect self and society.

COURSE OUTCOMES AND COMPETENCIES:

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.