MUSC 223 – MUSIC THEORY IV

Instructor: Professor Cliff Jourdan
Office: FA 119
Email: cjjourdan@kaskaskia.edu
Phone: (618)545-3324

COURSE DESCRIPTION
(IAI MUS 904) The fourth in a four-semester sequence of courses in which music majors need to enroll each term of the freshman and sophomore year. The course includes introductory through advanced materials in diatonic and chromatic harmony, form and analysis, and 20th century compositional methods. Requires concurrent enrollment in MUSC 202, Aural Skills IV and MUSC 242, Class Piano IV.

REQUIRED MATERIALS
MUSITION SOFTWARE – Available in the college bookstore
Staff Paper, Pencils Only, Other Materials As Assigned

Additional Online Resources: (for independent practice)
http://www.musictheory.net
http://www.dolmetsch.com/theoryintro.htm
http://library.thinkquest.org/15413/theory/theory.htm

INSTRUCTOR’S RESPONSIBILITY:
- Provide the student assistance when needed.
- Provide accurate information in the syllabus and in the classroom so that the student has the necessary tools to succeed.
- Aid in the development of the student by responding to questions in a timely manner.
- Provide assessment feedback to the student in a timely manner.

STUDENT’S RESPONSIBILITY:
- Read and complete all assigned material for each class
- Ask for assistance when needed
- Obtain assignments when classes are missed
- Actively participate in the learning process

ATTENDANCE POLICY
Your participation and attendance is vitally important to successful performance. This includes your presence for the entire class meeting. Kaskaskia College, upon the recommendation of the instructor, retains the right to administratively withdraw any student demonstrating a pattern of chronic absenteeism. Students who are absent for five (5) sessions, regardless of reason, shall be withdrawn and a “W” will be assigned.

This does not mean that you can miss up to five sessions without penalty. Daily Attendance & Participation equals 15% of your overall grade. If you are going to be late for class, please come in quietly. Fifteen (15) minutes or more is considered absent.

Medical and family emergencies sometimes arise. Please contact the instructor as soon as possible about these situations.

POSSIBLE METHODS OF ASSESSMENT/EVALUATION include:
- Daily Class Activities
- Quizzes
- Exams
- Daily Text/Workbook Assignments
- Other assigned class activities: peer group study/review sessions
- Daily Scales, Keys, & Modes Quizzes
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The instructor reserves the right to utilize unannounced or “pop” quizzes. The quizzes will be administered during the first fifteen (15) minutes of the class.

**DAILY CLASS ACTIVITIES**

These activities can only be turned in for credit the day they are assigned in class. These activities count towards your Daily Attendance and Participation. These activities cannot be made up. If you are absent, you miss the opportunity for that activity. **You will be allowed to make up Exams if you are absent but not quizzes.** Exams must be made up the very next class that the student is in attendance.

I reserve the right for unannounced or "pop" quizzes. These quizzes will be given during the first five minutes of class.

**GRADES WILL BE EARNED BASED UPON:**

<table>
<thead>
<tr>
<th>Activity</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Daily Attendance &amp; Participation</td>
<td>15%</td>
</tr>
<tr>
<td>Quizzes &amp; Homework</td>
<td>25%</td>
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<tr>
<td>Chapter 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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**GRADING SCALE**

- **A = 90-100%** - Indicates that the quality of the work has been outstanding
- **B = 80-89%** - Indicates that the quality of the work has been high
- **C = 70-79%** - Indicates that the quality of work has been generally acceptable.
- **D = 60-69%** - Indicates that the quality of work has been poor
- **F = Below 60%** - Indicates failure

- **(72-70 Indicate the lowest acceptable grade for majors to continue to the next level)**

**COURSE OBJECTIVES**

1. Provide an understanding of the basics of how music is constructed focusing on rhythm, melody, and harmony
2. Provide an understanding of terminology: musical scales, key signatures, time signatures, intervals, and basic triads
3. To provide students the ability to write in two and four parts using idiomatic harmony and voice leading
4. Provide students with the ability to discern the design, proportions, and patterns of music
5. Provide an understanding of the rich heritage of the past and the styles of music that evolved during the different periods of musical writing.
6. Train students to hear music and determine the nature of the musical devices, the melody, the harmony, the rhythm, and the form
7. Provide students with the ability to look at music and determine from sight alone how it will sound.

**LEARNING OUTCOMES**

1. Demonstrate basic competency in the fundamentals of music theory such as writing and identifying notes on the staff, major and all forms of minor scales, major and minor key signatures, intervals, triads, and seventh chords.
2. Write and analyze short passages in two and/or four parts using idiomatic harmony and voice-leading.
3. Analyze short excerpts of 18th and 19th Century Music
4. Demonstrate principles of counterpoint through 4th species

**COMPOSITION**

Much of the material in this course will be covered through extended compositional studies. Students will write in specific styles while incorporation compositional elements from the course. Compositions will be graded in the same manner as other assignments throughout the course. Student compositions will be played be various lab ensembles throughout the semester.
COURSE OUTLINE (GENERAL)
Each concept below is given an allotted time for completion. However, we will continue to reinforce each concept throughout the semester giving more time to each concept. The instructor reserves the right to spend either more or less time on each concept as dictated by the needs of the class.

<table>
<thead>
<tr>
<th>CONCEPT</th>
<th>TIME ALLOTTED</th>
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<tbody>
<tr>
<td>Rondo Forms</td>
<td>1.0 Weeks</td>
</tr>
<tr>
<td>9th, 11th, and 13th Chords</td>
<td>1.0 Weeks</td>
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<tr>
<td>Altered Dominants</td>
<td>1.0 Weeks</td>
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<tr>
<td>Chromatic Mediants</td>
<td>1.0 Weeks</td>
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<tr>
<td>The Nineteenth and Twentieth Centuries</td>
<td>1.0 Weeks</td>
</tr>
<tr>
<td>The Post-Romantic, Impressionistic, and Related Styles</td>
<td>1.0 Weeks</td>
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<tr>
<td>The Contemporary Period</td>
<td>1.0 Weeks</td>
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<tr>
<td>Twelve-Tone Technique</td>
<td>1.5 Weeks</td>
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<tr>
<td>Music Since 1945</td>
<td>1.5 Weeks</td>
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<tr>
<td>Ninth, Eleventh, and Thirteenth Chords</td>
<td>1.0 Weeks</td>
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<tr>
<td>The raised supertonic and submediant</td>
<td>1.0 Weeks</td>
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<tr>
<td>The Neapolitan Sixth Chords</td>
<td>1.0 Weeks</td>
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<tr>
<td>Augmented Sixth Chords</td>
<td>1.0 Weeks</td>
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<tr>
<td>Analysis of extended musical forms</td>
<td>2.0 Weeks</td>
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