

Course Outline for: MUSC 1132 Music Theory 2**A. Course Description:**

1. Number of credits: 3
2. Lecture hours per week: 3
3. Prerequisites: MUSC 1131 Music Theory 1
4. Corequisites: None
5. MnTC Goals: Goal #6 – Humanities and the Fine Arts

The study of the materials and structure of music is critical to the performing and professional musician as well as all musicians seeking to improve comprehension of musicianship skills. In this second part of a four-semester sequence, students will examine topics such as: cadences, non-harmonic tones, texture, species counterpoint, four-voice chorale style, melodic form and structure, diatonic and secondary harmony, binary and ternary forms through analysis and composition. This course is intended for music majors and minors, or the prepared student who desires a rigorous music theory experience. Typically, these could be students who have studied music through high school or community programs.

B. Date last reviewed/updated: April 2025**C. Outline of Major Content Areas:**

1. Continuance of study of 18th century harmony, especially study of figured bass, non-harmonic tones and chorale part-writing practices
2. Examination of the historical usage of the dominant seventh chord and half and full diminished leading tone chords and the voice leading principles harmonic and phrase function and style usage of the same chords
3. Secondary dominant seventh chord and secondary half and full diminished leading tone chords will receive the same study as in Learning Outcome 2
4. Melody and texture will be examined analysis language specific to music
5. Modulation within formal structures
6. Musical analysis systems

D. Course Learning Outcomes:

Upon successful completion of the course, the student will be able to:

1. View tonality as an organization of pitch by understanding diatonic triadic harmony, harmonic rhythm, non-harmonic tones, and cadences. (Goal 2a)
2. Create musical examples of First Species Counterpoint in two and four voices. (Goal 2d, 6d)
3. Identify, write and analyze the function of the dominant seventh chord, half and full diminished leading tone seventh chords, secondary dominant seventh chords and secondary half and full diminished leading tone seventh chords. (Goal 2a, 2c, 6c)

4. Recognize modulation, classify types of modulation, analyze harmony containing modulation, and write chorale phrases using modulation. (Goal 2a, 2d)
5. Format and analyze binary and ternary forms especially in Baroque, Classic and early Romantic style. (Goal 2b, 2d, 6e)
6. Identify the parts of an analysis described by Heinrich Schenker as "foreground," "middle ground," and "background." (Goal 2b)
7. Compose chorale phrases using figured bass including dominant and secondary dominant seventh chords, leading tone and secondary leading tone seventh chords and modulation. (Goal 2d, 6c)

E. Methods for Assessing Student Learning:

Methods for assessment may include, but are not limited to, the following:

1. Music composition
2. Music arranging for instruments
3. Quizzes and tests
4. Observation of class preparation through in-class activities and discussions

F. Special Information:

None