

BUTTE COLLEGE

COURSE OUTLINE

I. CATALOG DESCRIPTION

MUS 12 - Music Theory II

3 Unit(s)

Prerequisite(s): MUS 10

Co-requisite(s): MUS 13 and MUS 21, MUS 31 or MUS 41

Recommended Prep: NONE

Transfer Status: CSU/UC

51 hours Lecture

This course incorporates the concepts from Music Theory I. In addition, through guided composition and analysis, the course will include: an introduction to two-part counterpoint; voice leading involving four-part chorale writing; diatonic harmony; and an introduction to secondary/applied chords and modulation. Examples from, and discussion about historical and social contexts will be integrated throughout the course.(C-ID MUS 130).

II. OBJECTIVES

Upon successful completion of this course, the student will be able to:

- A. Have knowledge and understanding of the historical development of music, its historical periods, genres, instrumentation and composers, within their cultural context.
- B. Write and identify any 7th chord in root position and inversion.
- C. Using non-dominant 7th chords, secondary/applied chords, diatonic and modulating sequences, and modulation to closely-related keys: Realize a figured bass; harmonize a given melody.
- D. Conduct harmonic and formal analysis of music using non-dominant 7th chords, secondary/applied chords, diatonic and modulating sequences, and modulation to closely-related keys in binary and ternary forms.
- E. Compose music using musical elements included in course content.

III. COURSE CONTENT

A. Unit Titles/Suggested Time Schedule

Lecture	
<u>Topics</u>	<u>Hours</u>
1. Diatonic chords, basic cadential formulas and phrase structure	6.00
2. Dominant seventh	6.00
3. Figured bass	6.00
4. Non-harmonic tones	6.00
5. Introduction to two-part counterpoint	6.00
6. Voice leading involving four-part chorale writing	6.00
7. Non-dominant 7th chords	5.00
8. Introduction to secondary/applied chords	5.00
9. Introduction to modulation	5.00
Total Hours	51.00

IV. METHODS OF INSTRUCTION

A. Lecture

B. Homework: Students are required to complete two hours of outside-of-class homework for each hour of lecture

- C. Demonstrations
- D. Reading Assignments

V. **METHODS OF EVALUATION**

- A. Research Projects
- B. Written Assignments
- C. Examinations

VI. **EXAMPLES OF ASSIGNMENTS**

A. Reading Assignments

1. Using another source besides your text, look up the terms provided by the instructor, and be prepared to discuss in class.
2. Read the entry on J. S. Bach in Grove's Encyclopedia of Music in preparation for class discussion. Prepare to discuss historical and cultural perspectives.

B. Writing Assignments

1. Prepare a 5 page paper on J. S. Bach that emphasizes his contributions to Western music harmonic practices. Cite specific musical examples.
2. Attend a concert of your choice. Prior to attending the concert read about the time in history and the culture in which the music was composed. Take notes while listening to identify how seventh chords of all types are used in the music. Write a 5-7 page paper about your aural observations and historical or cultural influences on the music.

C. Out-of-Class Assignments

1. Compose an 8-measure melody for piano, the first phrase ending in a half cadence, and the second ending in a perfect authentic cadence. Edit fully, including tempo, phrasing and dynamics. Be prepared to share in class and to hand in the composition.
2. Examine the score of Bach's Two-part Invention in C major. How many, and what type(s) of cadences can you identify? Be prepared to discuss in class.

VII. **RECOMMENDED MATERIALS OF INSTRUCTION**

Textbooks:

- A. Turek, Ralph. Theory for Today's Musician. 1st Edition. McGraw-Hill, 2006.
- B. Laitz, S. The Complete Musician. 3rd Edition. Schirmer/Cengage, 2011.

Materials Other Than Textbooks:

- A. Music manuscript paper [8.5" X 11" Notation Paper (3 hole punched)]

Created/Revised by: Mark Latham

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