

**Lock Haven University of Pennsylvania
Lock Haven, Pennsylvania**

**Department of Performing Arts
MUSI 204 Music Theory II**

I. Introductory Information:

- A. Department Name:** Department of Performing Arts
- B. Department Catalog Number:** MUSI204
- C. Course Title:** Music Theory II
- D. Semester Hours of Credit:** 2
- E. Clock Hours per Week:** 3
- F. Overlays:** None
- G. Restrictions Upon Student Registration:** Must successfully complete Music Theory I (MUSI 203), Sight Singing (MUSI 206), and Group Piano I (MUSI 109) or equivalents, or be given permission to enroll by the instructor.

II. Description of the Course:

A. Catalog description: A continuation of Music Theory I. Basic concepts of traditional harmony are extended and chord vocabulary is enlarged. Partwriting with inverted chords and non-chord tones is studied. Motivic, phrase, and period structures are analyzed. Sight-singing and ear training skills development are continued. Jazz forms, scales, chord structures and notational techniques will be reviewed and expanded upon.

B. Comprehensive description: As above.

III. Exposition:

All course objectives and activities described in section III of this document meet NCATE Standard I and INTASC Standard 1. Any other standards mentioned should be read "in addition to NCATE/INTASC Standard I".

A. Objectives: Upon completion of this course, students will be able to do the following:

1. Demonstrate knowledge of traditional harmonic procedures, including use of inverted chords and non-chord tones, by composing exercises and analyzing significant music literature. **Fulfills PDE Music Education Standards I.B.1, I.B.2, I.B.3**
2. Develop basic skills of keyboard writing. **Fulfills PDE Music Education Standards I.D.1 and I.G.1.**
3. Show increased accuracy in singing music at sight, in aural recognition of pitch and rhythmic patterns, and demonstrate harmonic principles by singing and conducting. **Fulfills PDE Music Education Standards I.C.1, I.C.2, I.C.3, I.C.4 and I.H.1.**

4. Analyze motivic, phrase, and period structures **Fulfills PDE Music Education Standards I.B.2, I.B.3, and I.B.4**
5. Demonstrate knowledge of jazz chord notation, construction, and voicing; commonly used jazz scales/improvisational approaches; and jazz formal idioms.
Fulfills PDE Music Education Standards I.B.2, I.B.3, and I.B.4
6. Demonstrate rhythmic and tonal memory. **Fulfills PDE Music Education Standard I.C.1.**
7. Articulate ability to sing and play from notation. **Fulfills PDE Music Education Standard I.C.2.**
8. Demonstrate ability to correctly notate rhythmic, melodic, and harmonic dictation. **Fulfills PDE Music Education Standard I.C.3.**
9. Demonstrate ability to detect errors and make necessary corrections as an aural skill. **Fulfills PDE Music Education Standard I.C.4.**

B. Activities and Requirements:

1. Students will be expected to complete regular written assignments in counterpoint, harmony and analysis of music including blues, jazz and non-Western Art music. Progress will be monitored and assessed with weekly quizzes and two major exams. **Fulfills PDE Music Education Standards I.A.1, I.A.2, I.B.2 and I.B.3.**
2. Students will regularly use computer-assisted individual instruction (*Auralia*) to develop rhythmic and tonal memory. **Fulfills PDE Music Education Standard I.C. 1;** also meets NCATE Standard 6.
3. Students will regularly use computer-assisted individual instruction (*Auralia*) to assist in the developmental skills of rhythmic, melodic, and harmonic dictation. The instructor will assess the development of these skills through quizzes, tests and rhythmic, melodic, and harmonic dictation. **Fulfills PDE Music Education Standard I.C.3;** also meets NCATE Standard 6.
4. Students will be regularly assessed by their instructor and by the use of computer-assisted individual instruction (*Auralia*) in error detection and correction. **Fulfills Music Education Standard I.C.4;** also meets NCATE Standard 6.

C. Major Units and Time Allotted:

Activity	Hours
1. Written Theory	
a. Review principles of harmonic progression and partwriting	3
b. Partwriting using inverted triads	5
c. Phrase structure; Motives, Phrases, Periods, Cadences, etc.	6
d. Non-harmonic tones	6
e. Partwriting using the dominant seventh chord	3
f. Partwriting using other types of seventh chords	2
2. Ear Training/Sight Singing Utilizing Instructor Guided and Computer Assisted Individualized Instruction.	
a. Review of Basic solfege, conducting patterns	1

b. Review of intervals & root position chords	2
c. Scalar patterns & sequences	4
d. Chords in root position & inversion	5
e. Melodic and harmonic dictation	5
f. Sight singing melodies & rhythmic reading	<u>3</u>

Total Hours 45

D. Materials and Bibliography:

1. Suggested Textbooks:

Kostka, Stefan and Payne, Dorothy. *Tonal Harmony* 5th ed. New York: McGraw-Hill, 2004.

2. Other materials: Web resource: <http://www.good-ear.com/servlet/EarTrainer>

3. Bibliographic support:

Aldwell, Edward, and Carl Schachter. *Harmony and Voice Leading*, 3rd ed. Belmont, CA: Schirmer, 2002.

Apel, Willi. *New Harvard Dictionary of Music*. Cambridge: Harvard University Press, 1986 .

Benjamin, Thomas, Michael Horvit, and Robert Nelson. *Techniques and Materials of Tonal Music: From the Common Practice Period to the Twentieth Century*, 6th ed. Belmont, CA: Thomson-Wadsworth, 2003.

Benward, Bruce, and Marilyn Saker. *Music in Theory and Practice*, 7th ed. New York: McGraw-Hill, 2003

Clendinning, Jane Piper, and Elizabeth West Marvin. *The Musician's Guide to Theory and Analysis*. New York: W. W. Norton, 2004.

Clough, John, and Joyce Conley. *Basic Harmonic Progressions: A Self-Instruction Program*, 1st ed. New York: W. W. Norton, 1984.

Gauldin, Robert. *Harmonic Practice in Tonal Music*, 2nd ed. New York: W. W. Norton, 2005.

Henry, Earl, and Michael Rogers. *Tonality and Design in Music Theory*, 1st ed. Vols. 1 & 2. Englewood Cliffs, NJ: Prentice Hall, 2005.

Kostka, Stefan, and Dorothy Payne. *Tonal Harmony*, 5th ed. New York: McGraw-Hill, 2003.

Laitz, Steven G. *The Complete Musician: An Integrated Approach to Tonal Theory, Analysis, and Listening*. New York: Oxford University Press, 2003.

Mayfield, Connie. *Theory Essentials: An Integrated Approach to Harmony, Ear Training, and Keyboard Skills*. Vols. 1 & 2. Belmont, CA: Schirmer, 2003.

Merryman, Marjorie. *The Music Theory Handbook*, 1st ed. Belmont, CA: Schirmer, 1996.

Ottman, Robert W. *Elementary Harmony: Theory and Practice*, 5th ed. Englewood Cliffs, NJ: Prentice Hall, 1998.

Ottman, Robert W. *Advanced Harmony: Theory and Practice*, 5th ed. Englewood Cliffs, NJ: Prentice Hall, 2000.

Roig-Francoli, Miguel. *Harmony in Context*. New York: McGraw-Hill, 2002.

Russell, Armand, and Allen Trubitt. *The Shaping of Musical Elements*, 1st ed. New York: Schirmer, 1992.

Spencer, Peter. *The Practice of Harmony*, 5th ed. Englewood Cliffs, NJ: Prentice Hall, 2003.

Steinke, Greg A., and Paul O. Harder. *Harmonic Materials in Tonal Music: A Programmed Course*, 9th ed. Parts 1 and 2. Boston: Prentice Hall, 2001.

Straus, Joseph N. *Elements of Music*, 2nd ed. Upper Saddle River, NJ: Prentice Hall, 2008.

Turek, Ralph. *The Elements of Music: Concepts and Applications*, 2nd ed. Vols. 1 & 2. New York: McGraw-Hill, 1995.

Stizel, Rick. *Jazz Theory-A Survival Guide*. Rick Stizel Publishing Company, 2002.

IV. Standards:

Grades will be assigned in accordance with University policy. Final grades will be based on individual performances on assignments, quizzes, and exams, as well as attendance. Students with disabilities or other special needs must discuss requests for reasonable accommodations with the professor at the beginning of the semester.

V. Rationale and Impact:

- A. This is a continuation of the music theory sequence which studies in music is fundamental and essential to the training of musicians, comparable to the study of anatomy in the training of physicians. The accrediting bodies for music education, the National Association of Schools of Music (NASM) and the Pennsylvania Department of Education require this theory course as part of the music education major curriculum.
- B. This course provides a pedagogical approach for all students teaching at the elementary, middle, and high school levels.
- C. There will not be an impact on existing departments or programs.

VI. Cost and Staff Analysis:

- A. The university can anticipate normal operating costs associated with the implementation of the new curriculum.
- B. This course will be offered once every other year.

VII. Date approved by University President:

Signature of the President

Date