



MUSC 3120

Division: Fine Arts

Department: Music

Course: MUSC 3120

Title: Music Theory IV

Catalog Description:

This course is a continuation of Basic Music Theory, including 19th Century chromatic harmony, composition, analysis and 20th Century harmonic practices. Prerequisite: completion of MUSC 2110 with a grade of "C" or better. Must be concurrently enrolled in MUSC 3140.

General Education Requirements: N/A

Semesters Offered: Spring

Credit/Time Requirement: Credit: 3; Lecture: 3; Lab: 0

Clock/Hour Requirements: 0

Offered for Non-Credit: No

Prerequisites: MUSC 2110 with grade of C or better

Corequisites: MUSC 3140

Justification:

This course, required of music majors throughout the state of Utah, prepares music majors to transfer with Junior class status to music programs at four year colleges and universities. Previously taught at the 2000 level, Music Theory IV is now being taught at the 3000 level at the majority of Utah universities. A statewide articulation agreement between Utah schools stipulates that students may transfer this credit so long as he/she receives a grade of "C" or better.

Student Learning Outcomes:

Students will be able to provide a harmonic and formal analysis of various pieces. Applying their knowledge, students will compose short musical works in a variety of styles.

Content:

Content includes:

- chromatic and modulatory harmonies, including secondary dominance, expanded tertian, quartal and quintal harmony
- formal analysis: expanded Sonata form
- micro and macro analysis of Romantic, Late-Romantic, Impressionist and Nationalistic works
- the use and common practice of chord symbols used in jazz and contemporary music
- in-depth study of 20th Century theory practices, including serial and 12-tone composition styles

General Education Outcomes:

9) Respond with informed sensitivity to an artistic work or experience.

Harmonic and melodic analysis of musical composition as done in a music theory course informs the listening experience in a way not possible by any other activity. This analysis includes not only an understanding of chord type, structure and inversion, but also the function of that harmony and its role in supporting the melodic line. Through this analysis, students begin to recognize increasingly complex forms within music, and are able to identify them, both aurally and within the written score. By completing such analysis assignments, students become highly skilled listeners and therefore are able to respond with a high degree of informed sensitivity. Students will demonstrate mastery through written assignments and examinations.

Key Performance Indicators:

Students will be assessed using the following methods:

- Exam: written midterm and final
- Exam: aural exams
- Written assignments: composition assignments

Representative Text and/or Supplies:

Music in Theory and Practice by Bruce Benward and Marilyn Saker, volume II, current edition. Workbook to accompany "Music in Theory and Practice" by Bruce Benward and Marilyn Saker, volume II, current edition.

Optimum Class Size: 16
Maximum Class Size: 20

Signatures:

I hereby submit this course syllabus:

Brent Smith, D.A., Associate Professor

I hereby find this course consistent with the goals and resources of the Music Department:

Steve Meredith, DMA, Associate Professor, Chair

I hereby find this course consistent with the goals and resources of the Fine Arts Division:

Vance Larsen, MM, Associate Professor, Dean

I have discussed the need for library resources related to this class with the person submitting the syllabus:

Lynn Anderson, MLIS, Technical Services Librarian (Main Campus)

Michelle Olsen, MLS, Campus Librarian (Richfield Campus)