COURSE OUTLINE
Theory of Music 2

Course Description
MU 112. Theory of Music 2. 3 hours credit. Prerequisite: MU 111 with a C or better. Co-require: Concurrent enrollment in MU 157. This course will enable the student to build on the basic elements of music theory to analyze diatonic harmony and tonicization. The student will develop skills to construct basic chord progressions as well as to identify and construct cadences. The student will also gain the skills to realize a figured bass as well as harmonize chorale melodies, identifying any melodic embellishments (Transfers as MUS1030).

Required Materials
For complete material(s) information, refer to https://bookstore.butlercc.edu

Butler-assessed Outcomes
The intention is for the student to be able to:
1. Analyze four-part musical compositions using proper vocabulary and terminology.
2. Demonstrate how to use basic compositional elements to create new music.

Learning PACT Skills that will be developed and documented in this course
Through involvement in this course, the student will develop ability in the following PACT skill area(s):
Analytical Thinking Skills
• Critical thinking - By applying skills learned in class and through homework, the student will show proficiency in analyzing diatonic harmony and tonicization.

Major Summative Assessment Task(s)
These learning outcomes and the Learning PACT skills will be demonstrated by:
1. Analyzing a four-part composition using correct chordal vocabulary and music terminology.
2. Writing of a four-part composition demonstrating the ability to select effective chord progressions and problem-solving abilities regarding all elements of voice-leading, including use of non-harmonic tones.

Skills or Competencies
Actions that are essential to achieve the course outcomes:
1. Analyze soprano and bass line (note-to-note counterpoint)
2. Analyze a basic phrase in SATB style
3. Identify dominant sevenths
4. Analyze diatonic harmonies and root progressions
5. Identify embellishing tones in four voices
6. Analyze dominant substitutions
7. Analyze phrase structure and motivic analysis
8. Identify and analyze secondary dominants and leading-tone chords to V
9. Identify and analyze tonicizing scale degrees other than V
10. Analyze modulations to closely related keys

Learning Units
I. Soprano and bass lines in the eighteenth-century
   A. Note-to-Note counterpoint in eighteenth-century style
   B. Melodic embellishment in chorale textures

II. The basic phrase in SATB style
    A. The notation of four-part harmony
    B. Parts of the basic phrase
    C. Dominant and tonic area connection
    D. Folk song harmonization

III. Dominant sevenths, the predominant area, and melody harmonization
     A. V7 and its Inversions
     B. Figured bass realization
     C. Basic phrase expansion
     D. Chorale melody harmonization

IV. Tonic and dominant areas expanded
    A. Harmonic area expansion with 6/4 chords
    B. Other expansions of the tonic area

V. Diatonic harmonies and root progressions
   A. New cadence types
   B. Basic root progressions
   C. Mediant triads
   D. Mediant and minor dominant in minor keys
   E. Parallel 6/3 chords

VI. Tonal embellishment in four voices
    A. Suspensions
    B. Neighbor and passing tones
    C. Other types of embellishments
    D. Tonal embellishment in popular music

VII. The vii diminished and half-diminished chords and other voice-leading chords
     A. Dominant substitutes
     B. Doublings and resolutions

VIII. Phrase structure and motivic analysis
      A. Phrase and harmony
      B. Subphrases and motives
      C. Phrases in pairs: the period
D. Phrase rhythm

IX. Diatonic sequences
   A. Sequences
   B. Harmonic sequences based on root progressions
   C. Sequences based on seconds
   D. Sequence in context

X. Secondary dominants and leading-tone chords to V
   A. Secondary dominants to V
   B. Secondary leading-tone chords to V
   C. Secondary-function chords in dominant expansions

XI. Tonicizing scale degrees other than V
   A. Secondary-function chords within the basic phrase
   B. Secondary-function chords in musical context
   C. Secondary dominant and leading-tone chord spelling
   D. Secondary dominant and leading-tone chord resolutions
   E. Secondary dominants in sequences

XII. Modulation to closely related keys
   A. Common pivot-chord modulations
   B. Other pivot-chord modulations
   C. Direct modulations
   D. Modulation identification and recognition
   E. Modulations in musical contexts

Learning Activities
Activities include lecture, discussion, worksheets, quizzes, exams, analysis of music, computer drill, timed tests, and other opportunities appropriate to the learning environment.

Grade Determination
The student will be graded on completion of assessment tasks, completion of homework assignments, active participation in class discussions and activities, and measured improvement of proficiency based on improved scores throughout the semester.