PARKLAND COLLEGE

Course Information Form (CIF)

Course Code: MUS 202

Course Title: Music Theory and Musicianship IV

Department: Arts, Media, and Social Sciences
PCS Code: 1.1 - Baccalaureate/Transfer
CIP Code: 50.0904
Repeatability: 0

Effective Date: Summer 2026

Credit Hours

Catalog Notation: 4-0-4
Credit Hour Distribution:

Lecture: 4	Lab: 0	Clinical: 0	**Total: 4**

General Course Information

Catalog Description

Analysis of sonata and rondo forms and music of Romantic, post-Romantic, Impressionist, and 20th-century composers including atonal and twelve-tone pieces. Composition of works exemplifying salient characteristics of select periods/styles. Correlating ear training and keyboard exercises continued.

General Course Objectives

Students undertake the study and analysis of music of late Classical, post-Romantic, Impressionist, and 20th century composers including study of contemporary period practices. Students will analyze and compose several works exemplifying salient characteristics of each period/style. Acquire a level of proficiency in advanced ear training, sight-singing, and keyboard harmony.

Minimum Placement Levels

English	Reading	Math
None	Placement out of CCS 098	None

Prerequisites

Credit in MUS 201 with a grade of C or higher, or approval of instructor or department chair

Recommended before enrolling (not required):
Concurrent enrollment in MUS 244

Methods of Evaluation

3-4 analysis projects. 2-3 composition projects focusing on various styles and/or techniques. 1 research paper, and final exam or project. 8-10 assessments and 3-5 ear training exams which include sight singing, dictation, and keyboard work. Weekly lab work for practice. Other projects per instructor may include composition, dictation, analysis, transcription, and/or performance.

Instructional Materials and Additional Supplies

Music in Theory and Practice Vol. II, (current edition) Bruce Benward, Marylin Saker.
Music for Sight-Singing, Rogers, Nancy, Ottman, Robert W (Pearson). Students will only need to purchase the textbook for the MUS 101 class; it will be used in MUS 102, MUS 201, and MUS 202.

Course Content

General Learning Outcomes (GLOs)

- Communication: Students will demonstrate the ability to read, write, listen, and speak effectively.
- Creativity and Innovative Thinking: Students will design, present, and interpret materials, information, and ideas in innovative ways.
- Reasoning and Inquiry: Students will demonstrate the ability to solve problems using deductive reasoning and logic, quantitative reasoning, or the scientific method.

Course Segments and Student Learning Outcomes

Course Segment	Learning Outcomes	Lecture Hours	Lab Hours	Clinical Hours
Introduction of Ritornello Form; Review and Analysis of Binary and Ternary Large Forms Including Sonata Form, Menuet, and Trio	1. Accurately conduct formal analysis and prepare a formal outline, specifically of a sonata. 2. Practice two-part harmonic dictations employing tonicizations and modulation to closely-related keys.	12	0	0
Rondo - General Characteristics of Rondo Form; Types of Rondos: a) three-part rondo, b) five-part rondo, c) seven-part rondo, d) sonata rondo; Classical Period Concerto Form	1. Formally analyze a rondo and prepare a formal outline. 2. Demonstrate three-part harmonic dictation with secondary dominants, N6 and augmented sixth chords, and modulations to closely-related keys. 3. Demonstrate rhythmic dictation with tuplets and changing meter.	8	0	0
Romantic Period Study: Chopin, Schubert, Schumann, Satie; Post-Romantic; Tonal Instability	1. Analyze a representative 19th century composition utilizing chromatic and linear harmonies. 2. Recognize stylistic differences from early to late Romantic period practices. 3. Demonstrate sight-sung chromatic and modulating melodies. 4. Dictate melodies that modulate to foreign keys and be able to identify accompanying harmonies. 5. Demonstrate on keyboard the realization of figured bass utilizing chromatic harmonies.	12	0	0
Impressionism and Related Styles: composition of a short piece for piano in the style of Debussy or Ravel	1. Apply principles of Impressionist techniques in a composition project. 2. Recognize, interpret, and identify compositional devices of the late 19th and early 20th centuries. 3. Take three-part and four-part harmonic dictation utilizing 9th, 11th, and 13th chords. 4. Demonstrate two-part rhythmic dictation with changing meter. 5. Demonstrate proficiency in metric modulation. 6. Play/sing melodies with increasing chromaticism and symmetrical intervals and seventh chords. 7. Perform four-voice diatonic harmonizations of figured bass on keyboard.	6	0	0

Course Segment	Learning Outcomes	Lecture Hours	Lab Hours	Clinical Hours
Survey of Early 20th Century Music and Composers; Focus on Stravinsky and Ives: a) Neoclassicism, b) Expressionism, c) Primitivism; Quartal and Quintal Chords: Focus on Le Sacre du Printemps.	1. Demonstrate understanding of compositional style of Charles Ives and Igor Stravinsky and Stravinsky's influences over 20th-century composers. 2. Demonstrate additional four-voice harmonic dictation skills. 3. Sing non-tonal melodies in prime and inverted form. 4. Perform four-voice harmonizations of figured bass including chromatic chords on keyboard. 5. Demonstrate rhythmic dictation with tuplets and changing meter.	6	0	0
The 20th-century Composer, Guides to Twelve-tone Technique, Pitch Classes and Set Theory, Construction of a Matrix, Interval Chains, and Hexachordal Partitioning	1. Demonstrate understanding of compositional practice of the Contemporary Period (1910-1945). 2. Demonstrate knowledge of tone rows as interval chains. 3. Demonstrate hexachordal partitioning. 4. Practice dictation of tone rows. 5. Perform on keyboard four-voice harmonizations of figured bass that modulate to closely-related or foreign keys. 6. Show score and performance preparation by composing a two-part rhythmic piece and drawing upon mental and limbic independence in notational reading and performing. 7. Compose a short work for any instrument(s) utilizing serial procedures.	16	0	0

Total Contact Hours

Lecture Hours	Lab Hours	Clinical Hours
60	0	0