

ILLINOIS VALLEY COMMUNITY COLLEGE



COURSE OUTLINE

DIVISION: Humanities, Fine Arts Social Sciences

COURSE: MUS 1002 – Music Theory I

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 901

CATALOG DESCRIPTION:

Introductory study of the basic elements of music theory. Coursework is divided into two categories: study of music theory; rhythm, triads, seventh chords and diatonic harmony, and aural skills; the development of proficiency in eartraining and sight singing using the movable 'do' solfege. theory, two hours per week; aural skills, 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 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.

Competency 1.2 Students will be able to recognize and construct various scales.

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.

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.

Competency 2.2 The student will be able to aurally recognize various chords in various inversions in monophonic, homophonic and polyphonic textures.

Outcome 3 Transpose simple melodies.

Competency 3.1 Students will be able to rewrite simple melodies using various clefs.

Competency 3.2 Students will be able to rewrite simple melodies from one key to another.

Outcome 4 The student will be able to demonstrate proficiency with basic conducting patterns while singing rhythms or melodies.

Competency 4.1 Students will be able to demonstrate proficiency with basic conducting patterns.

Competency 4.2 Students will be able to sing rhythms using rhythmic syllables.

Competency 4.3 Students will be able to sing melodies using the movable 'do' solfege system.

Competency 4.4 Students will be able to sing rhythms or melodies while conducting the appropriate metric pattern.

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.

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.

Competency 6.2 Students will be able to notate simple dictated melodies.

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.

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 NOTATION

THEORY

The Notation of Rhythm

Notation

The notation of rhythm

The Notation of Pitch

The Keyboard

The keyboard

Accidentals

Octave designation

AURAL SKILLS

Rhythm: One and Two Pulse Units

Pitch: The Major Scale

UNIT II METER

THEORY

Simple Meters

Metric accent
Beat division
Simple time signatures
Syncopation

Compound Meters
Borrowed division

AURAL SKILLS

Rhythm: Simple Meters

Pitch: Introducing Thirds

Pitch: Introducing Fourths

UNIT III SCALES, INTERVALS AND KEYS

THEORY

Major Scales and Keys
The major scale
Transposition
Major keys

Intervals
Interval type
Interval quality
Other aspects of interval construction and identification
Interval inversion

Minor Scales and Keys
Variations in minor
Keys and key relationships

AURAL SKILLS

Pitch: Tonic Triad in the Major Mode;
Introducing Fifths, Sixths, and Octaves

UNIT IV TRIADS, SEVENTH CHORDS

Root Position Triads

Inverted Triads
Inverted triads
Triad identification

Seventh Chords

Diatonic Relationships / Basic Concepts of Tonal Harmony

INSTRUCTIONAL METHODS:

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

INSTRUCTIONAL MATERIALS:

Textbook: Fundamentals of Music, Fifth Edition by: Earl Henry
Prentice-Hall, Inc., New Jersey 2009

Textbook: Music for Sight Singing, Fifth Edition by: Benjamin, Horvit, 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 1002 – Music Theory I | | Assessment Options | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
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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 | 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 |
| Competency 1.2 Students will be able to recognize and construct various scales. | | | | | | 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 |
| 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 |

| MUS 1002 – Music Theory I | | Assessment Options | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
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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 | 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. | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 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 |
| 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 |