COURSE INFORMATION FORM

DISCIPLINE     Music

COURSE TITLE   Music Theory IV

CR.HR. 4  LECT HR. 3  LAB HR. 2  CLIN/INTERN HR.  CLOCK HR. 

CATALOG DESCRIPTION

This course is a continuation of Music Theory III and will introduce students to chromatic alterations of secondary chords, transposition, and analysis of 20th century harmonic techniques. Opportunity for original work and practical application in sight-singing, dictation, and keyboard skills

PREREQUISITES

MUSI 210 Music Theory III

EXPECTED STUDENT OUTCOMES IN THE COURSE

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

1. Use mode mixture in musical analysis, part writing, and composition
2. Use the Neapolitan chord and the augmented sixth chords in musical analysis, part writing, and composition
3. Use enharmonic spellings and enharmonic modulations in musical analysis, part writing, and composition
4. Use the altered dominant ninth, eleventh and thirteenth chords in musical analysis, part writing, and composition
5. Diagram basic musical formal structures found in specific compositions
6. Aurally identify various harmonic concepts discussed in class
7. Demonstrate sight-singing proficiency using solfege and/or numbers
8. Write melodic and rhythmic dictation in musical notation form
CLASS-LEVEL ASSESSMENT MEASURES

Student accomplishment of expected student outcomes will be assessed using the following measures. (Identify which measures are used to assess which outcomes.)

Assessment may be conducted by any one or any combination of the following methods:

1. Written exams (1,2,3,4,5)
2. Aural exams (6,7,8)
3. Written assignments (1,2,3,4,5)
4. Class discussion (1-8)
5. Activities, projects, presentations (1-8)

PROGRAM-LEVEL OUTCOMES ADDRESSED

GENERAL EDUCATION OUTCOMES
Specify which general education outcomes, if any, are substantially addressed by the course by completing the “Course/Program Assessment Matrix” to show the relationships between course and program outcomes and assessment measures.

OCCUPATIONAL PROGRAM OUTCOMES
Specify which occupational program outcomes, if any, are substantially addressed by the course by completing the “Course/Program Assessment Matrix” to show the relationships between course and program outcomes to assessment measures.
Individual instructors may order this outline as fits the needs of their individual courses. In addition, they may place more emphasis on some areas than on others. What is assured is that this particular list is covered in the course. Other topics may be added to a course as the instructor sees fit, and as time and interest allow. An *asterisk can be used to mark an item as optional.

I. Lecture Portion (2 days per week)
   A. Extended chromaticism, enharmonic equivalents (Romantic and Post Romantic Periods)
   B. Non-functional tonality (Impressionism)
   C. Altered chord types (quanta, quintal etc)
   D. Analysis of 20th Century Techniques
      1. Atonality/set theory
      2. Serialism/12 tone technique
      3. Electronic/indeterminacy and minimalism

II. Lab Portion
   A. Sight Singing
   B. Ear Training
   C. Keyboard Skills
      1. Dictation
      2. Formal listening/form mapping