



15800 Calvary Rd.  
Kansas City, MO 64147

# Syllabus

COURSE: MU332 Music Theory IV  
CREDIT: 4 semester hours  
SEMESTER: Fall 2020  
TIME/DATE: 8:30-10:00 a.m. TR  
ROOM: Chorale room  
INSTRUCTOR: Un Chong Christopher, Ext. 1359, Cell (913) 940-0110  
E-mail: [unchong.christopher@calvary.edu](mailto:unchong.christopher@calvary.edu)

## I. DESCRIPTION

The fourth of four courses in music theory. Advanced study of chromatic harmony, modulation, and progression, with special emphasis given to impressionistic and twentieth-century harmony and compositional techniques through analysis and composition. In addition, approximately one-fourth of the course is devoted to advanced ear training and sight-singing. (Prerequisite: MU331 or permission of the professor)

## II. OBJECTIVES

A. General competencies to be achieved. This course is designed to:

1. Give the student the ability to understand, recognize, and write melodic and harmonic materials according to standard and contemporary practice. 1.2, 2.2
  - a. Program Objective 1, 3 (G1, G2, O1, O2)
  - b. Assignments A1, B1, D1, F1
2. Strengthen the tonal and atonal relationships so that the student is able to sing and hear melodies at sight with increased proficiency. 1.2, 2.2
  - a. Program Objective 1, 3 (G1, G2, O1, O2)
  - b. Assignments A1, B1, D1, F1
3. Develop the student's ear so that he/she is able to recognize and reproduce what is heard with increasing proficiency. 1.2, 2.2 (G2, O2)
  - a. Program Objective 3
  - b. Assignments A1, B1, D1, F1
4. Increase the student's ability to apply basic and advanced elements of music theory to the keyboard and composition. 1.1, 1.2 (G2, O2)
  - a. Program Objective 3
  - b. Assignments A1, B1, D1, F1

*Our Mission: "...to prepare Christians to live and serve in the church and in the world according to the Biblical worldview"*

5. Improve the student's general music background and appreciation. 1.1, 1.2, 2.1  
(G1, G2, O1, O2, O3)
  - a. Program Objective 3
  - b. Assignments A1, B1, D1, F1
- B. Specific competencies to be achieved. The student will be able to:
  1. Exhibit adequate, functional knowledge of chromatic materials, advanced modulation, impressionistic harmonic materials, and other twentieth-century harmonic materials by in-class presentation, written assignments, composition, and testing. 1.2, 2.2 (G1, G2, O1, O2)
  2. Demonstrate increased sight-singing skills by completing standard and atonal sight-singing assignments, in-class demonstration, and testing. 1.2, 2.2  
(G1, G2, O1, O2)
  3. Show a growing musical ear by completing ear training assignments, in-class demonstration, computer ear training work, and testing. 1.2, 2.2, 2.3  
(G1, G2, O1, O2)
  4. Exhibit growth in functional & creative skills by completing the keyboard and composition assignments related to the written material of the course. 1.2, 2.1, 2.2  
(G1, G2, O1, O2)
  5. Demonstrate an increased interest in, appreciation of, and growth in music by completing the required listening and concert attendance assignments. 1.2, 2.1, 2.2  
(G1, G2, O1, O2)

### **Program Learning Outcomes (PLO)**

#### **The undergraduate program in music will enable students to:**

PLO 1: Translate mission of Calvary University into an active practice of the principles of biblical truth, professionalism, and a commitment to scholarship through a music ministry.

PLO 2: Articulate a biblical philosophy of music applied to service in the church and world.

PLO 3: Demonstrate competence as a musician, performer, and scholar, to include: aural skills, knowledge and application of music theory and history, acceptable performance practices as soloists and ensemble members, and service in worship and teaching through a biblical lens.

#### **The undergraduate program in music education will enable students to:**

### **Program Learning Outcomes (PLO) for Music Education Majors**

PLO 1: Demonstrate the pedagogical knowledge and skills appropriate for the teaching of instrumental music, vocal/choral music, and general music, with specialized knowledge in one or more of these areas.

PLO 2: Articulate a biblical philosophy of music applied to service and teaching in the church and world.

PLO 3: Perform as soloists, ensemble members, and chamber musicians at appropriate levels for entering graduate music study and for public school and studio teaching.

PLO 4: Meet the standards articulated by the Missouri State Department of Education for the purpose of attaining certification for public school teaching.

#### IV. REQUIREMENTS

- A. Study, read, and prepare each chapter of the text as assigned in written music theory.
- B. Hand in completed assignments on time.
- C. Take tests on time.
- D. Spend 1-2 hours of practice per week on sight-singing, ear training, computer ear training, and keyboard harmony.
- E. Listen to a minimum of 4 hours of **classical music** recordings from the **late Romantic and Twentieth, Twenty-first Century periods (2&2 or 1 & 3)** Listen to music that are not familiar to you. (Recordings may be found in the college music library, music instructors, local public libraries, and other sources.) **Keep track** of music you listen to on a sheet and turn in a brief critique of each piece. Extra credit can be earned for listening beyond what is required and also by attending **live classical music concerts**.
- F. Attend the minimum of 2 Calvary University Fine Arts events and a Senior Recital (if there is any). Turn in a brief form to the instructor upon completion of each concert attendance. Write 1 composition this semester using some of the harmonic & compositional materials learned in this course. More details will follow.

#### V. METHODS

- A. In-class methods will include lecture, discussion, demonstration, ear training, sight-singing, keyboard harmony, at-the-board work, assignments, and tests.
- B. Out-of-class methods will include written assignments, reading assignments, sight-singing/ear training practice, computer ear training work, keyboard harmony practice, listening assignments, concert attendance, study for tests, and work on composition project.
- C. Late policy. Grades will be reduced for late assignments.
- D. 8 absences are allowed but not recommended since it will affect your learning progress greatly and therefore result in a lower grade. The student is strongly encouraged to not use their cuts unless there is extreme illness or death in the family. Excess cuts will result in percentage reduction of the final grade as spelled out in the college handbook.
- E. Grading
  - 1. Written theory assignments 10%
  - 2. Written theory tests 20%

3. Sight-singing/ear training assignments & tests	20%
4. Computer ear training assignments	10%
5. Keyboard harmony assignments	15%
6. Listening assignments (4 hrs)	5%
7. Final Exam	<u>20%</u>
<b>Total</b>	<b>100%</b>

**Grading Scale**

Grade Value Grade Point Value  
Per Semester Hour

A	100-93	4.0
A-	92-90	3.7
B+	89-87	3.3
B	86-83	3.0
B-	82-80	2.7
C+	79-77	2.3
C	76-73	2.0
C-	72-70	1.7
D+	69-67	1.3
D	66-63	1.0
D-	62-60	0.7
F	59-0	0.0

VI. MATERIALS

- A. Benward, Bruce, and Marilyn Saker. *Music in Theory and Practice*, Vol. II, 8<sup>th</sup> edition. Dubuque, IA: McGraw Hill Publishing, 2002. (Students already have this text from Music Theory III.) ISBN 978-0-07-310188-0  
Price: \$53.82 (used) - \$76.99 (new)
- B. Practica Musica ear training software. Provided by the university for student use in the computer lab.
- C. *Finale 2008* music writing software. This is provided by the university for student use in the computer lab.

VII. TENTATIVE WEEKLY CLASS SCHEDULE

- A. Class structure: Each class period will begin with a few minutes of ET/SS, after that we move on to written music theory, keyboard skill development, and composition.

VIII. KEYBOARD HARMONY ASSIGNMENTS

**Kbd. 1            Altered Dominants**

- A. Play the basic progression and the ones that use insertion and substitution.  
(Keyboard majors: also play in one other key of your choice)

Basic progression:	I	ii	V(7)	I
Insert:	I	ii	V(7)	V+(7) I Vb5(7)
Substitute:	I	ii	V+(7) I Vb5(7)	

- B. Select 1 song from your hymnal and insert or substitute at least 1 altered dominant chord. (V+ or Vb5)

**Kbd. 2      9<sup>th</sup>, 11<sup>th</sup>, 13<sup>th</sup> Chords**

- A. Play the 2 written progressions without the 9<sup>th</sup>, 11<sup>th</sup>, or 13<sup>th</sup> chords. Then play the same progression with the 9<sup>th</sup>, 11<sup>th</sup>, and 13<sup>th</sup> added.
- B. Locate 2 places in hymns or gospel songs to alter the written chord to include a 9<sup>th</sup>, 11<sup>th</sup>, or 13<sup>th</sup> chord.

**Kbd. 3      Chromatic Mediants**

- A. Play the written progression without inserting or substituting chromatic mediants and then play it again inserting or substituting 2 chromatic mediants. See separate page for illustration of this assignment.
- B. Locate places in hymns or gospel songs to insert or substitute at least 2 chromatic mediant chords. See separate page for illustration of this assignment.

**Kbd. 4      Chromatic Modulation 1**

- A. Play the 2 written progressions that illustrate chromatic modulation. See separate page for illustration of this assignment.
- B. Locate 1 place in hymns or gospel songs to achieve a chromatic modulation using the viio7 chord. See separate page for illustrations of this assignment.

**Kbd. 5      Chromatic Modulation 2**

- A. Play the 3 written progressions that illustrate chromatic modulation.
- B. Locate 1 place in hymns or gospel songs to achieve a chromatic modulation using the V7 or V6 chord.

**Kbd. 6      Impressionism 1**

- A. Play the 2 written progressions that illustrate impressionistic techniques.
- B. Use at least 1 of the techniques with a hymn or gospel song.

**Kbd. 7      Impressionism 2**

- A. Play the 2 written progressions that illustrate impressionistic techniques.
- B. Use at least 1 of the techniques with a hymn or gospel song.

**Kbd. 8            20<sup>th</sup> Century**

- A. Play the 20<sup>th</sup> Century progressions.
- B. Find a way to use at least 1 of these techniques in a hymn or gospel song.

**Missouri Music Competencies addressed or met by taking this course**

- A. Musicianship and Performance
  - 2. Singing and playing fluently at sight from notation
  - 3. Using music terminologies
- B. Aural Skills and Analysis
  - 1. Analyzing, describing, and labeling, both aurally and from notation, components and elements of music, including, but not limited to pitch, rhythm, harmony, dynamics, timbre, texture, and form.
  - 2. Analyzing, describing, and labeling, both aurally and from notation, basic organizational principles of music and their interaction with structures and forms.
  - 11. Identifying, analyzing, and correcting performance errors.
- C. Composition, Improvisation, and Arrangement
  - 12. Composing, improvising, or both, at a basic level in more than one style or genre.
- D. Conducting
  - 16. Reading, analyzing, and preparing a musical score for rehearsal and performance.
  - 18. Appropriate and functional score editing, transposition, and transcription/arranging.
  - 19. Transposing instrumental parts
- E. History and Repertory
  - 22. Stylistic characteristics associated with music of major historical periods, jazz, and Representative American popular and world musics.
- A. Technology
  - 24. Using technology to support student's development of musical understanding.
- B. Synthesis
  - 28. Working with a comprehensive repertoire, including contemporary music and music from various cultures of the world and music of today.
- C. Professional Practices
- D. Teachers of Vocal Music
  - 5. Fundamental techniques of instrumental conducting and transposition.
- E. Teachers of Instrumental Music

*Students with disabilities have the responsibility of informing the Disabilities Coordinator ([accommodations@calvary.edu](mailto:accommodations@calvary.edu)) of any disabling condition that may require accommodations.*

*Plagiarism is defined as copying any part of a book or paper without identifying the author. This also includes taking another person's ideas and presenting them as your own.*

*All class papers must follow the Turabian style according to A Manual for Writers of Research Papers, Theses, and Dissertations, 8th edition and the Calvary Style Guide, 2013 update.*

*The Clark Academic Center ([learning@calvary.edu](mailto:learning@calvary.edu)), located in the library building, is dedicated to providing free academic assistance for all CU and CTS students. Student tutors aid with all*

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*facets of the writing process, tutor in various subject areas, prepare students for exams, and facilitate tests. Please take advantage of this service.*

*The Bible is a required textbook in every course at Calvary University. To facilitate academic level study, students are required to use for assignments and research an English translation or version of the Bible based on formal equivalence (meaning that the translation is generally word-for-word from the original languages), including any of the following: New American Standard (NASB, English Standard Version (ESV), New King James (NKJV), or King James (KJV). Other translations and versions based on dynamic equivalence (paraphrases, and thought-for-thought translations like NLT and NIV) may be used as supplemental sources. Please ask the professor if you have questions about a particular translation or version.*

Carnegie Units

MU222 (Music Theory II)

Assignments	Hours	Assigned
Class time	45	45
Reading	22	162 pages
Listening Lab	15	1 hr. per week
Computer Interactive	40	20 min. per day
Homework	48	3 hrs. per week avg.
Concert Attendance	6	2 concerts per semester
Exams	4	Including the final exam
Total	180	