



## MUSC 1120

**Division:** Fine Arts

**Department:** Music

**Course:** MUSC 1120

**Title:** Music Theory II

**Catalog Description:**

This course is the second half of the music theory series, continuing the study of the fundamental elements of music. Content will focus on part writing, composition, and analysis. It is required of all music-majors and minors and is recommended for serious students of voice, piano, or other instruments. This course must be taken in sequence, and concurrently with MUSC 1140.

**General Education Requirements:** N/A

**Semesters Offered:** Spring, Summer

**Credit/Time Requirement:** Credit: 3; Lecture: 3; Lab: 0

**Clock/Hour Requirements:** 0

**Offered for Non-Credit:** No

**Prerequisites:** MUSC 1110

**Corequisites:** MUSC 1140 (Sight Singing/Ear Training II)

**Justification:**

This course, required of music majors throughout university systems, prepares music majors for transfer with full junior status to music programs of the four year colleges and universities. It will also serve to develop musical literacy in the non-major. The first year of theory is taught at all Utah universities.

**Student Learning Outcomes:**

The students will be able to write and analyze four part choral common practice period style with chromatic and modulator harmonies, to compose in assigned styles, to recognize more complex masterworks formally and harmonically, and to analyze and write in basic 20th Century harmonic practices.

**Content:**

Lectures will advance the students' knowledge of 18th century part writing practices. The elements of music will be discussed to include major and minor scales, key signatures, principles of rhythmic notation and fundamentals of 18th century harmony. Students will be assigned music for analysis. Each student will be required to write an original composition each quarter.

**General Education Outcomes:**

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9) Respond with informed sensitivity to an artistic work or experience.

Part-writing assignments are given in order for students to incorporate many musical elements including pitch, voice-leading, phrasing, form, and texture. Problems from the assignment are rewritten on the board for the class to view. Corrections are made before or after singing the example as a class. Students discuss the problem areas of the music.

### **Applied Education Outcomes:**

1) Students will acquire entry-level skills specific to and appropriate for employment in their chosen field of study.

Students are given daily writing assignments concerning music theory. The writing assignments focus on elements of pitch, rhythm, chords, keys, voice leading, form, and part-writing. The mastery of these skills helps to prepare students for musical careers in performance and teaching.

### **Key Performance Indicators:**

Daily assignments play an important role in the learning of music theory. Assignments are due at the beginning of the following class period. Pop quizzes will be administered at various times throughout the semester.

Grades will be assigned using the following scale: Homework - 30%, Quizzes - 40%, Mid-Term Exam - 15%, Final Exam - 15%. Percentages are approximate.

### **Representative Text and/or Supplies:**

Kostka, Stefan, and Dorothy Payne, (current ed.). Tonal harmony, New York: McGraw-Hill.

**Optimum Class Size:** 20

**Maximum Class Size:** 35

**Signatures:**

I hereby submit this course syllabus:

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Vance Larsen, MM, Associate Professor

I hereby find this course consistent with the goals and resources of the Music Department:

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Steve Meredith, DMA, Associate Professor, Chair

I hereby find this course consistent with the goals and resources of the Fine Arts Division:

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Vance Larsen, MM, Associate Professor, Dean

I have discussed the need for library resources related to this class with the person submitting the syllabus:

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Lynn Anderson, MLIS, Technical Services Librarian (Main Campus)

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Michelle Olsen, MLS, Campus Librarian (Richfield Campus)