

I. COURSE DESCRIPTION

Division: Humanities
Department: Speech and Performing Arts
Course ID: MUS 102
Course Title: Music Theory II: Scales and Modes
Units: 3
Lecture: 3 Hours
Laboratory: None
Prerequisite: Music 101 and Music 101L
Corequisite: Music 102L

Catalog Description:

Designed to teach analytical and compositional techniques through a progressive study of the following : counterpoint, harmony, modulation, voice leading, harmonic and formal analysis, and 20th century atonality. Examines key words by important composers in the development of music such as J.S. Bach, Beethoven, Debussy, Schoenberg and Stravinsky and the impact these pieces have made in our society and its aesthetic development.

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II. NUMBER OF TIMES COURSE MAY BE TAKEN FOR CREDIT: One

III. EXPECTED OUTCOMES FOR STUDENTS:

Upon completion of this course, students should be able to:

- A. Demonstrate the ability to interpret melodic and rhythmic patterns through the use of dictation
- B. Identify aurally harmonic intervals and chordal structure
- C. Sing basic melodic patterns using the Solfeggio (do, re, mi...) system
- D. Write music using contrapuntal techniques, advanced harmony and the twelve-tone system
- E. Identify harmonic qualities for all triads and seventh chords
- F. Demonstrate ability to part-write chordal functions
- G. Analyze the role of music and composers in society, including historical and multicultural perspectives
- H. Demonstrate synthesis by composing a simple musical piece
- I. Apply the musical analytical techniques above to self-critique the musical piece
- J. Apply concepts of musical analysis to evaluate musical performances
- K. Discuss how music enhances the well being of the individual and society as a whole.

IV. COURSE CONTENT:

- A. Chords and harmony
 1. Major chords, minor chords, diminished chords, augmented chords:
 2. What they look like and what they sound like
 3. The relationship of chords to the major/minor scales
 4. Frequently used chord progressions in pop music
- B. Complex harmony and inversions
 1. The dominant seventh chord and how it resolves
 2. Inversions as a handy "tool" to hook chords together
 3. Part writing: The good, the bad, and the ugly
- C. The student composer
 1. How to write a melody: A survey of phrasing and creative rhythms
 2. Harmonizing a melody

3. Passing tones and neighboring tones and how they add interest....
 4. The King of Melody, Wolfgang Amadeus Mozart
- D. Sixteenth Century Counterpoint
1. Consonance, dissonance and the use of passing tones and suspensions
 2. The identification and the use of cadences
 3. Text setting, text painting and imitation
- E. Eighteenth Century Counterpoint
1. Comparison of counterpoint styles
 2. Harmonic rhythm and voice leading
 3. Analysis and composition of a two-part invention
 4. The Fugue- subject, counter-subject and episode
 5. Devices and types of imitation
- F. The identification and Uses of Harmony
1. Borrowed chords
 2. 9th, 11th, and 13th chords
 3. Neapolitan and Augmented 6th chords
 4. Harmonizing melodies
 5. Altered and chromatic harmonies
- G. Musical Form
1. Variation technique
 2. Sonata-Allegro form
 3. Rondo form
- H. Devices of the Late Nineteenth and Early Twentieth Centuries
1. Whole-tones scales, pentatonic scales and church modes
 2. Quartal harmony, parallel chords and cadences
 3. Meter and rhythm
 4. Analysis of musical work (i.e. Debussy, Scriabin)
- I. The Contemporary Period (1910-present)
1. Neoclassicism Expressionism and Primitivism
 2. Polytonality, polychords and chord clusters
 3. Rhythm and irregular meters
 4. Analysis of musical work (i.e. Stravinsky, Bartok)

V. METHODS OF INSTRUCTION:

- Lecture
- Class and/or small group discussion
- Critical evaluation of texts, newspapers, journal articles, and other printed research
- Critical evaluation of films, videotapes, audiotapes, or other media forms
- Analysis of live and recorded music
- Demonstrations and modeling

VI. TYPICAL ASSIGNMENTS:

- A. Reading: After reading the chapter on complex harmony inversions, discuss with your group the concepts of harmonization of a given melody.
- B. Writing: Attend a concert of your choice. In a 4-6 page paper, prepare a critique of the performance in which you apply what you have learned in class.
- C. Composition: Create a properly notated musical composition which demonstrates an understanding of rudimentary harmony and complies with the concepts discussed in class.
- D. Critical Thinking: Compare and contrast melodic structure from two different historical periods. Prepare a 6-8 page paper which details your research, and be sure to employ course concepts and vocabulary.

VII. EVALUATION(S):

A student's grade will be based on multiple measures of performance and will reflect the objectives explained above. A final grade of "C" or better should indicate that the student has the ability to successfully apply the principles and techniques taught in this course. These evaluation methods may include, but are not limited to, the following:

- 10% of grade Projects/written papers or reports
- 30% of grade Comprehensive examinations (cumulative finals or certifications)
- 60% of grade Homework

VIII. TYPICAL TEXT(S):

- A. Benward, Bruce. Music in theory and practice, Volume One, (7th edition) Boston: McGraw-Hill, 2002.
- B. Duckworth, William. A creative approach to music fundamentals with CD-ROM (8th edition). Wadsworth, 2004.
- C. Feldstein, Sandy. Practical theory complete: A self-instruction music theory course. Alfred Publishing Company, 1982.

IX. OTHER SUPPLIES REQUIRED OF STUDENTS: None

Content Review Form

PREREQUISITE COURSE

Target Course: Music 102, Music Theory II: Scales and Modes

Prerequisite Course: Music 101, Music Theory I: Fundamentals.

Instructions:

1. List exit competencies (skills) from the Corequisite Course. These skills are listed in the “Student Outcomes” section of the Course Outline.
2. Indicate which of the listed exit competencies (skills) are necessary concurrent enrollment skills that should be developed in conjunction with completion of the target course. Mark with an “X” each needed skill.
3. Indicate the degree of importance of each identified concurrent enrollment skill related to the target course, using the following rating scale:

1= Critical 2 = Very Helpful 3= Desirable

Skills Analysis

Entry skills in Target Course	Exit Skills provided by corequisite course (Mark with an X if needed, and indicate corequisite course (if more than one).	Degree of Importance (Rate 1 – 3)
Write music using the elements of music notation	x	1
Sing an octave scale using the tone syllables	x	1
Sight sing in Major keys, minor keys, and modes	x	1
Identify all intervals both in audio and written formats	x	1
Dictate rhythms, melodies, and harmonies	x	1
Analyze chordal functions in literature	x	1
Perform rhythmic exercises involving simple and compound meters	x	1
Demonstrate the hand signs corresponding to the tone syllables	x	1
Compare and contrast the use of musical elements in contemporary and classical works	x	1

Content Review Form

PREREQUISITE COURSE

Target Course: Music 102, Music Theory II: Scales and Modes

Prerequisite Course: Music 101L, Musicianship I

Instructions:

4. List exit competencies (skills) from the Corequisite Course. These skills are listed in the “Student Outcomes” section of the Course Outline.
5. Indicate which of the listed exit competencies (skills) are necessary concurrent enrollment skills that should be developed in conjunction with completion of the target course. Mark with an “X” each needed skill.
6. Indicate the degree of importance of each identified concurrent enrollment skill related to the target course, using the following rating scale:

1= Critical 2 = Very Helpful 3= Desirable

Skills Analysis

Entry skills in Target Course	Exit Skills provided by corequisite course (Mark with an X if needed, and indicate corequisite course (if more than one).	Degree of Importance (Rate 1 – 3)
Read and identify music of all style periods of music history	x	1
Sing an ascending and descending chromatic scale using chromatic syllables	x	1
Sing an ascending and descending major scale using solfeggio syllables	x	1
Sight sign melodic lines in both major and minor keys	x	1
Take single-part melodic dictation	x	1
Translate foreign musical terms and tempos found on a musical score	x	1
Identify simple conducting beat patterns	x	1

Content Review Form

COREQUISITE COURSE

Target Course: Music 102, Music Theory II: Scales and Modes

Corequisite Course: Music 102L, Musicianship II

Instructions:

7. List exit competencies (skills) from the Corequisite Course. These skills are listed in the "Student Outcomes" section of the Course Outline.
8. Indicate which of the listed exit competencies (skills) are necessary concurrent enrollment skills that should be developed in conjunction with completion of the target course. Mark with an "X" each needed skill.
9. Indicate the degree of importance of each identified concurrent enrollment skill related to the target course, using the following rating scale:

1= Critical 2 = Very Helpful 3= Desirable

Skills Analysis

Entry skills in Target Course	Exit Skills provided by corequisite course (Mark with an X if needed, and indicate corequisite course (if more than one).	Degree of Importance (Rate 1 – 3)
Translate foreign musical terms and tempos found on a musical score	x	1
Sing all three forms of the minor scale using solfeggio syllables	x	1
Sing pentatonic scales	x	1
Sing whole-tone scales	x	1
Take rudimentary harmonic dictation	x	1
Sight sing modulating melodic lines.	X	1
Demonstrate an understanding of the principles of Acoustics and how they affect performance practice	x	1
Explain how the use of harmonic progression leads a listener on an unseen journey using the elements of tonal center, key change, cadence, and rhythmic variation over time	x	1