

In accordance with [Board of Regents policy 3.20](#), the following required information is available below:

Fall 2026

I. Course title and number as designated in the institutional course catalog

MUS THEO 2150-02 Music Lab III

II. A course description including learning objectives that students are expected to achieve by the end of the course

A. Course Description:

1. Continuation of Musicianship Lab II with further development of critical listening skills with emphasis on dictation of harmonic/melodic excerpts featuring chromatic functional harmony and modulation to closely and distantly related keys; sung verticalization of chromatic harmonic structures melodies in all modes and major and minor scales, and complex rhythmic syncopations and tuplets in simple and compound meters.

Prerequisite(s): [MUS THEO 1120](#); [MUS THEO 1140](#).

Corequisite(s): [MUS THEO 2130](#). (Fall and Spring)

B. Course Level Learning Objectives:

- Be able to notate upon hearing syncopated rhythms, including tuplets, in simple meters with up to two levels of subdivision (e.g. sixteenths in 4/4), utilizing proper ties and beaming.
- Be able to notate tonal melodies in one or multiple keys (modulation) with ornamental or functional chromatically altered tones.
- Be able to vocalize to identify the scale degree of any note in a triad or seventh chord, and utilize that knowledge to analyze the surrounding harmonic context.
- Apply your knowledge of chromatically-altered leading tones to guide harmonic and melodic expectations during critical listening, recognizing secondary dominants, chromatic mediants, neapolitan 6ths, augmented 6ths, altered dominants, and embellishing diminished 7th chords.



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- Be able to sing on proper syllables, while conducting, syncopated rhythms with or without triplets, in simple meters with up to two levels of subdivision (e.g. sixteenths in 4/4), utilizing proper ties and beaming.
- Be able to sing on scale degrees melodies, pre-composed or improvised, in one or multiple keys (modulation) with ornamental or functional chromatically altered tones.
- Be able to vocalize triads and seventh chords up or down from any note in the chord.
- Apply your knowledge of chromatically-altered leading tones to guide harmonic and melodic expectations during singing, recognizing secondary dominants, chromatic mediants, neapolitan 6ths, augmented 6ths, altered dominants, and embellishing diminished 7th chords.

III. A general outline of the topics to be covered throughout the course:

Listening for Modulation

Singing rhythms at sight

Singing melodies and harmonic progressions with secondary and altered dominant chords, as well as altered predominant chords.

Singing and improvising small melodic forms

Movement and vocal analysis of large scale forms

IV. List of required textbooks, readings, and other materials necessary for the course

Comprehensive Musicianship, online UNI-authored textbook
manuscript paper
pencils

V. General description of the types of assessments used in the course (e.g., exams, papers, projects, experiential learning):

Aural and written musicianship assignments and exams