

**ILLINOIS VALLEY COMMUNITY COLLEGE**  
**Course Syllabus for Music 1012**

**Course Title and Section:** MUS 1012; Music Theory II

**Instructor:** Mr. Michael Pecherek (815) 224-2720 Ext. 430

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**Division:** Humanities and Fine Arts

**Texts:** 1. Tonality and Design in Music Theory, Volume 1 by: Earl Henry & Michael Rogers

2. Music for Sight Singing; Sixth Edition by: Benjamin, Horvit and Nelson

3. Music for Ear Training; Third Edition by: Horvit, Koozin and Nelson

**I. Catalog Description:**

A continuation of Music 1002. Training in musicianship through the study of rhythmic and melodic dictation and chord recognition. Harmony and analysis; a study of the basic principles involved in eighteenth and nineteenth century musical composition. Lecture; four hours per week. Laboratory; one hour per week. **Note:** Music majors must be concurrently enrolled in applied music lessons.

**Prerequisite:** MUS 1002

**Credit Hours:** 4.0

**II. Course Objectives:**

1. Demonstrate proficiency in Roman numeral analysis; identifying and labeling triads and seventh chords, cadences, diatonic and chromatic dissonances, tonicizations, modulations and basic formal designs in various textures.
2. Demonstrate proficiency in voice-leading principles using triads and seventh chords, cadences, diatonic and chromatic dissonances, tonicizations and modulations.
3. Harmonize melodies in four-part (SATB) chorale style.
4. Aurally identify triads and seventh chords in various positions. Identify cadences.
5. Notate short dictated rhythms, melodies and harmonic progressions.
6. Sing both prepared and unprepared exercises using moveable *do* solfege system.
7. Demonstrate proficiency with basic conducting patterns while singing rhythms and melodies.

### III. Student Assessment:

1. Daily assignments and class participation will be both graded and ungraded, and will include reading assignments, written homework, and daily preparation of aural skills materials.
2. The Music Theory component of the course has four areas of evaluation.
  - a. Homework
  - b. Quizzes
  - c. Exams
  - d. Final Exam
3. The Aural Skills component of the course has three areas of evaluation.
  - a. Daily work / Class participation
  - b. Quizzes
  - c. Final Exam

### GRADING

Final grades will be based on the following percentages

<u>Music Theory</u>	<b>50%</b>	<u>Aural Skills</u>	<b>50%</b>
Homework	15%	Daily work / participation	10%
Unit Exams	20%	Quizzes	25%
Final Exam	15%	Final Exam	15%

**Note: Students must pass both Music Theory and Aural Skills final exams in order to pass the course. Failure to do so will result in an F for the semester.**

### Grading Scale

<b>A</b>	90-100 %
<b>B</b>	80-89 %
<b>C</b>	70-79 %
<b>D</b>	60-69 %
<b>F</b>	0-59 %

## **ATTENDANCE**

Attendance to all classes is mandatory and only legitimate circumstances will be considered excused absences. Absence from class due to illness must be excused with a phone message to the instructor prior to class, or a doctor's written statement. Any other absence from class must be discussed with the instructor in advance and homework submitted before the absence. Absences not discussed with the instructor prior to class are considered unexcused. Students are responsible for all missed materials including daily activities, assignments and their due dates, classroom discussions, and reading assignments. Any quiz or exam missed due to an unexcused absence will not be made up. Each unexcused absence lowers a student's final grade by one full letter.

## **COURSE CONTENT**

### **[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)

**Music Theory Final Exam (comprehensive)**

**Date: TBA**

**Aural Skills Final Exam (comprehensive)**

**Date: TBA**

## **DISABILITY STATEMENT**

If you are a student with a documented cognitive, physical or psychiatric disability such as a learning disability or ADD/ADHD, you may be eligible for academic support services. If you have a disability and need more information regarding possible accommodations, please visit the Disability Services Office.

*"Music is the one incorporeal entrance into the higher world of knowledge which comprehends mankind but which mankind cannot comprehend."*

*Ludwig Van Beethoven (1770-1827)*