

**SOUTHEAST COMMUNITY COLLEGE
ARTS AND SCIENCES DIVISION
HUMANITIES**

Revision Date: 07-01-19

I. CATALOG DESCRIPTION

Course Number: MUSC1640
Course Title Music Theory IV
Prerequisite(s): MUSC1630 or permission of the instructor
Catalog Description: Theoretical thinking and aural comprehension covering chromatic harmony and voice leading. Increased chromaticism developed in 19th- and 20th-century popular music. Continued work with sight singing and dictation.

Credit Hours: 4
Class Hours: 45
Lab Hours: 30
Total Contact Hours: 75

II. COURSE OBJECTIVES: *Course will:*

- A. Acquaint students with chromatic harmony and voice leading.
- B. Equip students to identify chromatic harmony and voice leading in a variety of written music from the late romantic and impressionistic eras.
- C. Enable students to respond to and understand chromaticism through sight singing, ear training, and score reading.

III. STUDENT LEARNING OUTCOMES AND GENERAL EDUCATION LEARNING OUTCOMES

- A. Student Learning Outcomes: *Student will be able to:*
 - 1. Understand chromatic harmony and voice leading.
 - 2. Sing melodies which utilize chromatic harmony and voice leading.
 - 3. Identify chromatic harmony and voice leading in written scores.
 - 4. Build short compositions using chromatic harmony and voice leading.
- B. General Education Learning Outcomes
 - 1. GELO #3: Critical Thinking & Problem Solving
 - Outcome: Collect, identify, interpret and analyze data.
 - Outcome: Synthesize information to arrive at reasoned solutions to problems.
 - Outcome: Evaluate ideas presented in writing, media, speech, or artistic presentations.
 - Outcome: Evaluate the validity of arguments, alternatives, data, outcomes, and/or impacts of actions.
 - Outcome: Acquire and integrate knowledge and construct relationships across disciplines.

IV. CONTENT/TOPICAL OUTLINE (*course outline may provide more detailed information*)

- A. Persistence of Tonality
- B. Tonality as Order
- C. Classical and Expanded Tonality
- D. Ultrachromaticism
- E. Denial of Harmonic Function
- F. New Tonal Freedoms
- G. Enlarged Scale Resources
- H. Expanded Chord Vocabulary
- I. Parallelism
- J. Form in Impressionistic Music

V. INSTRUCTIONAL MATERIALS

A. Required Text(s):

1. Steinke, Greg A., *Bridge to 20th-Century Music, A Programed Course*, Revised edition, Allyn and Bacon, 1999. ISBN: 0-205-28758-1.

B. Other Resources:

1. Online resources through publisher's website.

VI. METHODS OF PRESENTATION/INSTRUCTION

A. Methods of presentation typically include a combination of the following:

1. Lecture
2. Listening examples
3. Written/computer exercises
4. Aural skills and sight singing exercises

VII. METHODS OF EVALUATION

A. Methods of evaluation typically include a combination of the following:

1. Daily assignments both in written/computer work, as well as ear training and sight singing
2. Periodic quizzes
3. Lab assignments and quizzes
4. Final exam

B. SCC STANDARD GRADING SCALE POLICY:

A+	95-100	C+	80-84
A	90-94	C	75-79
B+	85-89	D+	65-69
B	8-84	D	60-64
		F	Below 60

VIII. SPECIFIC COURSE REQUIREMENTS

- A. Students will interact regularly with written notation, both through pencil and paper, as well as computerized notational software.
- B. Students will spend considerable time developing skills in sight reading, sight singing, aural development and basic keyboard theory.
- C. To receive a passing grade, students must complete all written/computer assignments; participate regularly in lab exercises; practice sight singing on a regular basis, as assigned.