RARITAN VALLEY COMMUNITY COLLEGE
ACADEMIC COURSE OUTLINE

MUSC112 - MUSIC THEORY II

I. Basic Course Information

A. Course Number and Title: MUSC112: Music Theory II

B. New or Modified Course: modified

C. Date of Proposal or Revision: Semester: Fall  Year: 2014

D. Sponsoring Department: Visual and Performing Arts

E. Semester Credit Hours: 3

F. Weekly Contact Hours: 3  Lecture: 3  Laboratory: 0

G. Prerequisites: Music Theory I (MUSC111) and Musicianship I (MUSC113)
   Corequisite: Musicianship II (MUSC114)

H. Laboratory Fees: None

I. VAPA Chair: Dennis Russo, Co-Chair, Performing Arts
   (908) 526-1200 x8391, drusso@raritanval.edu

II. Catalog Description

Prerequisite: Music Theory I (MUSC111) and Musicianship I (MUSC113).
Co-enrollment in Musicianship II (MUSC-114) is required.
This course is for music majors and others with adequate background. Theory I, II, III, and IV and Musicianship I, II, III, and IV (co-requisites) must be taken in sequence. This course is a continuation of Theory I. Students will study four-part harmony, modulation, 7th chords of all types, appropriate elements of analysis for various musical styles, basic species counterpoint, voice leading and two-and three-part forms.

III. Statement of Course Need

A. This course is the second of four semesters of music theory study required in music major curriculums. Music Theory I-IV and Musicianship I-IV are core requirements in all these degree programs and are taken as corequisites and in sequence. They form the foundation of a musician’s skills and literacy, and are, in addition to a student’s performance audition, the placement testing focus for transferring music students to a four-year program.
B. Course transferability: Based on evaluations at the njtransfer.org website, Theory and Musicianship courses transfer as the equivalent theory program for Associate and Bachelor degrees in the Arts and Fine Arts.

IV. Place of Course in College Curriculum

A. Free Elective
B. The course serves as a program requirement for AFA Music and AA Liberal Arts Music Option.
C. To see course transferability for New Jersey colleges and universities, go to the NJ Transfer website, www.njtransfer.org; for other colleges and universities, go to the individual college website.

V. Outline of Course Content

A. Procedures of style analysis and the characteristics of the elements of music, including certain parameters that apply from Medieval through Modern styles.
B. Introduction to species counterpoint.
C. Four-part voice leading and harmonic progressions.
D. Chorale analysis and figured bass.
E. All seventh chords.
F. Secondary chords.
G. Modulation
H. Binary and Ternary Forms

VI. General Educational Goals and Learning Outcomes

A. General Educational Goals

The student will:
Demonstrate orally and in writing the identification, analysis and integration of the elements of music and the characteristics of musical styles. (GE-NJ 1, 6, *)

B. Learning Outcomes

The student will be able to:
1. Apply theories of melody, harmony, rhythm, texture, dynamics and form to the study, analysis and performance of a wide variety of musical compositions.
2. Analyze and differentiate stylistic elements of musical compositions.
3. Write musical exercises and compositional projects to apply and illustrate techniques and parameters of musical composition.

(* embedded critical thinking)

VII. Modes of Teaching
A. Lecture/Discussion
B. Reading and written assignments
C. Individual work with the instructor
D. Group work
E. Performance, with analysis and critiques

VIII. Papers, Examinations and other Assessment Instruments

A. Written assignments and graded homework
B. Quizzes and scheduled examinations
C. Participation in class discussions, group projects, homework review and performance applications

IX. Grade Determinants

A. Attendance and timely and thorough completion of all homework and written assignments
B. Midterm and final exams, quizzes and graded homework
C. Participation in group projects, performance critiques and homework review

X. Texts and Materials

Text: (such as) Musician’s Guide to Theory & Analysis, Clendinning & Marvin, W.W. Norton & Co., Inc., 2005

(Materials: pencil, manuscript paper)

XI. Resources

A. Sound-proof music classroom with piano
B. Stereo and media systems
C. Available keyboards – practice rooms, A-23 keyboard studio
D. Library of music tapes, CDs, videos