

ILLINOIS VALLEY COMMUNITY COLLEGE



COURSE OUTLINE

DIVISION: Humanities, Fine Arts Social Sciences

COURSE: MUS 2002 – Music Theory III

Date: Spring 2011

Credit Hours: 4

Prerequisite(s): None

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 contact = 1 credit hour)
 Clinical **0 Contact Hours** (3 contact = 1 credit hour)
 Online
 Blended

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

IAI Equivalent –**Only for Transfer Courses**-go to <http://www.itransfer.org>: MUS 903

CATALOG DESCRIPTION:

Continuation of MUS 1012. Completion of Diatonic harmony. Introduction to chromatic harmony. Emphasis on part-writing and analysis, continuation of aural skills; ear training, rhythmic and melodic dictation, and sight singing using the movable do solfege. Lecture, three hours per week; lab, 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 Demonstrate proficiency in basic formal analysis techniques.

Competency 1.1 The student will be able to analyze triads and chords using Roman numerals.

Competency 1.2 The student will be able to analyze triads and chords using figured bass symbols.

Competency 1.3 The student will be able to analyze non-chord tones.

Competency 1.4 The student will be able to recognize various formal designs in a piece of music.

Outcome 2 Demonstrate proficiency in basic voice-leading principles using individual melodic lines.

Competency 2.1 The student will be able to harmonize melodies using inverted triads in open position

Competency 2.2 The student will demonstrate proficiency in various doubling procedures.

Competency 2.3 The student will be able to harmonize melodies using two-voice counterpoint.

Competency 2.4 The student will be able to harmonize melodies using Species Counterpoint.

Outcome 3 Demonstrate proficiency in part-writing exercises.

Competency 3.1 The student will demonstrate proficiency in part-writing exercises using a four-voice texture.

Competency 3.2 The student will demonstrate proficiency in part-writing exercises using chorale harmonization techniques.

Competency 3.3 The student will demonstrate proficiency in part-writing exercises using free counterpoint.

Outcome 4 Demonstrate ability to recognize various formal relationships and designs.

Competency 4.1 The student will be able to recognize phrases and various periods.

Competency 4.2 The student will be able to recognize repetition and sequences.
Competency 4.3 The student will be able to recognize harmonic implication.
Competency 4.4 The student will be able to recognize various formal designs; including Binary, Rounded Binary, Ternary, Minuet and Trio, Theme and Variations, various Rondo forms.
Outcome 5 Demonstrate ability to write original melodies and harmonizations.
Competency 5.1 The student will be able to write original melodies.
Competency 5.2 The student will be able to harmonize a melody using root-position and inverted triads.
Competency 5.3 The student will be able to harmonize a melody using lead sheet symbols.
Competency 5.4 The student will be able to harmonize a melody in various textures.
Outcome 6 Demonstrate proficiency in rhythmic and melodic dictation exercises.
Competency 6.1 The student will be able to notate dictated rhythmic patterns.
Competency 6.2 The student will be able to notate dictated melodies.
Competency 6.3 The student will be able to notate simple dictated harmonies
Outcome 7 Sing both prepared and unprepared exercises using the movable do solfege system.
Competency 7.1 The student will be able to sing prepared and unprepared rhythmic exercises using rhythmic syllables.
Competency 7.2 The student will be able to sing prepared and unprepared melodies using the movable 'do' solfege system.

COURSE TOPICS AND CONTENT REQUIREMENTS:

UNIT I: FORM AND ANALYSIS

THEORY

Form and Analysis

The phrase

The period

Other types of periods

Analysis of Melody

Range, Tessitura, Contour, Melodic motion, General style

Basic Melodic construction

Binary and Ternary Forms

Simple Binary

Rounded Binary

Minuet and Trio Form

Ternary Form

Da Capo Aria

Theme and Variations Form

Rondo Forms

5 – Part Rondo
Classical Rondo
Sonata Rondo

AURAL SKILLS

Rhythm: Compound Meter

Pitch: All Diatonic Triads

Pitch: Tenor Clef

UNIT II: TONIC AND DOMINANT II

THEORY

Part-Writing

- Conventional procedures
- Writing the Authentic cadence
- Writing in phrase lengths
- Writing triads in root-position
- Writing triads in various inversions
- Harmonizing a melody
- Keyboard harmony

AURAL SKILLS

Rhythm: Triplets and Duplets

UNIT III: HARMONIZATION OF CHORALE MELODIES AND COUNTERPOINT

THEORY

Introduction to Counterpoint

- Species Counterpoint
- Two-voice tonal counterpoint
- Voice leading

Independence

- Parallel motion
- Similar motion
- Oblique motion
- Contrary motion
- Voice crossing
- Voice overlap

Imitative Counterpoint: The Canon

- Two-voice canon at the octave

Harmonization of Chorale Melodies

Vocal scoring
Open and close structure
Doubling
Major and minor triads
Augmented and diminished triads
Seventh chords
Active tones
The law of the shortest way
Common tones

AURAL SKILLS

Rhythm: Syncopation
Pitch: Seventh Chords

INSTRUCTIONAL METHODS:

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

INSTRUCTIONAL MATERIALS:

Textbook: Tonality and Design in Music Theory, vol. 2, by: Earl Henry & Michael Rogers Prentice-Hall, Inc., New Jersey 2005

Workbook: Workbook to Tonality and Design in Music Theory, vol. 2, by: Earl Henry and Michael Rogers. Prentice-Hall, Inc., New Jersey 2005

Textbook: Music for Sight Singing, Fifth Edition by: Benjamin, Horvit, Nelson Schirmer Cengage Learning, Boston 2009

Textbook: Music for Ear Training, Third Edition by: Horvit, Koozin & 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

Music Theory vol. II by: Earl Henry, Prentice-Hall, Inc., New Jersey 1985

371 Chorales of Johann Sebastian Bach by: Frank D. Maious and Robert W. Ottman Holt, Rinehart and Winston, Inc., New York, NY 1966

Mostly Short Pieces: An Anthology for Harmonic Analysis by: Mark DeVoto
W. W. Norton and Company, Inc., New York, NY 1992

Music for Sight Singing by: Thomas Benjamin, Wadsworth., California 1994

Course Competency/Assessment Methods Matrix

MUS 2002 – Music Theory III		Assessment Options																															
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				X
Competency 1.2 Students will be able to recognize and construct various scales.						X		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				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				X

MUS 2002 – Music Theory III	Assessment Options																															
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	I	I	I	I	D	D							
Assessment Measures – Are direct or indirect as indicated. List competencies/outcomes below.																																
Competency 2.2 The student will be able to aurally recognize various chords in various inversions in monophonic, homophonic and polyphonic textures.						X	X	X			X	X								X								X				X
Outcome 3: Transpose simple melodies																																
Competency 3.1 Students will be able to rewrite simple melodies using various clefs.					X	X	X				X	X								X								X				X
Competency 3.2 Students will be able to rewrite simple melodies from one key to another.					X	X	X				X	X								X							X					X
Outcome 4: The student will be able to demonstrate proficiency with basic conducting patterns while singing rhythms or melodies.																																
Competency 4.2 Students will be able to sing rhythms using rhythmic syllables.					X	X	X				X	X								X							X					X
Competency 4.3 Students will be able to sing melodies using the movable ‘do’ solfege system.					X	X	X				X	X								X							X					X
Competency 4.4 Students will be able to sing rhythms or melodies while conducting the appropriate metric pattern.					X	X	X				X	X								X							X					X
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.					X	X	X				X	X								X							X					X

MUS 2002 – Music Theory III	Assessment Options																				
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		
Assessment Measures – Are direct or indirect as indicated. List competencies/outcomes below.	Direct/ Indirect	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D		
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