



MUSC 2110

Division: Fine Arts

Department: Music

Course: MUSC 2110

Title: Music Theory III

Catalog Description:

This course is a continuation of Basic Music Theory including 19th Century chromatic harmony, composition, analysis and 20th Century harmonic practices. Prerequisite: completion of MUSC 1120 with a grade of "C" or better. Must be concurrently enrolled in MUSC 2130.

General Education Requirements: N/A

Semesters Offered: TBA

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

Clock/Hour Requirements: 0

Offered for Non-Credit: No

Prerequisites: MUSC 1120 with a grade of C or better

Corequisites: MUSC 2130

Justification:

This course, required of music majors throughout the state of Utah, prepares music majors to transfer with Junior class status to music programs at four year colleges and universities. The second year of theory is taught at all Utah universities at the 2000 level, and statewide articulation agreements stipulate the transfer of this credit so long as a student receives a grade of "C" or better.

Student Learning Outcomes:

The students will be able to 1) write and analyze four-part common practice chorales with chromatic and modulatory harmonies; 2) compose in assigned styles; 3) analyze complex 19th Century masterworks formally and harmonically and, 4) analyze and write in basic 20th Century harmonic practices. Students will also be able to write using common chord-symbol notation, and show their results through the use of music notation software.

Content:

Content includes:

- common practice period four part choral writing
- chromatic and modulatory harmonies
- formal analysis: Rondo, Binary, Ternary and Sonata forms
- micro and macro analysis of Romantic, Late-Romantic, Impressionist and Nationalistic works
- the use and common practice of chord symbols

- an introduction to basic 20th Century harmonic practices

General Education Outcomes:

5) Apply a cultural and historical awareness to a variety of phenomena.

Each student will learn about composition in the context of historic and nationalistic styles as music is analyzed representing the forms and styles of each period and of various composers. Changes in composition style between historical periods will be discussed, particularly as related to changes in the political and religious contexts in which the compositions were created. In studying the late 19th and 20th centuries, the effects of evolving technology on the composition process will also be studied. Comprehension will be demonstrated in written analyses and on examinations.

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

Harmonic and melodic analysis of musical composition as done in a music theory course informs the listening experience in a way not possible by any other activity. This analysis includes not only an understanding of chord type, structure and inversion, but also the function of that harmony and its role in supporting the melodic line. Through this analysis, students begin to recognize increasingly complex forms within music, and are able to identify them, both aurally and within the written score. By completing such analysis assignments, students become highly skilled listeners and therefore are able to respond with a high degree of informed sensitivity. Students will demonstrate mastery through written assignments and examinations.

Key Performance Indicators:

Students will be evaluated on written exercises (30%), group and individual analysis assignments (20%), composition assignments (10%), and examinations (40%). Percentages are approximate.

Representative Text and/or Supplies:

Music in Theory and Practice by Bruce Benward and Marilyn Saker, volume II, current edition.

Workbook to accompany "Music in Theory and Practice" by Bruce Benward and Marilyn Saker, volume II, current edition.

Optimum Class Size: 15

Maximum Class Size: 20

Signatures:

I hereby submit this course syllabus:

Vance Larsen, MM, Associate Professor

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

Steve Meredith, DMA, Associate Professor, Chair

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

Vance Larsen, MM, Associate Professor, Dean

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

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

Michelle Olsen, MLS, Campus Librarian (Richfield Campus)