



15800 Calvary Rd.
Kansas City, MO 64147

Syllabus

Course: MU222 Music Theory II
Credit: 4 Semester Hours
Semester: Fall 2020
Time: MW 8:30-10:00 a.m. Chorale Room
Instructor: STAFF

I. DESCRIPTION

The second of four courses in music theory. A continuation of Music Theory I, including advanced studies in chords, part-writing, harmonic progression, and harmonizing a melody. In addition, approximately one-fourth of the course is devoted to the development of ear training and sight-singing. (Prerequisite: MU221 or permission of the professor)

This is a blended class, meaning that both campus and online students take this class together. Campus students attend the classes in person, online students attend the classes via the online classroom. All interaction and assignments for campus and online students are done in the online classroom.

II. OBJECTIVES

A. General competencies to be achieved. The student will:

1. Acquire an understanding of voice leading and harmonization. 1.1, 1.2
 - a. Program Objective 1, 3
 - b. Assignments A1, B1, D1, F1
2. Obtain music analysis skills. 1.2, 2.2 (G1, O1)
 - a. Program Objective 1, 3
 - b. Assignments A1, B1, D1, F1
3. Acquire knowledge of the characteristics of the structural elements in each of the style periods of music history. 1.1, 1.2 (G1, O1)
 - a. Program Objective 3
 - b. Assignments A1, B1, D1, F1

Our Mission: "...to prepare Christians to live and serve in the church and in the world according to the Biblical worldview."

4. Obtain an understanding of Common Practice Period compositional techniques. 1.1, 1.2 (G1, O1)
 - a. Program Objective 3
 - b. Assignments A1, B1, D1, F1,
 5. Acquire increased development of ear-training and sight-singing skills. 1.1, 1.2, 2.2 (G1, O1)
 - a. Program Objectives 3
 - b. Assignments A1, B1, D1, F1
- B. Specific competencies to be achieved. The student will:
1. Demonstrate an understanding of two-part and four-part voice leading and harmonization by analyzing and composing representative examples. 1.2, 2.2 (PLO 1, 2) (Assignments A, B, C, F) (G1, O1)
 2. Demonstrate the ability to analyze representative selections from the Common Practice Period. 1.2, 2.2 (PLO 1, 2) (Assignments E, F) (G1, O1)
 3. Demonstrate the ability to describe, recognize and categorize the characteristics of the structural elements of melody, rhythm, harmony, form, and sound in each of the style periods of music history. 1.1, 1.2, 2.2 (PLO 1, 2) (Assignments B, E, F) (G2, O2)
 4. Demonstrate an understanding of Common Practice Period compositional techniques by composing (according to a specified format) and performing original music. 1.2, 2.2 (PLO 1, 2, 3) (Assignments B, E, F) (G2, O2)
 5. Demonstrate the ability to recognize and translate music from aural to visual and visual to aural by: (1) ear-training skill development in taking dictation; identifying intervals, chords, non-harmonic tones, and scale degrees; and (2) sight-singing skill development in singing intervals, chords and scales; singing melodies in solo and ensemble settings; clapping rhythm patterns. 1.1, 2.2 (PLO 1, 2, 3) (Assignments B, E, F) (G2, O2)

III. COURSE REQUIREMENTS

- A. Read all materials and participate in class discussions of textbook materials as assigned.
- B. Complete all assignments in MTP, SS, ET.
- C. Quizzes, mid-term exam, two individual SS/ET exams, and final exam.
 1. 5-10 weekly quizzes (accumulative 100 points)
 2. Mid-term exam (100 points)
 3. Two individual SS/ET exams (100, combined)
 4. Analysis Projects (accumulative 100 points)
 5. Final exam (100)
- D. Complete analysis projects and hand in on dates due. Criteria will be provided by the instructor.

- E. Complete a composition project following criteria provided by the instructor. Presentation = discussing the composition and performing for the class. The students will also hand in a copy of the composition on the date due.
- F. Complete *Practica Musica* computer lab assignments in CU Music Lab and assignments in Sight-singing/Ear-training Book. Practice sight singing a minimum of 30 minutes each week. Record *Practica Musica* assignments on Individual Progress Sheet. The Individual Progress Sheet is to be completed in two parts: the first half completed and handed-in at midterm (50 points), and the second half at the end of the semester (50 points). ***Practica Musica* assignments must be completed on a weekly basis as assigned, and recorded on each student's Individual Progress Sheet.**
- G. Complete all assignments and hand in on due dates.
- H. Class attendance is expected of all students. Students should not exceed number of allowed absences (8). Any classes missed beyond allowed absences will result in a lowered grade.

IV. METHODS

- A. In-class methods include lecture, discussion, ear-training, sight-singing.
- B. Grading (Averaged from all quizzes, exams, projects, assignments)

Class participation	20%
Tests and quizzes	20%
Written homework assignments	15%
Listening, playing homework assignments	15%
Final Exam	30%
Total	100%

Grading Scale

Grade Value Grade Point Value
Per Semester Hour

A	100-93	4.0
A-	92-90	3.7
B+	89-87	3.3
B	86-83	3.0
B-	82-80	2.7
C+	79-77	2.3
C	76-73	2.0

C-	72-70	1.7
D+	69-67	1.3
D	66-63	1.0
D-	62-60	0.7
F	59-0	0.0

V. MATERIALS

- A. Benward, Bruce, and Gary White. *Music in Theory and Practice, Volume I*, 8th edition. McGraw-Hill
ISBN 978-0-07-310187-3 Price: \$53.82 (used) - \$76.99 (new)
- B. Loose-leaf notebook for class notes, assignments, and projects.
Include in it 10 blank staff papers.

VI. OTHER IMPORTANT INFORMATION

Calvary University Mission:

Calvary University is an independent, non-denominational institution, providing undergraduate, graduate, and post-graduate education which *prepares Christians to live and serve in the church and the world according to the biblical worldview*. This is accomplished by providing appropriate educational curricula and a climate that fosters the development of intellectual and spiritual maturity, leadership potential, servanthood, and a sense of mission.

Music Department Mission:

The Calvary University Music Department promotes professional development and advanced intellectual enrichment by preparing Christian musicians to serve the church and the world, according to the biblical worldview.

Program Learning Outcomes (PLO)

The undergraduate program in music will enable students to:

PLO 1: Translate the mission of Calvary University into an active practice of the principles of biblical truth, professionalism, and a commitment to scholarship through a music ministry.

PLO 2: Articulate a Biblical philosophy of music applied to service in the church and world.

PLO 3: Demonstrate competence as a musician, performer, and scholar, to include: aural skills, knowledge and application of music theory and history, acceptable performance practices as soloists and ensemble members, and service in worship and teaching through a Biblical lens.

The undergraduate program in music education will enable students to:

Program Learning Outcomes (PLO) for Music Education Majors

PLO 1: Demonstrate the pedagogical knowledge and skills appropriate for the teaching of instrumental music, vocal/choral music, and general music, with specialized knowledge in one or more of these areas.

PLO 2: Articulate a Biblical philosophy of music applied to service and teaching in the church and world.

PLO 3: Perform as soloists, ensemble members, and chamber musicians at appropriate levels for entering graduate music study and for public school and studio teaching.

PLO 4: Meet the standards articulated by the Missouri State Department of Education for the purpose of attaining certification for public school teaching. (Music Education only)

MOSTEP MUSIC K-12: INSTRUMENTAL AND VOCAL COMPETENCIES

A. Musicianship and Performance

1. Singing and playing fluently at sight from notation
3. Using musical terminologies

B. Aural Skills and Analysis

8. Analyzing, describing, and labeling, both aurally and from notation, components and elements of music, including but not limited to pitch (including intervals, chords, scale types, and harmony) rhythm, harmony, dynamics, timbre, texture, and form.
9. Analyzing, describing, and labeling, both aurally and from notation basic organizational principles of music (repetition/contrast, unity/variety, tension/release, balance) and their interaction with structures and forms (e.g. verse/refrain, call and response, them, variation, canon, Ab, ABA, rondo, etc.)
11. Identifying, analyzing, and correcting performance errors.

C. Composition, Improvisation, and Arrangement

13. Composing, improvising, or both, at basic level in more than one style or genre (e.g., imitating various musical styles, improvising on preexisting materials, creating derivative or original compositions, experimenting with various sound sources, creating music for

various purposes, and manipulating the common elements in both traditional and non-traditional ways).

D. Conducting

16. Reading, analyzing, and preparing a musical score for rehearsal and performance.
18. Appropriate (i.e., within the bounds of copyright law) and functional score editing, transposition, and transcription/arranging).
19. Transposing instrumental parts

E. History and Repertory

22. Stylistic characteristics (e.g., melody, rhythm, harmony, texture, and dynamics) associated with music of major historical periods, jazz, and representative American popular (e.g. blues, rock, folk) and world music.

F. Technology

24. Using technology (e.g. computers, synthesizers, software) to support students' development of musical understanding (e.g., computer-aided instruction in music fundamentals and aural skills).

G. Synthesis

28. Working with a comprehensive repertoire, including contemporary music and music from various cultures of the world and music of today.

- The Bible is a required textbook in every course at Calvary University. To facilitate academic level study, students are required to use for assignments and research an English translation or version of the Bible based on formal equivalence (*meaning that the translation is generally word-for-word from the original languages*), including any of the following: New American Standard (NASB, English Standard Version (ESV), New King James (NKJV), or King James (KJV). Other translations and versions based on dynamic equivalence (*paraphrases, and thought-for-thought translations like NLT and NIV*) may be used as supplemental sources. Please ask the professor if you have questions about a particular translation or version.
- Students with disabilities have the responsibility of informing the DSS Director (dss@calvary.edu) of any disabling condition that may require support.
- *Plagiarism is defined as copying any part of a book or paper without identifying the author. This also includes taking another person's ideas and presenting them as your own.*

The Clark Academic Center (learning@calvary.edu) is dedicated to providing free academic assistance for Calvary University students. Student tutors aid with all facets of the writing process, tutor in various subject areas, prepare students for exams and facilitate tests. Please take advantage of this service.

Carnegie Units

MU222 (Music Theory II)

Assignments	Hours	Assigned
Class time	45	45
Reading	22	162 pages
Listening Lab	15	1 hr. per week
Computer Interactive	40	20 min. per day
Homework	48	3 hrs. per week avg.
Concert Attendance	6	2 concerts per semester
Exams	4	Including the final exam
Total	180	