

MUSC 1132 – Music Theory II Common Course Outline

I. Reviewed: Spring 2007

II. Catalog Description: ((for Music Theory I and II)

These courses provide a study of the materials and structure of music including notation, intervals, scales, four voice chorale style, melodic form and structure, diatonic and secondary harmony, binary and ternary forms. These courses are open to students who desire a rigorous music course. Prereq.: MUSC 1131 and concurrent registration in MUSC 1182 and MUSC 1158 is required for majors and minors, 3 credits.

III. Recommended Entry Skills and Knowledge:

MUSC 1131 or consent of instructor is required.

IV. Course Content:

This course includes further study of 18th century harmony especially study of figured bass, non-harmonic tones and chorale part-writing practices. The dominant seventh chord and half and full diminished leading tone chords will be examined in their historical use, voice leading principles harmonic and phrase function and style usage. The secondary dominant seventh chord and secondary half and full diminished leading tone chords will receive the same study. Melody and texture will be examined and an analysis language developed in these areas. Modulation will be observed in music scores and practiced in choral phrases. The formal structures of binary and ternary will be examined. An analysis system will be developed which is a modification of the traditional harmonic analysis system.

V. Student Learning Outcomes:

In order to complete this course successfully, the student will be able to:

- A. View tonality as an organization of pitch by understanding diatonic triadic harmony, harmonic rhythm, non-harmonic tones, and cadences. (MNTC goal 2a)
- B. Create musical examples of First Species Counterpoint in two and four voices. (MNTC goals 2d, 6d)
- C. Identify, write and analyze the function of the dominant seventh chord, half and full diminished leading tone seventh chords, secondary dominant seventh chords and secondary half and full diminished leading tone seventh chords. (MNTC goals 2a, 2c, 6c)
- D. Recognize modulation, classify types of modulation, analyze harmony containing modulation, and write chorale phrases using modulation. (MNTC goals 2a, 2d)
- E. Format and analyze binary and ternary forms especially in Baroque, Classic and early Romantic style. (MNTC goals 2b, 2d, 6e)
- F. Identify the parts of an analysis described by Heinrich Schenker as “foreground,” middle ground,” and “background.” (MNTC goal 2b)
- G. Compose chorale phrases using figured bass including dominant and secondary dominant seventh chords, leading tone and secondary leading tone seventh chords and modulation. (MNTC goals 2d, 6c)

VI. Methods for Evaluation of Student Learning:

- A. Writing assignments will be assessed according to adherence to specific guides requested in the assignment.
- B. Students will be tested on the factual material covered. This will occur at the end of chapters and/or other major sections.
- C. Students will be evaluated on a daily basis through their class preparation, participation and attendance.

VII. Other Information: none