

# MUSIC 206: Music Theory 4

Instructor: Dr. Ed Martin  
Office: N214  
Office Hours: MW 9:10-10:10  
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M,W,F 8:00-9:00, Arts & Comm. N213

## Course Description

Advanced Chromatic materials, enharmonic respelling, post-tonal and serial theory and analysis. Prerequisite: Music 204. Co-requisite: Music 274

3 Units

## Course Objectives

- Understand text setting techniques in 19<sup>th</sup> century German Lieder
- Understand enharmonic respellings and modulations
- Understand expansions of tonality in music composed at the end of the 19<sup>th</sup> century
- Understand harmonic materials used by post-tonal composers such as modes, the whole-tone scale, the octatonic scale, extended tertian harmony, quartal and quintal chords, tone clusters, and polychords
- Understand rhythmic techniques used by composers in the twentieth century such as asymmetrical meter, mixed meter, polymeter, and metric modulation
- Understand set theory as a tool to analyze atonal music
- Understand the 12-tone serial technique
- Gain a general understanding for compositional trends developed since 1945 including total serialism, process music, dense textures, and others

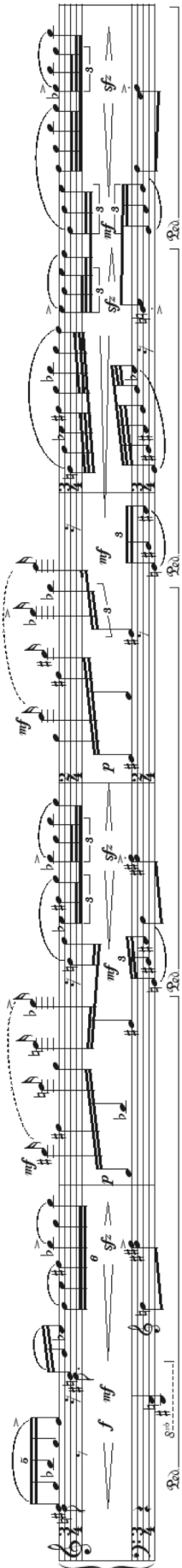
## Required Text and Materials

- Stephan Kostka and Dorothy Payne, *Tonal Harmony, 5<sup>th</sup> Edition*
- Stephan Kostka and Dorothy Payne, *Workbook for Tonal Harmony*
- Music manuscript paper (8.5" x 11", 10-12 staves per page), download at Music Theory I course page on D2L
- Pencils – assignments completed in ink will not be accepted

## Attendance

Attendance is critical to your success in this course. University policy states that you are expected to attend every class. Make-up exams and quizzes will only be given with the instructor's prior consent. In the event of illness, a note from the Student Health Center in combination with an email notifying the instructor prior to the scheduled exam time is acceptable.

A vertical strip of musical notation, likely a score for a string instrument, showing various notes, rests, and dynamic markings such as sfz, mf, and p. The notation is arranged in a vertical column, with staves and notes oriented horizontally. It includes various musical symbols like clefs, notes, rests, and dynamic markings.



## Grading

Practice Homework Assignments	5%
Graded Homework Assignments	20%
5 exams	75%

## Department of Music Academic Policies

- If a student earns less than a C in any Music Theory course (107/108/204/206) or any Keyboard Harmony/Aural Skills course (173/174/273/274) that course must be repeated in the next academic year or progress as a music major stops and the student can no longer declare music as a major.
- If, in any semester after that in which a student first earns a grade less than C, the student earns another grade less than C in any of the Music Theory or Keyboard Harmony/Aural Skills courses listed above, then progress as a music major stops and the student can no longer declare music as a major.

## Assignments

You will be asked to prepare a reading and/or workbook assignment for most class meetings. Practice assignments are meant to prepare you for the next graded assignment and for upcoming exams. The instructor will check practice assignments for completeness at the beginning of class. Graded assignments will be collected **before class** on their due date and late assignments will not be accepted. Your lowest completed graded assignment grade will be dropped. It is very important that you complete and learn from these assignments; the nature of the material covered this semester demands a mastery of each concept in order for the next to be understood. After each graded assignment is returned, you should try to correct any mistakes on your own. While you are encouraged to ask the instructor for extra help, you should only do so after you have attempted to correct mistakes on your own. All graded work must be completed individually.

## Grading Scale

A	95 - 100
AB	90 - 94
B	85 - 89
BC	80 - 84
C	75 - 79
CD	70 - 74
D	65 - 69
F	0 - 64