



## Syllabus

### MUS 207 Music Theory IV

#### General Information

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**Date**

February 20th, 2019

**Author**

David McGuire

**Department**

Visual and Performing Arts

**Course Prefix**

MUS

**Course Number**

207

**Course Title**

Music Theory IV

#### Course Information

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**Credit Hours**

3

**Lecture Contact Hours**

3

**Lab Contact Hours**

0

**Other Contact Hours**

0

**Catalog Description**

Music 207 is the continued study (from Music 206) of harmony and voice leading (particularly chromatic harmony) and the continued consideration of basic formal idioms in more complex applications. Music 207 also surveys mainstream 20th Century compositional techniques. Attendance at one hour of keyboard lab weekly is required in addition to the lectures.

**Prerequisites**

MUS 206

**Co-requisites**

MUS 207L

**Grading Scheme**

Letter

#### First Year Experience/Capstone Designation

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This course is designated as satisfying the outcomes applicable for status as a Capstone Course

#### SUNY General Education

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This course is designated as satisfying a requirement in the following SUNY Gen Ed category  
None

#### FLCC Values

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#### Institutional Learning Outcomes Addressed by the Course

## Course Learning Outcomes

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### Course Learning Outcomes

1. Realize longer (Ex. Various types of modulation) diatonic and chromatic part writing exercises
2. Analyze diatonic, chromatic and post-tonal literature excerpts for form, harmony, structure and style
3. Apply advanced chromatic concepts through figure bass realizations at the keyboard

## Program Affiliation

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**This course is required as a core program course in the following program**

AS Music and AS Music Recording Technology

## Outline of Topics Covered

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- I. Review of particular chromatic chords:
  - a. secondary dominants
  - b. modal borrowing
  - c. augmented sixth chords
  - d. neapolitan chords
  - e. alternative dominant and plagal progressions
- II. Comparative survey of broad style features characteristic of musical Classicism and musical Romanticism, including review of characteristic formal idioms.
- III. Enharmonic spelling and modulation.
- IV. Textural Reduction, Melodic Diminutions, Harmonic Expansions and Linear Harmonic sketching.
- V. Survey of Twentieth Century practice.