

MUSI-222: MUSIC THEORY IV

Justification for this inactivation request

Course has not been offered in over three years.

Effective Term

Fall 2026

CC Approval

10/03/2025

AS Approval

10/09/2025

BOT Approval

10/16/2025

COCI Approval

02/23/2026

SECTION A - Course Data Elements

CB04 Credit Status

Credit - Degree Applicable

Discipline

Minimum Qualifications	And/Or
Music (Master's Degree)	

Subject Code

MUSI - Music

Course Number

222

Department

Music

Division

Arts and Humanities (ARAH)

Full Course Title

Music Theory IV

Short Title

Music Theory IV

CB03 TOP Code

1004.00 - Music

CB08 Basic Skills Status

NBS - Not Basic Skills

CB09 SAM Code

E - Non-Occupational

SECTION B - Course Description

Catalog Course Description

This course incorporates the concepts from Music Theory III. In addition, through writing and analysis, the course will include: Post-Romantic techniques such as borrowed chords/modal mixture; chromatic mediants; Neapolitan and augmented-sixth chords; ninths, elevenths and thirteenth chords; altered chords and dominants; and 20th century techniques such as Impressionistic harmony, tone rows, set theory, pandiatonicism and polytonalism, meter and rhythm.

SECTION C - Conditions on Enrollment

Open Entry/Open Exit

No

Repeatability

Not Repeatable

Grading Options

Letter Grade or Pass/No Pass

Allow Audit

Yes

Requisites

Prerequisite(s)

Completion of MUSI-221 with a minimum grade of C.

Requisite Justification

Requisite Description

Course in a Sequence

Subject

Musi

Course

221

Level of Scrutiny

Content Review

Upon entering this course, students should be able to:

1. Write and identify secondary/applied (dominant and fully diminished) seventh chords in root position and inversion.
2. Construct and identify borrowed/mixture chords including secondary and double functions in root position and inversion.
3. Realize a figured bass and harmonize a given melody using secondary/applied seventh chords, borrowed/mixture chords, diatonic and modulating sequences.
4. Harmonically analyze music using secondary/applied seventh chords, borrowed/mixture chords and diatonic/modulating sequences.
5. Analyze musical form: binary and ternary.
6. Compose music using harmonies and elements of form included in 1 - 5 course objectives.

SECTION D - Course Standards

Is this course variable unit?

No

Units

3.00

Lecture Hours

54.00

Outside of Class Hours

108

Total Contact Hours

54

Total Student Hours

162

Distance Education Approval**Is this course offered through Distance Education?**

Yes

Online Delivery Methods

DE Modalities	Permanent or Emergency Only?
Entirely Online	Permanent
Hybrid	Permanent
Online with Proctored Exams	Permanent

SECTION E - Course Content**Student Learning Outcomes**

Upon satisfactory completion of the course, students will be able to:

1. Hear, identify and manipulate with fluency in sound and notation the elements of music such as rhythm, melody, harmony, structure, timbre, and texture.

Course Objectives

Upon satisfactory completion of the course, students will be able to:

1. Identify and construct in context: borrowed, Neapolitan, augmented-sixth, ninth, eleventh, thirteenth, added sixth, chromatic mediants and altered dominant chords.
2. Write and recognize examples of enharmonic modulation.
3. Analyze and construct examples of Post-Romantic and 20th century techniques such as: Impressionistic harmony, tone rows, set theory, pandiatonicism, polytonalism and advanced approaches to meter and rhythm.
4. Compose music using harmonic and rhythmic elements included in course objectives one through three.

Course Content

1. Harmony
 - a. Diatonic chords
 - i. Triads (three notes)
 1. Major
 2. Minor
 3. Augmented
 4. Diminished
 5. Neapolitan
 - ii. Chords
 1. Dominant seventh
 2. Non-dominant seventh
 3. Secondary/applied (dominant and fully diminished)
 4. Augmented sixth chords
 5. Ninths, eleventh, thirteenth
 6. Altered chords and dominants
 7. Chromatic mediants
 8. Borrowed/modal mixture
 - iii. Inversions
 - b. Cadences
 - i. Perfect authentic
 - ii. Imperfect authentic
 - iii. Plagal
 - iv. Deceptive
 - v. Half
 - c. Non-harmonic tones

- i. Passing tone
- ii. Neighboring tone
- iii. Appoggiatura
- iv. Escape
- v. Suspension
- vi. Anticipation
- vii. Pedal point
- d. Harmonic notation
 - i. Figured bass
 - ii. Non-harmonic tones
 - iii. Voice leading
 - iv. Harmonic progression/harmonic rhythm
- 2. Modulation
 - a. Common chord
 - b. Closely related keys
 - c. Parallel
 - d. Relative
 - e. Sequences
 - i. Diatonic
 - ii. Modulating
 - f. Enharmonic reinterpretation
- 3. Form
 - a. Binary
 - b. Ternary
 - c. Larger forms
 - i. Variation
 - ii. Rondo
 - iii. Minuet and trio
 - iv. Sonata allegro
- 4. Twentieth century compositional techniques
 - a. Impressionistic harmony
 - b. Tone rows/serialism
 - c. Pandiatonicism
 - d. Polytonalism
 - e. Advanced approaches to meter and rhythm

Methods of Instruction

Methods of Instruction

Types	Examples of learning activities
Critique	Written and oral critique analyzing musical compositions and student created compositions.
Lecture	Audio, CD, DVD and online-enhanced lectures
Observation and Demonstration	including piano keyboard, CD, DVD
Projects	Composition using Post-Romantic and 20th century techniques.

Online Adaptation

Types	Examples of learning activities
Activity	
Directed Study	
Discussion	
Group Work	
Individualized Instruction	
Journal	
Lecture	

Instructor-Initiated Online Contact Types

Announcements/Bulletin Boards
 Chat Rooms
 Discussion Boards
 E-mail Communication
 Video or Teleconferencing

Student-Initiated Online Contact Types

Chat Rooms
 Discussions
 Group Work

Course design is accessible

Yes

Methods of Evaluation**Methods of Evaluation**

Types	Examples of classroom assessments
Exams/Tests	Written exams, critiques Final Exam - Notational analysis, composition
Quizzes	Written, aural recognition
Projects	Composition, musical analysis
Class Participation	Written, computer exercises
Homework	Written assignments

Assignments**Reading Assignments**

Selected readings from textbook, and handouts.

1. Read the section on Twelve Tone Serialism in Tonal Harmony (Kosta/Payne) to prepare to discuss the basic principles of dodecaphonic music.
2. Read the score to John Cage's 4'33" and discuss aleatoric compositional techniques for next class period.

Writing Assignments

1. Analyze Debussy Prelude, "Voiles," to identify scale used in the composition.
2. Compose a melody using post-tonal pitch technique and asymmetrical rhythmic structure.

Outside-of-Class Assignments

Project: Analyze polytonal passages in Stravinsky's "Petruska."

SECTION F - Textbooks and Instructional Materials**Material Type**

Textbook

Author

Kosta, S., Payne, D

Title

Tonal Harmony

Publisher

McGraw Hill Humanities

Year

2017

Material Type

Textbook

Author

Kosta, S., Payne, D

Title

Workbook for Tonal Harmony: With an Introduction to 20th century music

Publisher

McGraw Hill Humanities

Year

2008

Material Type

Textbook

Author

Benward, B., Saker, M

Title

Music in Theory and Practice, Volume 2

Edition/Version

8th

Publisher

McGraw Hill Humanities

Year

2008

SECTION G - Diversity, Equity and Inclusivity

Course Codes (Admin Only)

CB00 State ID

CCC000547224

CB10 Cooperative Work Experience Status

N - Is Not Part of a Cooperative Work Experience Education Program

CB11 Course Classification Status

Y - Credit Course

CB13 Special Class Status

N - The Course is Not an Approved Special Class

CB23 Funding Agency Category

Y - Not Applicable (Funding Not Used)

CB24 Program Course Status

Program Applicable

Allow Pass/No Pass

Yes

Only Pass/No Pass

No