I. INTRODUCTION

A. The purpose of this course is to study harmony as a generating force in musical structure. The student will be involved with an in-depth study of diatonic, chromatic, enharmonic and altered-chord modulations.

B. Music Theory IV is a required course for music majors.

C. In addition to traditional harmony, impressionistic methods and the diverse trends of Twentieth-Century harmony will also be introduced.

D. Alphanumeric coding used throughout the syllabus denoted the integration of SCANS occupational competencies (C) and Foundation skills (F).

II. LEARNING OUTCOMES

Upon successful completion of this course, Music Theory IV, the student will be able to:

A. Identify, write and play modulating phrases to related and distant keys.

B. Analyze the harmony and structure of shorter and some larger works.

C. Compare impressionistic methods with traditional harmony.

D. Discuss Twentieth-Century harmony.

E. C5, C6, C7, F, F6

III. INSTRUCTIONAL MATERIALS

The instructional materials identified for this course are viewable through www.ctcd.edu/books

IV. COURSE REQUIREMENTS

A. To attend class regularly.

B. To keep an organized notebook of every unit studied.

03/16/2010
C. To obtain class notes from classmates in case of a missed class.

D. To make up class work immediately. A computer lab is designed to help the student with make-up work and with additional exercises if needed. Lab hours will be posted.

E. To participate in classroom discussions.

F. To fulfill all keyboard assignments. Keyboard harmony will be graded on dates to be announced. Past due completion of keyboard assignments will not be graded.

G. Homework assignments will be distributed to the student during the semester. The student must turn in the completed worksheets on time for grading. Past due worksheets will be corrected but not graded. The worksheets will be returned to the student on the following class meeting and the points will be recorded to be computed in the final grade.

H. An oral report concerning various aspects of Twentieth-Century music will be due on the 14th week. Topics for approval and details of the report will be discussed in class on the 7th, 9th and 11th week.

V. EXAMINATIONS

A. There will be two written exams and four keyboard exams. A review will be conducted in class before each exam.

B. A student must be present for all examinations. No make-up exams will be given. Student’s who know in advance they will be absent from an examination due to valid reasons, must arrange to take an early exam. Unexpected absences due to illness or extenuating circumstances will require the student to see the instructor about individual make-up work in lieu of the missed examination.

C. Students without excused absences will be given a zero for the examination missed.

VI. SEMESTER GRADE COMPUTATIONS

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Worksheets</td>
<td>10%</td>
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<tr>
<td>Four keyboard exams</td>
<td>20%</td>
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<tr>
<td>Mid-term exam</td>
<td>20%</td>
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<tr>
<td>Final exam</td>
<td>20%</td>
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<tr>
<td>Oral report</td>
<td>20%</td>
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<tr>
<td>Active class participation</td>
<td>10%</td>
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<tr>
<td><strong>Total</strong></td>
<td><strong>100%</strong></td>
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</tbody>
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A student must take the final examination to receive a grade for the course.

VII. NOTES AND ADDITIONAL INSTRUCTIONS FROM COURSE INSTRUCTOR

A. **Course Withdrawal:** It is the student’s responsibility to officially withdraw from a course if circumstances prevent attendance. Any student who desires to, or must,
officially withdraw from a course after the first scheduled class meeting must file a
Central Texas College Application for Withdrawal (CTC Form 59). The withdrawal form must be signed by the student.

CTC Form 59 will be accepted at any time prior to Friday of the 12th week of classes during the 16-week fall and spring semesters. The deadline for sessions of other lengths is:

- 10-week session: Friday of the 8th week
- 8-week session: Friday of the 6th week
- 5-week session: Friday of the 4th week

The equivalent date (75% of the semester) will be used for sessions of other lengths. The specific last day to withdraw is published each semester in the Schedule Bulletin.

A student who officially withdraws will be awarded the grade of “W” provided the student’s attendance and academic performance are satisfactory at the time of official withdrawal. Students must file a withdrawal application with the College before they may be considered for withdrawal.

A student may not withdraw from a class for which the instructor has previously issued the student a grade of “F” or “FN” for nonattendance.

B. Administrative Withdrawal: An administrative withdrawal may be initiated when the student fails to meet College attendance requirements. The instructor will assign the appropriate grade on CTC Form 59 for submission to the registrar.

C. Incomplete Grade: The College catalog states, “An incomplete grade may be given in those cases where the student has completed the majority of the coursework but, because of personal illness, death in the immediate family, or military orders, the student is unable to complete the requirements for a course...” Prior approval from the instructor is required before the grade of “I” for Incomplete is recorded. A student who merely fails to show for the final examination will receive a zero for the final and an “F” for the course.

D. Cellular Phones and Beepers: Cellular phones and beepers will be turned off while the student is in the classroom or laboratory.

E. American’s With Disabilities Act (ADA): Disability Support Services provides services to students who have appropriate documentation of a disability. Students requiring accommodations for class are responsible for contacting the Office of Disability Support Services (DSS) located on the central campus. This service is available to all students, regardless of location. Explore the website at www.ctcd.edu/disability-support for further information. Reasonable accommodations will be given in accordance with the federal and state laws through the DSS office.

F. Instructor Discretion: The instructor reserves the right of final decision in course requirements.
G. Civility: Individuals are expected to be cognizant of what a constructive educational experience is and respectful of those participating in a learning environment. Failure to do so can result in disciplinary action up to and including expulsion.

H. Guests in Classrooms: Adult guests may visit a class with the prior permission of the instructor. Children are not to be brought to any class or the studio areas.

VIII. COURSE OUTLINE

A. Lesson One:

1. **Learning Outcomes**: Upon successful completion of this lesson, the student will be able to:
   a. Identify diatonic and 7th chord and altered chord modulations in literature.
   b. Write and play modulating phrases to related keys.
   c. Write and play modulating phrases with the diminished/dominant 7th chords
   d. Write and play modulating phrases with altered chords

2. **Learning Activities**:
   a. Lecture/demonstration/discussion
   b. Selected listening exercises
   c. Analysis of modulating phrases
   d. Creative classroom exercises
   e. Homework assignment

   (C5, C6, C7, F, F6)

3. **Equipment and Materials**
   a. Keyboard and headphones
   b. Computers and software
   c. Instructor handouts

4. **Audio Visual Aids**
   a. CD’s, records, tapes, and videos as appropriate

5. **Unit Outline**:
   a. Psychological necessity for change of key
   b. Modulation as a generating force in musical structure
   c. The initial key, the pivot chord, the new key
   d. Interchange of modes
   e. Abrupt modulations
   f. Diatonic, 7th chord, altered chord, modulations in literature
B. **Lesson Two:**

1. **Learning Outcomes:** Upon successful completion of this lesson, the student will be able to:
   
a. Identify, discuss, write and play sequential modulation.
b. Identify and discuss chromatic modulation.

2. **Learning Activities:**
   
a. Lecture/demonstration/discussion
b. Selected listening exercises
c. Analysis
d. Creative classroom exercises
e. Homework assignment
f. Keyboard exam
g. Mid term exam

   (C5, C6, C7, F, F6)

3. **Equipment and Materials**
   
a. Instructor handouts
b. Live and recorded music performance(s)

4. **Audio Visual Aids**
   
a. CD’s, records, tapes, and videos as appropriate

5. **Lesson Outline:**
   
a. The modulating sequence in literature
b. Formula for sequential modulation
c. Passing modulation
d. Modulation with chromatically altered tones

C. **Lesson Three:**

1. **Learning Outcomes:** Upon successful completion of this lesson, the student will be able to:
   
a. Identify the harmonic meaning implied in the melody.
b. Identify the key change implied in the melody.
c. Select the appropriate chords and the modulating device.
d. Write two harmonized versions of the melody.
2. **Learning Activities:**
   
   a. Lecture/demonstration/discussion
   b. Classroom experimentation
   c. Homework assignment
   d. Keyboard exam

   (C5, C6, C7, F, F6)

3. **Equipment and Materials**

   a. Keyboard and headphones
   b. Computers and software
   c. Instructor handouts

4. **Audio Visual Aids**

   a. CD’s, records, tapes, and videos as appropriate

5. **Unit Outline:**

   a. Analysis of the melody: tonality, division into phrases, diagnosis of the cadences, diagnosis of the key change implied nonharmonic tones
   b. Frequency of chord changes
   c. Method of modulation
   d. Selection of appropriate chords

D. **Lesson Four:**

1. **Learning Outcomes:** Upon successful completion of this lesson, the student will be able to:

   a. Discuss the development of musical forms.
   b. Identify principal forms of composition.

2. **Learning Activities:**

   a. Lecture/demonstration/recall/discussion
   b. Selected listening exercises
   c. Analysis of structure
   d. Reading assignment

   (C5, C6, C7, F, F6)

3. **Equipment and Materials**

   a. Instructor handouts
   b. Live and recorded music performances
4. Audio Visual Aids
   a. CD’s, records, tapes, and videos as appropriate

5. Unit Outline:
   a. Small binary and ternary forms
   b. Compound ternary form
   c. Rondo form and rondo style
   d. Theme and variations
   e. The sonata Allegro
   f. The Symphony and the Concerto

E. Lesson Five:

1. Learning Outcomes: Upon successful completion of this lesson, the student will be able to:
   a. Discuss the diverse trends in Twentieth-Century harmony.
   b. Identify Twentieth-Century methods.

2. Learning Activities:
   a. Students' oral reports of Twentieth-Century methods
   b. Summary, demonstration and discussion of nontraditional harmony (C5, C6, C7, F, F6)

3. Equipment and Materials
   a. Instructor handouts
   b. 20\textsuperscript{th} Century music recordings

4. Audio Visual Aids
   a. CD’s, records, tapes, and videos as appropriate

5. Unit Outline:
   a. Impressionistic methods
   b. Modal harmony
   c. New conceptions of tonality, form and sonority
   d. Quartal, quintal and secundal harmony
   e. Polytonality, atonality, expanded tonality
   f. Mid-Century trends
   g. New directions