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: ☒ Lecture 3 Contact Hours (1 contact = 1 credit hour)
☐ Seminar 0 Contact Hours (1 contact = 1 credit hour)
☒ Lab 2 Contact Hours (2-3 contact = 1 credit hour)
☐ 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
   Music for Sight Singing; Seventh Edition by: Benjamin, Horvit and Nelson
   Music for Ear Training; Fourth Edition by: Horvit, Koozin and Nelson
RESOURCES:
Textbooks
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.