

UNC SCHOOL OF MUSIC • ACADEMIC AREA

MUSIC THEORY & AURAL SKILLS

COURSE OUTCOMES

LAST UPDATED 1 MAY 2006

MUS 113: Music Theory I

Upon completion of MUS 113, the student (with a minimum of 70% accuracy on a written or performance exam), will:

- perform harmonic analysis, including
 - cadences
 - Major, minor and 7th chords in inversion, and
 - non-harmonic tones.
- analyze musical forms, including
 - phrase structure
 - period form.
- notate four-part writing in root position, in major keys in open and close structure, including
 - elementary harmonic progressions (1st, 2nd, and 3rd class chords with root movement)
- notate, using block forms of chords
 - melody harmonization with I, IV and V7 chords
- perform keyboard theory which reinforces written materials and concepts, including harmonic progressions (no notes on monitor screen for test).

MUS 114: Aural Skills I

Upon completion of MUS 114, the student (with a minimum of 70% accuracy on a written or performance exam), will:

Ear Training

- identify
 - discrete intervals
 - triads
 - triad degrees
- notate rhythmic dictation exercises which include
 - simple/compound rhythms through subdivision (4 bars)
 - strong beat dotted values
 - rest through beat division
- notate melodic dictation—with emphasis on melodic memory—which include
 - stepwise with triadic leaps between 1st, 3rd and 5th scale degrees in major and minor keys (4 bars)
 - in simple duple, triple, and quadruple meters
 - in compound duple meters
 - through the division of the beat (for melodic dictation only)
- notate harmonic dictation—5 chords long, major key progressions in root position

Sight-Singing

- sing major and minor melodies using numbers and solfege, which shows the relationship of relative keys
- tap or vocalize rhythms including
 - those in simple, duple, triple and quadruple meters
 - those in compound duple and triple meters
 - those with a subdivision of the beat
 - rests through division of the beat
- conduct while sight-singing
- perform 50%-66% of the exercises at sight

MUS 115: Music Theory II

Upon completion of MUS 115, the student (with a minimum of 70% accuracy on a written or performance exam), will:

- perform harmonic analysis, including
 - cadences—all forms, written
 - non-harmonic tones
 - use of melodic minor in four-voice texture
 - diatonic seventh chords and secondary dominants
- analyze musical forms, including
 - binary form
 - ternary form
- notate four-part writing (figured bass and melody harmonization) including
 - use of diatonic 7th chords
 - use of basic forms of secondary dominants
 - use of inversions in four-voice texture
 - modulation—diatonic common chord modulation to closely related keys
- verbalize and illustrate harmonic progression principles
- verbalize and illustrate developmental techniques for motives
- perform keyboard theory which reinforces written materials and concepts including harmonic progressions (no notes on monitor screen for test)

MUS 116: Aural Skills II

Upon completion of MUS 116, the student (with a minimum of 70% accuracy on a written or performance exam), will:

Ear Training

- identify
 - all intervals
 - all triads types and degrees
 - all 7th chord types
- notate rhythmic dictation exercises which include
 - asymmetrical meters
 - ties
 - syncopation
 - triplets
 - notes and rests through subdivision of the beat (2-4 bars)
- notate melodic dictation exercises—with emphasis on melodic memory—which include
 - stepwise with triadic leaps between 1st, 3rd and 5th scale degrees in major and minor keys (2-4 bars)
 - melodies in simple duple, triple, and quadruple meters
 - in compound duple, triple and quadruple meters
 - through the division of the beat (for melodic dictation only)
- notate harmonic dictation exercises in major and minor keys including
 - progressions in root position
 - exercises with common chord modulation to closely related keys
 - the following inversions: I6, ii6, IV6, V6, vii°6, I6/4
 - all V7 chords including inversions, and the vii°7 chord

Sight-Singing

- sing major and minor melodies using numbers and solfege, which shows relationship of relative keys
- tap or vocalize rhythms including
 - simple/compound meters through quadruple with subdivisions
 - triplets
 - syncopation
 - asymmetrical rhythms
 - rests through subdivision of the beat
- manually articulate two-part rhythmic exercises

- conduct while sight-singing
- perform 50%-66% of sight-singing exercises at sight

MUS 213: Music Theory III

Upon completion of MUS 213, the student (with a minimum of 70% accuracy on a written or performance exam), will:

- part-write and analyze
 - all borrowed chords
 - the Neapolitan Sixth chord
 - Italian, French and German augmented sixth chords
- perform form analysis, in piano score, and diagram larger forms including
 - variation form
 - rondo form
 - sonata allegro form
 - sonata rondo form
 - concerto form
- analyze in piano score
 - dominant 13th chords
 - chromatic mediant key relationships
 - chromatic modulation
 - enharmonic modulation
 - common tone modulation
- demonstrate keyboard skills using chromatic harmonies and modulations at the keyboard without written notes or notes on the monitor screen for tests

MUS 214: Aural Skills III

Upon completion of MUS 214, the student (with a minimum of 70% accuracy on a written or performance exam), will:

Ear Training

- identify the five common types of 7th chords
- notate rhythmic dictation exercises which include
 - 4-bar long rhythms which include quarter and eighth rests
 - syncopated rhythms with ties and rests
 - rhythms in 5/8 and 7/8 with syncopation and rests
 - rhythms with triplet eighth or quarter notes
- notate melodic dictation—with emphasis on melodic memory—which include
 - leap of a fourth and seventh
 - chromatic melodies
 - modulating melodies with chromaticism
- notate harmonic dictation progressions with Roman numerals and inversions containing
 - Italian, French and German augmented 6th chords
 - secondary dominants
 - borrowed chords
 - Neapolitan 6th chord
 - enharmonic modulations

Sight-Singing

- perform rhythmic exercises at sight including
 - two-handed rhythms in simple, compound and asymmetrical meters
 - rhythms in asymmetrical meters with rests and syncopation
 - changing and mixed meters
 - meters in less common meters such as 10/8, 2/16 and 13/8
- sing at sight, while conducting and using numbers and solfege (using moveable do)
 - chromatic melodies with leaps of a 4th and 7th
 - modulating, chromatic melodies
 - perform 50%-66% of the exercises at sight

MUS 215: Music Theory IV

Upon completion of MUS 215, the student (with a minimum of 70% accuracy on a written or performance exam), will:

- identify Impressionistic devices including
 - modes, whole-tone, pentatonic, octatonic and other synthetic scales
 - quartal, quintal, secunda and open fifth chords
 - planing and nonfunctional harmonies such as successive dominant 7th and 9th chords
 - chromatic mediant chord relationships
- identify and analyze early 20th-century styles including
 - pandiatonicism, pantriadicism, polytonality, polychords, primitivism
 - linear and vertical quartalism
 - twelve-tone analysis of several pieces: ability to find a row, fill in a matrix for that row, and trace the use of a row throughout a composition
 - atonal music using set theory, in Forte and Hanson systems
- identify and analyze devices of the late 20th century including
 - electronic music
 - total serialism
 - soundmass
 - simultaneity
 - extra-musical devices and unusual instruments/instrument usage
 - change music
 - minimalism
 - world music
 - microtonal music
- analyze popular music for
 - extended chords through the 13th
 - ii-V-I progressions
 - basic AABA song form
 - tritone substitute for the dominant
 - differences in popular music styles in terms of: instrumentation, harmonic rhythms, harmonic vocabulary, rhythmic drive, etc.
- write several compositions in 20th-century styles of the teacher's choice including
 - vocal composition(s) showing text-setting skills
 - piano and/or instrumental compositions showing basic calligraphy skills
 - notation of at least one project by hand, one by computer application

MUS 216: Aural Skills IV

Upon completion of MUS 216, the student (with a minimum of 70% accuracy on a written or performance exam), will:

Ear Training

- identify the following isolated harmonies
 - quartal, quintal, polychords, chord clusters, open fifth chords
 - three-note pitch sets, all (root position, 3-note)
 - 9th chords (min 9, maj 9, dom 9, dom 7b9, dom 7#9), dom 13th, and 6/9 chords (root position, with all notes present)
- notate rhythmic dictation exercises which include
 - rhythms with asymmetrical accents
 - rhythms in mixed and changing meters with meters given
 - syncopated rhythms with ties and sixteenth rests
 - rhythms with quintuplet sixteenth notes
- notate melodic dictation which includes
 - modal melodies and mode identification
 - short atonal melodies (6 notes at most, range of one octave)

Sight-Singing

- perform rhythmic exercises at sight, while conducting, including
 - more difficult rhythms in changing and mixed meters
 - rhythms with asymmetrical accents
 - difficult syncopated rhythms
 - later 20th-century devices such as ametrical rhythms, the rhythmic crescendo and decrescendo
- sing at sight, while conducting
 - modal melodies
 - atonal melodies
 - perform 50%-66% of the exercises at sight