

Term Information

Effective Term Autumn 2023
[Previous Value](#) Summer 2014

Course Change Information

What change is being proposed? (If more than one, what changes are being proposed?)

Adding recitations as a component

Amending the credit hours to 3

What is the rationale for the proposed change(s)?

Please see attached document

What are the programmatic implications of the proposed change(s)?

(e.g. program requirements to be added or removed, changes to be made in available resources, effect on other programs that use the course)?

None

Is approval of the request contingent upon the approval of other course or curricular program request? No

Is this a request to withdraw the course? No

General Information

Course Bulletin Listing/Subject Area Music
Fiscal Unit/Academic Org School Of Music - D0262
College/Academic Group Arts and Sciences
Level/Career Undergraduate
Course Number/Catalog 3422
Course Title Music Theory IV
Transcript Abbreviation Music Theory 4
Course Description Introduction to the study of the structural principles and forms of homophonic music; Extensive practice through written drill, analysis and creative projects; composition techniques in 20th century music.
Semester Credit Hours/Units Fixed: 3
[Previous Value](#) Fixed: 2

Offering Information

Length Of Course 14 Week, 12 Week
Flexibly Scheduled Course Never
Does any section of this course have a distance education component? No
Grading Basis Letter Grade
Repeatable No
Course Components Lecture, Recitation
[Previous Value](#) Lecture
Grade Roster Component Recitation
[Previous Value](#) Lecture
Credit Available by Exam No
Admission Condition Course No
Off Campus Never
Campus of Offering Columbus, Lima, Mansfield, Marion, Newark, Wooster

[Previous Value](#)

[Columbus](#)

Prerequisites and Exclusions

Prerequisites/Corequisites

Prereq: 3421, and enrollment in Music major.

Exclusions

[Previous Value](#)

Not open to students with credit for 422.

Electronically Enforced

No

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code

50.0999

Subsidy Level

Baccalaureate Course

Intended Rank

Sophomore

Requirement/Elective Designation

Required for this unit's degrees, majors, and/or minors

Course Details

Course goals or learning objectives/outcomes

- Continuing to develop fluency with the following basic elements
- Identify and analyze various extended tonal techniques including alterations to the phrase model, chord progressions based on transformations, and symmetrical division of the octave.
- [Goals N/A](#)

[Previous Value](#)

Content Topic List

- Extended Tonality: Modulation to distantly-related keys
- Extended Tonality: Distant modulation and form
- Extended Tonality: NeoRiemannian transformations
- Extended Tonality: Enharmonic reinterpretations
- Extended Tonality: Equal division of the octave

[Previous Value](#)

- [The structural principles and forms of homophonic music](#)
- [Compositional techniques in 20th-century music](#)
- [Extensive practice through written drill](#)
- [Analysis](#)
- [Creative projects](#)

Sought Concurrence

No

Attachments

- Rationale for reallocation of credit and change of course components Theory 1-4 Aural Skills 1-4 (1) revised 8 10 21.pdf: revised rationale
(Other Supporting Documentation. Owner: Banks, Eva-Marie)
- Music Theory IV current syllabus 3 4 22.docx: current syllabus
(Syllabus. Owner: Banks, Eva-Marie)
- Addendum to the rationale 4 27 22.doc: Addendum to rationale
(Other Supporting Documentation. Owner: Banks, Eva-Marie)
- 3422 Weekly schedule 4 13 22.pdf: weekly course schedule
(Other Supporting Documentation. Owner: Banks, Eva-Marie)
- Music Theory IV Sp 24 PROPOSED SYLLABUS Revised 10 27 22.docx: proposed syllabus
(Syllabus. Owner: Banks, Eva-Marie)

Comments

- Please see Panel feedback e-mail sent 06/10/22. *(by Cody, Emily Kathryn on 06/10/2022 03:41 PM)*
- Please upload either a revised rationale or an addendum to the rationale that directly engages with the following points of feedback from the Panel:

Clarification of the distinctions between recitations, labs, and class meetings as used in these courses. Additionally, please revise the syllabus to show clearly students their expectations regarding the recitations versus the lecture components of the course.

The Panel requests an implementation plan (that is, a transition plan) be provided that shows how the School of Music will make these new changes, with special attention given to students who are in the midst of the Music Theory and Aural Skills sequences. *(by Hilty, Michael on 03/14/2022 12:04 PM)*

- The current changes present no increase or decrease in student work or contact time, but a reallocation of credit hours to more accurately reflect the workloads and content in each of these courses. We have determined that when these courses were converted from quarters to semesters, the allocation of a 2/2 was incorrect and has never been addressed. *(by Banks, Eva-Marie on 03/04/2022 09:39 AM)*
- Please remove advising sheets. Keep rationale. Make sure to upload two versions of the syllabus; the current one for 2 credits and the revised one for 3 credits. Reviewing panel will need to see how course is changing. *(by Vankeerbergen, Bernadette Chantal on 08/10/2021 08:59 AM)*

COURSE CHANGE REQUEST
3422 - Status: PENDING

Last Updated: Hedgecoth,David McKinley
10/27/2022

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Banks,Eva-Marie	05/04/2021 03:16 PM	Submitted for Approval
Approved	Hedgecoth,David McKinley	05/05/2021 11:18 AM	Unit Approval
Revision Requested	Vankeerbergen,Bernadette Chantal	08/10/2021 09:00 AM	College Approval
Submitted	Banks,Eva-Marie	08/12/2021 10:46 AM	Submitted for Approval
Approved	Hedgecoth,David McKinley	08/12/2021 11:11 AM	Unit Approval
Approved	Vankeerbergen,Bernadette Chantal	10/08/2021 12:22 PM	College Approval
Revision Requested	Hilty,Michael	11/03/2021 09:41 AM	ASCCAO Approval
Submitted	Banks,Eva-Marie	03/04/2022 09:40 AM	Submitted for Approval
Approved	Hedgecoth,David McKinley	03/06/2022 04:50 PM	Unit Approval
Approved	Vankeerbergen,Bernadette Chantal	03/14/2022 09:53 AM	College Approval
Revision Requested	Hilty,Michael	03/14/2022 12:04 PM	ASCCAO Approval
Submitted	Banks,Eva-Marie	04/28/2022 02:32 PM	Submitted for Approval
Approved	Hedgecoth,David McKinley	04/28/2022 02:39 PM	Unit Approval
Approved	Vankeerbergen,Bernadette Chantal	05/04/2022 05:09 PM	College Approval
Revision Requested	Cody,Emily Kathryn	06/10/2022 03:41 PM	ASCCAO Approval
Submitted	Banks,Eva-Marie	10/27/2022 02:08 PM	Submitted for Approval
Approved	Hedgecoth,David McKinley	10/27/2022 02:30 PM	Unit Approval
Pending Approval	Vankeerbergen,Bernadette Chantal	10/27/2022 02:30 PM	College Approval

Proposal

The music theory area would like to

1. Reallocate the credit assignment between Music Theory and Aural Skills.
2. Relabel the Music Theory Courses as a lecture with a recitation, in keeping with the practice since 2017.

Rationale

Currently, Music Theory and Aural Skills equate to a combined total of four (4) credits between them, which is in keeping with most Schools of Music in the United States that use the semester system. However, unlike most programs, we split these credits evenly, despite both a difference in the workload required and the difference in instructional setting. Music theory requires a great deal of out-of-class work, including composition assignments, performance assignments, and written papers. It also meets three times a week for 55 minutes. Aural Skills meets twice a week for 55 minutes, and requires performance assignments and dictation assignments, and is most often considered to be a lab/recitation type of learning environment, [which UCAT defines as](#) "practical, hands-on situations".

Such a change would be in line with peer-programs, would be more reflective of student workload, and would address concerns presented in the recent NASM evaluation, which stated:

"An additional problem was noted regarding the undergraduate music theory sequence (Music Theory I, II, III, and IV). Each of them requires three contact hours per week, along with an expectation of preparation for each class meeting, yet these classes are assigned just 2 hours of credit."

Our proposed solution to this includes the following reallocation:

	Current Credit Allotment	Proposed Credit Allotment
Theory I (MUS2021/MUS2221)	2	3
Theory II (MUS2022/MUS2222)	2	3
Theory III (MUS3421/3021)	2	3
Theory IV (MUS3422/3022)	2	3
Aural Skills I (MUS2224)	2	1
Aural Skills II (MUS2225)	2	1
Aural Skills III (MUS3424)	2	1
Aural Skills IV (MUS3425)	2	1
Total	16	16

As for the **second proposed change** (the relabeling of music theory as a lecture + recitation), this would simply be in keeping with current practice, and would allow for better scheduling of rooms and graduate student teaching assignments. At the moment, the current model in SIS is not reflective of current practice.

Below we have listed some similar programs, and have listed how they have structured their theory core curriculum. There are a couple of points that we would like to emphasize:

1. 11 of these 25 programs have more than four semesters of music theory.
2. The majority of programs (17/25) have separated theory from aural skills, and 15 of those 17 allot more credits to Music Theory than for Aural Skills.

Institution	Who attends?	Theory combined with aural?	How many semesters?	How many meeting times per week?
1. Baylor U	100 per year, majority in music education and performance	no	5 semesters of theory 4 semesters of aural	Theory: <ul style="list-style-type: none"> • 3h per week Aural: <ul style="list-style-type: none"> • 2h per week
2. Queen's College (ON)	50 per year, majority in BM or a combined degree in performance and music education	no	5 semesters of theory 4 semesters of aural	Theory: <ul style="list-style-type: none"> • 4h per week in semesters 1-4 • 3h per week for fifth semester Aural: <ul style="list-style-type: none"> • 3h per week in semesters 1-2 • 2h per week in semesters 3-4
3. Indiana U	200 students per year, majority in performance, composition, education	no	5 semesters of theory 4 semesters of aural 1 semester capstone elective	Theory: <ul style="list-style-type: none"> • 75m, 5 days a week Aural: <ul style="list-style-type: none"> • 75m, 4-5 days a week
4. Kansas U	80 per year, majority in music therapy and music education	yes	5 semesters for BA, BM, BFA 4 semesters for BME & Therapy	5h per week <ul style="list-style-type: none"> • 4h in lecture • 1h in keyboard/tech lab
5. Illinois Wesleyan University	50 per year, majority in education	yes	4 semesters	<ul style="list-style-type: none"> • 50 minutes MWF • 75 minutes TR

6. University of California-Santa Cruz	40 per year, majority in education	yes	5 semesters (4 core + 1 semester advanced elective)	<ul style="list-style-type: none"> • 5h per week (3 lectures, 2 labs)
7. Charleston Southern University	40 per year, majority in music therapy or worship music leadership	yes	4 semesters	<ul style="list-style-type: none"> • 5h per week, meet in keyboard tech lab
8. St. Olaf College	140 per year, majority in music education and vocal performance	yes	4 semesters of integrated theory/aural	<ul style="list-style-type: none"> • 55m MWF • 85m TR
9. U. of Oklahoma	80-100 per year, majority in music education and performance	no	5 semesters of theory 4 semesters of aural	<p>Theory (2 credits):</p> <ul style="list-style-type: none"> • 3 semesters meet 2h per week; 2 semesters meet 3h per week <p>Aural (2 credits):</p> <ul style="list-style-type: none"> • 2 semesters meet 3h per week, 2 meet 2h per week
10. UMass-Amherst	70 per year	No	5 semesters of theory 4 semesters of aural skills	<p>Theory (3 credits):</p> <ul style="list-style-type: none"> • 3h per week <p>Aural skills (1 credit):</p> <ul style="list-style-type: none"> • 3h per week • Remedial AS for bottom 3rd meets 5h per week
11. Bowling Green State University		no	4 semesters of theory 4 semesters of aural	<p>Theory (2 credits):</p> <ul style="list-style-type: none"> • 3h per week (1 large lecture + 2 small group meetings) <p>Aural (2 credits)</p> <ul style="list-style-type: none"> • 3h per week (1 large lecture + 2 small group meetings)

12. Cleveland Institute of Music		yes	7 semesters total <ul style="list-style-type: none"> • 4 semesters core, • 1 semester of form and analysis, • 1 semester of counterpoint, • 1 required elective 	Core theory (4 credits) <ul style="list-style-type: none"> • 5h per week Form, Counterpoint, Elective (all 3 credits): <ul style="list-style-type: none"> • 3h per week
13. East Carolina University		no	5 semesters of theory 5 semesters of aural skills	Theory <ul style="list-style-type: none"> • Semesters 1-4 meet 3h per week • Semester 5 meets 2h per week Aural skills <ul style="list-style-type: none"> • All semesters meet 2h per week
14. UMass Lowell		yes	4 semesters	Semesters 1-2 (5 credits) <ul style="list-style-type: none"> • 5h per week (300 minutes) Semesters 1-2 (4 credits) <ul style="list-style-type: none"> • 5h per week (300 minutes) “no difference in workload”
15. Oakland University ¹		no	4 semesters of theory 4 semesters of aural skills	Theory (3 credits) <ul style="list-style-type: none"> • 57 minutes MWF Aural (1 credit) <ul style="list-style-type: none"> • 49m TR
16. Rutgers University		No	4 semesters of theory 5 semesters of aural skills	Theory (3 credits) <ul style="list-style-type: none"> • 3h per week Aural skills (2 credits) <ul style="list-style-type: none"> • 3h per week
17. Baldwin Wallace Conservatory		No	6 semesters of theory (latter 3 semesters coordinated with history)	Theory (3 credits) <ul style="list-style-type: none"> • 3h per week Aural skills (2 credits)

¹ “Having only four semesters of theory is an issue, because we have to cram all of advanced chromatic harmony and post-1900 analysis into the fourth semester, and they never really get true advanced chromatic harmony. It is also really hard to do a good job with formal analysis.”

			3 semesters of aural skills	<ul style="list-style-type: none"> • 3h per week (2 solfege/dictation, 1 eurhythmics)
18. University of MO-St. Louis		no	4 semesters of theory 4 semesters of aural (no 20 th c. included in core)	Theory (3 credits) <ul style="list-style-type: none"> • 3h per week Aural (1 credit) <ul style="list-style-type: none"> • 2h per week
19. University of Vermont		No	4 semesters of theory 4 semesters of aural	Theory (3 credits) <ul style="list-style-type: none"> • 3h per week Aural (1 credit) 2h per week
20. New England Conservatory		no	4 semesters of theory 4 semesters of aural	Theory (3 credits) <ul style="list-style-type: none"> • 3h per week Aural (3 credits) <ul style="list-style-type: none"> • 3h per week + 1h keyboard
21. Temple University		yes ²	4 semesters	5 credit hours 5h per week
22. St. Mary's College of Maryland		no	4 semesters of theory 4 semesters of aural	Theory (3 credits) <ul style="list-style-type: none"> • 4h per week Aural (1 credits) <ul style="list-style-type: none"> • 2h per week
23. Oklahoma Baptist University		no	4 semesters of theory + 1 post-tonal (hist/theory) 4 semesters of aural	Theory (3 credits) <ul style="list-style-type: none"> • 4h per week (3 lecture + 1 technology lab) Aural (2 credits) <ul style="list-style-type: none"> • 2h per week
24. University of Minnesota		no	4 semesters of theory 4 semesters of aural (further requirements vary depending on degree track. BME has no further requirements; BM has 2 more semesters).	Theory (2 credits) <ul style="list-style-type: none"> • 3h per week Aural (1 credit) <ul style="list-style-type: none"> • 2h per week
25. University of Utah		No	5 semesters of theory 4 semesters of aural	Theory (3 credits) <ul style="list-style-type: none"> • 3h per week Aural (1 credit) <ul style="list-style-type: none"> • 2h per week

² "We try to do both written AND aural work in each session, but the reality of the situation is that aural work (sadly) often gets pushed to the Tuesday/Thursday sessions with our grad students."

			(further requirements vary depending on degree track. BME has no further requirements; BM has 1 more semesters).	
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Music 3422/3042: Music Theory IV

Spring 2021

2 credits

Instructors	Section	Meeting times	Email
Dr. Anna Gawboy	All	M, 9:10 and 12:40 Hughes 110	Gawboy.2@osu.edu
GTA	030	WF 12:40-1:35 Hughes 306	Gta.1@osu.edu
GTA	040	WF 9:10-10:05 Hughes 307	Gta.2@osu.edu
GTA	020	WF 12:40-1:35 Weigel 174	Gta.3@osu.edu

NASM Standards. Music Theory I-IV contributes toward your achievement of learning standards articulated by the National Association of Schools of Music, *Handbook* Section VIII.B, 2-3: “Common Body of Knowledge and Skills,” required for all music majors. See <https://nasm.arts-accredit.org/accreditation/standards-guidelines/basic-competency-index/> for more information.

Course Overview: Music Theory IV builds upon skills developed in Music Theory I-III, with a special focus on extended tonal techniques and chromatic harmony, modality, advanced rhythmic techniques, and timbre.

Prerequisites: You may enroll in this class if you have one of the following:

- 1) a C- or better in Theory III (MUSIC 3421/3042);
- 2) a passing score on the EM credit examination for Theory III;
- 3) transfer credit for Theory I, II, and III. *If you are a transfer student, please contact your instructor immediately so they may catch you up on material covered in Theory I-III that you may be missing due to curricular differences.*

Course sequence information: You must obtain a C- or better AND pass three fluency exams to pass Theory IV. If you do not pass Theory IV this spring, you will have an opportunity to retake Theory IV the following spring semester.

EM credit: If you have had substantial previous training in chromatic harmony and 20th century compositional techniques, you may obtain credit for Theory IV by passing the EM credit test. Contact the supervising instructor if you are interested in taking the EM test.

Course Goals:

1. Develop fluency with the following basic elements:
 - a. Convert pitch notation into integer notation

- b. Divide the octave into interval cycles based on the M2 (ic2), m3 (ic3), and M3 (ic4).
 - c. Write diatonic modes of Dorian, Phrygian, Lydian, Mixolydian
2. Identify and analyze various extended tonal techniques including alterations to the phrase model, chord progressions based on transformations, and symmetrical division of the octave.
3. Identify and analyze various compositional techniques related to the use of diatonic modes, pentatonic, blues scales, and other modes.
4. Identify and analyze various atonal techniques.
5. Describe and analyze specialized uses of rhythm, timbre, and texture in 20th and 21st century repertoire across a range of genres and styles.
6. Show your understanding of course content through short composition projects.
7. Reflect on your learning and progress toward course goals throughout the semester.

Textbook information: The repertoire we study will be the main “text” for this course. All links to online resources, materials and handouts will be available on Carmen. You will need to subscribe to Spotify Premium (student version) in order to access class playlists, but you will not need to purchase a printed textbook or workbook.

Credit hours and time commitment: This is a 2 credit-hour course that meets for two hours of class instruction and one hour of active “lab” work per week. According to [Ohio State bylaws on instruction](http://go.osu.edu/credit%20hours) (go.osu.edu/credit hours), an average student should expect to do at least 6 hours of independent study and homework outside of class meeting times in order to receive a grade of C (average).

Grading: Upon successful completion of fluency exams, your course average will be calculated according to the following percentages:

Preparation/participation/reflection: 10%
 Homework Assignments and Applied Analyses: 30%
 Composition exercises: 30%
 Quizzes: 20%
 Final exam: 10%

A (93-100%) B+(87-89%) C+ (77-79%) D+(67-69%) E (0-62%)
 A- (90-92%) B (83-86%) C (73-76%) D (63-66%)
 B- (80-82%) C- (70-72%)

Feedback on assignments is delivered through a number system:

- A **3** means that you understand the material deeply and your work is perfect or almost so!
- A **2** means that you understand the material, but your work contains some errors. Try to figure out what you need to fix for next time, and see the instructor for help if needed.
- A **1** means you tried, but don’t understand the material, or you’ve completed little work-- please see instructors during office hours.
- A **0** means you didn’t try to learn or there was no work turned in.

Carmen will convert these scores to the OSU standard scheme in order to calculate your final grade in the course. Failing one or more fluency exams limits your final grade in the course to D+.

Preparation and attendance: Your daily schedule and course materials will be posted on the Canvas server. You are responsible for completing any assigned materials ahead of the due date, including reading, watching, or listening to any material that will help you prepare for class. We will use class time to deepen understanding of concepts and practice skills. Friday is a lab day where you will work on graded assignments with the support of your instructor and peers. If absences are a persistent problem, you may have difficulty understanding and completing course material. Your attendance is expected, and attendance will be taken daily.

Office hours: Each instructor associated with the course, including Dr. Gawboy, will hold one office hour per week where you may receive extra help. These will be scheduled according to the availability of individual instructors and needs of students. Teaching assistants' contracts limit their total weekly hours that may be spent on instruction. If you feel that you need additional out-of-class assistance beyond the time that is available, please contact Dr. Gawboy.

Communication: If you must be absent from in-person class meetings, reach out to your instructor right away. If you have a serious issue that is impacting your learning, please let your instructor and/or Dr. Gawboy know so that we can make arrangements that are appropriate to the circumstances.

Instructor feedback and response time

I am providing the following list to give you an idea of my intended availability throughout the course. Remember that you can call [614-688-4357 \(HELP\)](tel:614-688-4357) at any time if you have a technical problem.

- **Preferred contact method:** If you have a question, please contact me first through my Ohio State email address. I will reply to emails within **24 hours on days when class is in session at the university**.
- **Class announcements:** I will send all important class-wide messages through the Announcements tool in CarmenCanvas. Please check [your notification preferences \(go.osu.edu/canvas-notifications\)](https://go.osu.edu/canvas-notifications) to ensure you receive these messages.

Fluency exams: If you wish to pass this class, you must pass timed exams on the topics below. Each exam will be automatically graded in Carmen, and you may take each exam as many times as needed to obtain a passing grade. The results of the fluency exams should represent your own learning, so you are expected to complete them without consulting with other students. An alternative exam format is available for any student upon request. Please write to Dr. Gawboy, the course coordinator, for details.

- a. Convert pitch notation into integer notation
- b. Divide the octave into interval cycles based on the M2 (ic2), m3 (ic3), and M3 (ic4).

- c. Write diatonic modes of Dorian, Phrygian, Lydian, Mixolydian.

We will work on building these skills during in-person class meetings. You are also expected to put effort into building individual fluency outside of class. *Time spent on fluency-building will vary depending on the students' prior experience.*

Diagnostic Quizzes (Goals 2-3): Your understanding of course content will be assessed weekly through short low-stakes diagnostic quizzes delivered online. The purpose of these online quizzes are primarily to provide you and your instructor with information regarding your understanding. Quizzes will open on Monday morning and close on Friday at 5:00 pm. The results of the diagnostic quizzes should represent your own learning, so you are expected to complete them without consulting with other students. *Estimated outside class time for an average student to obtain a "C": 5 minutes per week*

Weekly reflections (Goal 7): You will be asked to complete a short weekly reflection online. The purpose of the reflections is for you to consolidate your understanding, identify areas of improvement or weakness, and communicate with your instructor on a regular basis. Reflections will open on Monday morning and close Sunday at midnight. You are expected to represent your own experience in weekly reflections.

Cumulative Quizzes (Goal 2): There will be a several short quizzes test your knowledge and understanding of course content. Quiz topics will be posted in advance on the Carmen classes server. The results of the Cumulative quizzes should represent your own organization of information and learning, so you are expected to complete them without consulting with other students.

Homework (Goal 3): You will be given short analysis assignments throughout the semester. Each assignment will draw upon the week's content and will be due the following Monday. In most weeks, you will workshop the first part of the assignments in small groups the Friday prior to the due date, then complete the rest on your own. Make sure you schedule adequate time to complete part 2—do not attempt to begin your assignment Sunday night before the Monday deadline.

Composition exercises: You will complete three short compositions: 1) An 8-measure piece using extended tonal techniques, scored for four voices/instruments 2) An 8-measure composition for 2-3 instruments using modal techniques; 4) A one-minute electronic or acoustic composition that focuses on timbre as the primary musical parameter.

Applied analyses: At the end of each main unit, you will be asked to find a musical example of the various techniques we have been discussing from the repertoire from your instrument and post a score excerpt, link to a recording, and a short analysis on the Carmen classes server.

Final Exam: Your knowledge of course content will be assessed through a timed final exam, delivered at the end of the semester during the scheduled final exam time for your section.

Weekly schedule: In a typical week, your schedule will look something like this:

	Monday	Wednesday	Friday
In-person meetings:	Review of previous week's assignment; introduction to new topic(s)	Focused work in small sections; introduction of weekly assignment; on some weeks there will be a cumulative quiz on last week's material.	Collaborative work in small groups on Part 1 of graded assignment
Independent work outside of class:	Brief readings and/or video; first attempt at diagnostic quiz	Read weekly assignment and listen to music; second attempt at diagnostic quiz if needed.	Part 2 of graded assignment, complete weekly reflection

Late Work Policy: Over the course of the semester, you are permitted to turn in up to three assignments late without a penalty to your grade. Please communicate with your instructor ahead of time, if possible. Under normal circumstances, we will expect late work to be turned in by the class meeting following the date it was originally due.

Ohio State's Academic Integrity Policy

Academic integrity is essential to maintaining an environment that fosters excellence in teaching, research, and other educational and scholarly activities. Thus, The Ohio State University and the Committee on Academic Misconduct (COAM) expect that all students have read and understand the university's [Code of Student Conduct](http://studentconduct.osu.edu) (studentconduct.osu.edu), and that all students will complete all academic and scholarly assignments with fairness and honesty. Students must recognize that failure to follow the rules and guidelines established in the university's *Code of Student Conduct* and this syllabus may constitute "Academic Misconduct."

The Ohio State University's *Code of Student Conduct* (Section 3335-23-04) defines academic misconduct as: "Any activity that tends to compromise the academic integrity of the university or subvert the educational process." Examples of academic misconduct include (but are not limited to) plagiarism, collusion (unauthorized collaboration), copying the work of another student, and possession of unauthorized materials during an examination. Ignorance of the university's *Code of Student Conduct* is never considered an excuse for academic misconduct, so I recommend that you review the *Code of Student Conduct* and, specifically, the sections dealing with academic misconduct.

If I suspect that a student has committed academic misconduct in this course, I am obligated by university rules to report my suspicions to the Committee on Academic Misconduct. If COAM determines that you have violated the university's *Code of Student Conduct* (i.e., committed academic misconduct), the sanctions for the misconduct could include a failing grade in this course and suspension or dismissal from the university. If you

have any questions about the above policy or what constitutes academic misconduct in this course, please contact me.

Other sources of information on academic misconduct (integrity) to which you can refer include:

[Committee on Academic Misconduct](http://go.osu.edu/coam) (go.osu.edu/coam)

[Ten Suggestions for Preserving Academic Integrity](http://go.osu.edu/ten-suggestions) (go.osu.edu/ten-suggestions)

[Eight Cardinal Rules of Academic Integrity](http://go.osu.edu/cardinal-rules) (go.osu.edu/cardinal-rules)

Technology Support

For help with your password, university email, CarmenCanvas, or any other technology issues, questions or requests, contact the IT Service Desk, which offers 24-hour support, seven days a week.

- **Self Service and Chat:** go.osu.edu/it
- **Phone:** [614-688-4357 \(HELP\)](tel:614-688-4357)
- **Email:** servicedesk@osu.edu

Accessibility Accommodations for Students with Disabilities

The university strives to make all learning experiences as accessible as possible. In light of the current pandemic, students seeking to request COVID-related accommodations may do so through the university's [request process](#), managed by Student Life Disability Services. If you anticipate or experience academic barriers based on your disability including mental health, chronic or temporary medical conditions, please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with [Student Life Disability Services \(SLDS\)](#). After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion.

Disability Services Contact Information

- Phone: [614-292-3307](tel:614-292-3307)
- Website: slds.osu.edu
- Email: slds@osu.edu
- In person: [Baker Hall 098, 113 W. 12th Avenue](#)

Accessibility of Course Technology

This course requires use of CarmenCanvas (Ohio State's learning management system) and other communication and multimedia tools. If you need additional services to use these technologies, please request accommodations with your instructor.

[CarmenCanvas accessibility](http://go.osu.edu/canvas-accessibility) (go.osu.edu/canvas-accessibility)

Streaming audio and video

[CarmenZoom accessibility](http://go.osu.edu/zoom-accessibility) (go.osu.edu/zoom-accessibility)

Collaborative course tools

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Statement on Diversity: The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach his or her own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

Course schedule (Subject to change)

Week	Topic	Assignment	Project
1	Review		
2	Extended Tonality: Modulation to distantly-related keys	1	
3	Extended Tonality: NeoRiemannian transformations	2	
4	Extended Tonality: Enharmonic reinterpretations		
5	Extended Tonality: Equal division of the octave		Composition 1
6	Modality: Introduction to diatonic modes	3	
7	Modality: Modal harmony	4	

8	Modality: Blues and pentatonic tonality		
9	Modality: Other modes		Composition 2
10	Introduction to atonality	5	
11	Advanced rhythmic techniques	7	
12	Advanced rhythmic techniques	8	
13	Timbre and texture	9	
14	Timbre and texture		
15	Review		Composition 3

Summary of NASM Goals, Section VIII.

B. Common Body of Knowledge and Skills.

1. Performance.

- Skills requisite for artistic self-expression
- Understanding of repertoire in performance area
- Sight reading, general musicianship
- Lead and collaborate in matters of musical interpretation
- Keyboard competency

2. Musicianship Skills and Analysis.

- Understand common elements and organizational patterns of music
- Perform aural, verbal, visual analyses
- Take aural dictation
- Apply theoretical understanding to own area of specialization (composition, performance, scholarly, pedagogy)
- Place music in its stylistic context

3. Composition/Improvisation.

- Create original or derivative music
 - Original compositions or improvisations
 - Variations/improvisations on existing materials
 - Experimentation with various sound sources
 - Imitation of musical styles
 - Manipulating common elements in non-traditional ways
- Relate creative activity to work in major field.

4. History and Repertory

- Students must understand music history and repertoires through the present time, including the “study and experience of musical language and achievement” of one musical style outside the primary area of specialization

5. Synthesis. “By the end of undergraduate study students must be able to work on musical problems by combining, as appropriate to the issue, their capabilities in performance; aural, verbal, and visual analysis; composition/improvisation; and history and repertory.”

C. Results.

- Entry-level competence in major area
- Significant technical mastery
- Capability to solve professional problems independently
- Coherent set of artistic/intellectual goals evident in work
- Ability to form and defend value judgments about music
- Communicate musical ideas, concepts, requirements to professionals and laypersons

Music 3422/3042: Music Theory IV

Spring 2023

3 credits

Instructors	Section	Meeting times	Location	Email
Dr. Anna Gawboy	All	M, 9:10 and 12:40 (lecture) Office hours M 2:00-4:00	Timashev N160	Gawboy.2@osu.edu
GTA	030	WF 12:40-1:35 (recitation)	Timashev TBA	Gta.1@osu.edu
GTA	040	WF 9:10-10:05 (recitation)	Timashev TBA	Gta.2@osu.edu
GTA	020	WF 12:40-1:35 (recitation)	Timashev TBA	Gta.3@osu.edu

Course Overview: Music Theory IV builds upon skills developed in Music Theory I-III, with a special focus on extended tonal techniques and chromatic harmony, modality, advanced rhythmic techniques, and timbre.

Course Goals:

1. Develop fluency with the following basic elements:
 - a. Convert pitch notation into integer notation
 - b. Divide the octave into interval cycles based on the M2 (ic2), m3 (ic3), and M3 (ic4).
 - c. Write diatonic modes of Dorian, Phrygian, Lydian, Mixolydian
2. Identify and analyze various extended tonal techniques including alterations to the phrase model, chord progressions based on transformations, and symmetrical division of the octave.
3. Identify and analyze various compositional techniques related to the use of diatonic modes, pentatonic, blues scales, and other modes.
4. Identify and analyze various atonal techniques.
5. Describe and analyze specialized uses of rhythm, timbre, and texture in 20th and 21st century repertoire across a range of genres and styles.
6. Show your understanding of course content through short composition projects.
7. Reflect on your learning and progress toward course goals throughout the semester.

Credit hours and time commitment: This course is a three credit-hour class. According to rule 3335-8-24 of the Administrative Code, “One credit hour shall be assigned for each three hours per week of the average student's time, including class hours, required to earn the

average grade of "C" in this course." This course provides three hours of in-class instruction and requires six hours of outside study time. <https://trustees.osu.edu/bylaws-and-rules/3335-8>

Format of instruction: Lectures will be given by the course coordinator on Monday. On Wednesday and Friday, students will meet in smaller sections with their GTA leader for recitation. There are three contact hours of 55 minutes per week.

Class Lectures will require good note-taking and listening skills. Your midterms, final exams, and/or papers will cover material from your textbook, the lectures, or both. You will need to employ excellent study skills to master the material. You are expected to attend class lectures as the content in these meetings will be reviewed and discussed in your recitation section.

Recitations have smaller class sizes than lectures. Recitations consist of a smaller subset of students from a larger lecture course. In recitation, you have the opportunity to ask questions, get clarification on the lecture/notes, learn how to solve difficult homework problems, and take quizzes. You might be required to participate in discussions about the lecture or course materials. Go to recitation prepared to be an active participant. Note-taking skills are important in recitation, but what is crucial is that you have done your readings and/or assignments so that you can participate in class discussions.

Prerequisites: You may enroll in this class if you have one of the following:

- 1) a C- or better in Theory III (MUSIC 3421/3042);
- 2) a passing score on the EM credit examination for Theory III;
- 3) transfer credit for Theory I, II, and III. *If you are a transfer student, please contact your instructor immediately so they may catch you up on material covered in Theory I-III that you may be missing due to curricular differences.*

Course sequence information: You must obtain a C- or better AND pass three fluency exams to pass Theory IV. If you do not pass Theory IV this spring, you will have an opportunity to retake Theory IV the following spring semester.

EM credit: If you have had substantial previous training in chromatic harmony and 20th century compositional techniques, you may obtain credit for Theory IV by passing the EM credit test. Contact the supervising instructor if you are interested in taking the EM test.

Textbooks: You will not need to purchase a printed textbook or workbook for this course. We will assign chapters from two open-access online textbooks listed below. All course assignments, materials, and handouts will be available on Carmen.

Mark Gotham et. al., *Open Music Theory*: <https://viva.pressbooks.pub/openmusictheory/>
Robert Hutchinson, *Music Theory for the Twenty-first Century Classroom*:
<https://musictheory.pugetsound.edu/mt21c/MusicTheory.html>

Required resources and supplies:

- Staff paper (free at musicsheaf.com)
- Folder or binder for collecting assignments and handouts
- Pencil for writing exercises in class. The learning process necessarily entails making mistakes, so it is important that you be able to erase and correct your work. No assignments written in pen will be accepted.

Grading: Upon successful completion of fluency assessments, your course average will be calculated according to the following percentages:

Fluency assessments: 0%, but a passing score of 80% is required to pass the class.

Diagnostic quizzes: 5%

Reflections: 5%

Homework Assignments: 30%

Composition exercises: 30%

Harmony Quizzes: 20%

Final exam: 10%

A (93-100%) B+(87-89%) C+ (77-79%) D+(67-69%) E (0-62%)

A- (90-92%) B (83-86%) C (73-76%) D (63-66%)

B- (80-82%) C- (70-72%)

Attendance: We expect you to attend class daily. The development of music theoretical skills is gradual and cumulative, so your success in this course depends on consistent attendance. We will be doing a lot of work during the class time itself, so your understanding of the material will suffer if you do not come to class. Keep in mind that if absences are a persistent problem, you may not understand the material well enough to pass the course. We allow three unexcused absences per term. Absences may be excused by the instructor in cases of family emergency, debilitating illness with doctor's note, religious observance, participation in varsity athletics, or participation in music-related activity requiring travel. To obtain an excused absence, consult with the instructor in advance and show proper documentation. More than three unexcused absences will result in a reduction of your final grade in the class by 3%. Whenever possible, complete assignments beforehand. All missed work is due in class on the day you return. If you must be absent from class meetings, reach out to your instructor right away. If you have a serious issue that is impacting your learning, please let your instructor and/or Dr. Gawboy know so that we can make arrangements that are appropriate to the circumstances.

Late Work Policy: Over the course of the semester, you are permitted to turn in up to three assignments late without a penalty to your grade. Please communicate with your instructor ahead of time, if possible. Under normal circumstances, we will expect late work to be turned in by the class meeting following the date it was originally due.

Office hours: Each instructor associated with the course, including Dr. Gawboy, will hold one office hour per week where you may receive extra help. These will be scheduled according to the availability of individual instructors and needs of students. Teaching assistants' contracts limit their total weekly hours that may be spent on instruction. If you

feel that you need additional out-of-class assistance beyond the time that is available, please contact Dr. Gawboy.

Fluency assessments: If you wish to pass this class, you must pass timed 5-7 minute assessments on the topics below. Each multiple-choice assessment will be automatically graded in Carmen, and you may take each exam as many times as needed to obtain a passing grade of 80% or higher before the end of the semester. The results of the fluency exams should represent your own learning, so you are expected to complete them without consulting with other students. An alternative exam format is available for any student upon request. Please write to Dr. Gawboy, the course coordinator, for details.

- a. Convert pitch notation into integer notation
- b. Divide the octave into interval cycles based on the M2 (ic2), m3 (ic3), and M3 (ic4).
- c. Write diatonic modes of Dorian, Phrygian, Lydian, Mixolydian.

We will work on building these skills during class meetings. You are also expected to put effort into building individual fluency outside of class. *Time spent on fluency-building will vary depending on the students' prior experience.*

Diagnostic Quizzes (Goals 2-3): Your understanding of course content will be assessed weekly through short low-stakes diagnostic quizzes delivered online. Each diagnostic will consist of 3-5 multiple choice questions. The purpose of these quizzes is primarily to provide you and your instructor with information regarding your understanding. Quizzes will open on Monday morning and close on Friday at 5:00 pm. The results of the diagnostic quizzes should represent your own learning, so you are expected to complete them without consulting with other students. *Estimated outside class time for an average student to obtain a "C": 5 minutes per week*

Weekly reflections (Goal 7): You will be asked to complete a short reflection each week. The purpose of the reflections is for you to consolidate your understanding, identify areas of improvement or weakness, and communicate with your instructor on a regular basis. Reflections will open on Monday morning and close Sunday at midnight. You are expected to represent your own experience in weekly reflections. Length: 2-4 sentences

Harmony Quizzes (Goal 2): There will be four graded short-answer quizzes administered in class throughout the semester. These will test your knowledge and understanding of new course content and will take approximately 20 minutes to complete. Quiz topics will be posted in advance on the Carmen classes server. The results of the Harmony quizzes should represent your own organization of information and learning, so you are expected to complete them without consulting with other students.

Homework (Goal 3): You will be given nine short analysis assignments throughout the semester. You will be given a score, recording, and a list of prompts, and you will respond to the prompts in writing, musical notation, or analytical annotation on the score itself. Each assignment will draw upon the week's content and will be due the following Monday. In most weeks, you will workshop the first part of the assignments in small groups the Friday prior to the due date, then you will complete the rest on your own. Make sure you schedule

adequate time to complete part 2—do not attempt to begin your assignment Sunday night before the Monday deadline.

Composition exercises: You will complete three short compositional exercises: 1) An 8-measure piece using extended tonal techniques, scored for four voices/instruments 2) An 8-measure composition for 2-3 instruments using modal techniques; 4) A one-minute electronic or acoustic composition that focuses on timbre as the primary musical parameter.

Final Exam: Your knowledge of course content will be assessed through an in-person final exam, delivered at the end of the semester during the scheduled final exam time for your section. See

<https://registrar.osu.edu/scheduling/finals/finals.asp>

Weekly schedule: In a typical week, your schedule will look something like this:

	Monday Lecture	Wednesday recitation	Friday recitation
In-Person Meetings	Review of previous week's assignment; introduction to new topic(s)	Focused work in small sections; introduction of weekly assignment; on some weeks there will be a harmony quiz on last week's material.	Collaborative work in small groups on Part 1 of graded assignment
Independent work outside of class:	Brief readings and/or video; first attempt at diagnostic quiz	Read weekly assignment and listen to music; second attempt at diagnostic quiz if needed.	Part 2 of graded assignment, complete weekly reflection

Course schedule (Subject to change)

Week	Dates	Topic	Due Monday	Due Friday
1	1/8-1/12	Extended Tonality: Modulation to distantly-related keys		
2	1/15-1/19	Extended Tonality: Distant modulation and form	1	
3	1/22-1/26	Extended Tonality: NeoRiemannian transformations	2	Q1
4	1/29-2/2	Extended Tonality: Enharmonic reinterpretations		
5	2/5-2/9	Extended Tonality: Equal division of the octave	3	

6	2/12- 2/16	Review and analysis	4	Quiz 2
7	2/19- 2/23	Modality: Introduction to diatonic modes	Composition 1	
8	2/26- 3/1	Modality: Modal harmony	5	
9	3/4-3/8	Modality: Blues and pentatonic tonality	6	
	3/11- 3/16	Spring break		
10	3/18- 3/22	Modality: Other modes		Quiz 3
11	3/25- 3/29	Review and composition	7	
12	4/1-4/5	Advanced rhythmic techniques	Composition 2	
13	4/8- 4/12	Advanced rhythmic techniques	8	
14	4/15- 4/19	Timbre and texture	9	Quiz 4
15	4/22	Timbre and texture	Composition 3	
		Review for final		
Finals		Final exam at your section's posted meeting time.		

Ohio State's Academic Integrity Policy

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct <http://studentlife.osu.edu/csc/>.

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NASM Standards. Music Theory I-IV contributes toward your achievement of learning standards articulated by the National Association of Schools of Music, *Handbook* Section VIII.B, 2-3: “Common Body of Knowledge and Skills,” required for all music majors. See <https://nasm.arts-accredit.org/accreditation/standards-guidelines/basic-competency-index/> for more information.