



ILLINOIS VALLEY COMMUNITY COLLEGE

COURSE OUTLINE

DIVISION: Humanities, Fine Arts & Social Sciences

COURSE: MUS 1002 Music Theory I

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): None

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):

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 ear training and sight singing using the movable 'do' solfège. Note: Music majors must be concurrently enrolled in applied music lessons.

ACCREDITATION STATEMENTS AND COURSE NOTES:

None

COURSE TOPICS AND CONTENT REQUIREMENTS:

[Unit I]

Music Theory

The Notation of Rhythm

Notation

The Notation of Rhythm

The Notation of Pitch

Complete terms and symbols

The Keyboard

The Keyboard

Accidentals

Octave designation

Simple Meters

Metric accent

Beat division

Simple time signatures

Syncopation

Compound Meters

Metric accent

Beat division

Simple time signatures

Compound time signatures

Borrowed division

Aural Skills

Music for Sight Singing; Chapter 1 (Rhythm and pitch exercises, Major Scales)

[Unit II]

Music 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

Other Modes and Scales - Church modes & other scales

Aural Skills

Music for Sight Singing; Chapter 2 (Rhythm and pitch exercises, Simple Meters, Introducing 3rds and 5ths)

[Unit III]

Music Theory

Root Position Triads

Inverted Triads

Aural Skills

Music for Sight Singing; Chapter 3 (Rhythm and pitch exercises, Tonic Triad in major, Introducing 5ths, 6ths and Octaves)

[Unit IV]

Music Theory

Diatonic Relationships

Basic Concepts of Tonal Harmony

 Tonality

 Harmonic Function

 Consonance and dissonance

 Harmonic dissonance

 Dominant 7th

 Leading Tone triad

Cadences

 Melodic cadences

 Harmonic cadences

 Harmonic Rhythm

Aural Skills

Music for Sight Singing; Chapter 4 (Rhythm and pitch exercises, Rhythmic Subdivision, Introducing I, V, V7, Introducing 7ths)

[Unit V]

Music Theory

Non-Chord Tones

 Passing tones

 Neighbor tones

Roman Numeral Analysis

 Identification and analysis

Basic Part Writing

 SATB

Essential Terms and Symbols in Form

 Phrase types

 Period

 Phrase group

 Double period

 Song forms

Aural Skills

Music for Sight Singing; Chapter 4 (Rhythm and pitch exercises, Anacrusis, Exercises using I, IV, V and V7, Introducing C clefs)
Introduction to Dictation

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

Fundamentals of Music, Sixth Edition by: Earl Henry, Snodgrass & Piagentini
Music for Sight Singing; Seventh Edition by: Benjamin, Horvit and Nelson

RESOURCES:

Textbooks

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

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 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.