

# MUS G217: THEORY AND MUSICIANSHIP 4

Item	Value
Curriculum Committee Approval Date	04/02/2013
Top Code	100400 - Music
Units	3 Total Units
Hours	54 Total Hours (Lecture Hours 54)
Total Outside of Class Hours	0
Course Credit Status	Credit: Degree Applicable (D)
Material Fee	No
Basic Skills	Not Basic Skills (N)
Repeatable	No
Grading Policy	Standard Letter (S), • Pass/No Pass (B)

## Course Description

This is the fourth course in a four-semester sequence that incorporates the concepts from Theory and Musicianship 3. Through writing and analysis, this course will include: post-Romantic techniques such as borrowed chords and modal mixture, chromatic mediants, Neapolitan and augmented-sixth chords, 9th, 11th and 13th chords, altered chords and dominants; and 20th century techniques such as: Impressionism, tone rows, set theory, pandiatonicism and polytonalism, meter and rhythm. Additional development and application of the rhythmic, melodic, and harmonic materials occurs through ear training, sight-singing, analysis, and dictation. PREREQUISITE: MUS G216 or may be waived by departmental exam. Transfer Credit: CSU; UC. C-ID: MUS 150. C-ID: MUS 150.

## Course Level Student Learning Outcome(s)

1. Course Outcomes
2. Examine post-Romantic and 20th century compositional techniques seen in various musical examples.
3. Compose short written musical pieces in Post-Romantic and 20th Century styles.
4. Write music notation by dictation, including secondary/applied chords, extended and altered chords, and modulations to distantly-related keys.
5. Transcribe aural examples of diatonic modes (Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Locrian), non-diatonic and synthetic scales (whole-tone, pentatonic, octatonic, etc.), and pitch sets, tone rows, and post-tonal melodies.

## Course Objectives

- I Demonstrate the ability to read music with understanding, recognizing patterns and musical function, by
- I. 1. Writing and identifying in context borrowed chords, Neapolitans, augmented-sixth chords, 9th, 11th, and 13th chords, added sixth chords, and altered dominants.
- I. 2. Writing and recognizing examples of enharmonic modulation.
- I. 3. Defining, analyzing, and/or writing examples of 20th century techniques such as: Impressionism, tone rows, set theory,

pandiatonicism and polytonalism, and advanced approaches to meter and rhythm.

- I. 4. Developing greater understanding of chromatic harmony by composing music using musical elements included in the course content.
- II Demonstrate the ability to hear music with understanding, recognizing patterns and musical function, by
- II. 1. Aurally identifying and singing the diatonic modes (Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Locrian).
- II. 2. Taking dictation of chromatic, modulating, modal, and post-tonal melodies.
- II. 3. Taking dictation of rhythms featuring irregular beat divisions and polyrhythms and/or in asymmetrical or mixed meters.
- II. 4. Aurally identifying and transcribing harmonic progressions utilizing secondary/applied chords, mode mixture, non-dominant 7th chords, Neapolitan and augmented 6th chords, extended and altered chords, and modulation to distantly-related keys.
- II. 5. Sight-reading and performing rhythms featuring irregular beat divisions and polyrhythms and/or in asymmetrical or mixed meters.
- II. 6. Preparing and sight-singing chromatic, modulating, modal, and post-tonal melodies.

## Lecture Content

1. Comprehensive written exercises and analysis of post-Romantic musical examples using: Neapolitan and augmented-sixth chords (French, German, Italian) Borrowed chords and modal mixture Chromatic mediants 9th, 11th, and 13th chords Altered chords and dominants Enharmonic reinterpretation and modulation 2. Introduction to 20th Century compositional techniques: Impressionism Tone rows Set theory Pandiatonicism Polytonalism Advanced approaches to meter and rhythm 3. Advanced Harmonic Aural Skills Harmonic dictation including secondary/applied chords, mode mixture, non-dominant 7th chords, Neapolitan and augmented 6th chords, extended and altered chords, and modulations to distantly-related keys. Aural identification and singing of the diatonic modes: Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Locrian. Analysis and dictation of chord progressions in the diatonic modes. 4. Advanced Melodic Aural Skills Analysis, singing, and dictation of advanced chromatic melodies including modulations to distantly-related keys. Aural identification and singing of non-diatonic and synthetic scales: whole-tone, pentatonic, octatonic, etc. Sight-singing, performance, and dictation of melodies in the diatonic modes and/or other scales. Analysis, performance, and dictation of pitch sets, tone rows, and post-tonal melodies. 5. Advanced Rhythmic Aural Skills Performance of melodies featuring irregular beat divisions and polyrhythms and/or in asymmetrical or mixed meters. Dictation of rhythms featuring irregular beat divisions and polyrhythms and/or in asymmetrical or mixed meters. 6. Advanced Musicianship Sight-singing and performance of music in multiple parts (canons, duets, chorales, etc.) appropriate to the topics studied. Performance of rhythm and sight singing exercises while conducting. Exercises to detect errors in rhythm, pitch, harmony, and/or solfeggio. Exercises at the piano keyboard, such as playing chord progressions while singing any part or arpeggiations of the chords.

## Method(s) of Instruction

- Lecture (02)
- DE Live Online Lecture (02S)
- DE Online Lecture (02X)

## Instructional Techniques

Lecture with guided in-class written activities; lecture with guided in-class aural skills development activities.

## Reading Assignments

Kostka/Payne. Tonal Harmony, 7th ed. McGraw-Hill Companies, Inc., 2012.  
Ottman, R. W., Rogers, N.. Music for Sight Singing, 8th ed. Prentice Hall, 2010.

## Writing Assignments

1. Weekly writing assignments requiring analysis of post-Romantic and 20th Century music literature using rules of theory. 2. Weekly writing exercises utilizing 20th Century composition techniques, such as Impressionism, tone rows, set theory, pandiatonicism and polytonalism, and advanced approaches to meter and rhythm. 3. Weekly proficiencies, quizzes; dictation, writing what is heard; intervals, melodies, multi-chord progressions, rhythmic examples; sight-singing weekly. The weekly assignments/tests will prepare students for junior level proficiency written/aural exams at a four-year university.

## Out-of-class Assignments

Plan an 18 bar original work utilizing a post-Romantic or 20th Century musical form. All materials used (key center, tone row, rhythm, etc.) are chosen by student and must be chosen to fulfill required styles and demands of post-Romantic or 20th Century theory rules.

## Demonstration of Critical Thinking

1. Using techniques of form and analysis to examine examples of post-Romantic and 20th Century literature, analyze and identify occurrences of modulation. 2. Identify and label the function of every note in specific examples of music literature. 3. Integrate theory rules and regulations for analysis, and reproduce post-Romantic and 20th Century forms and styles with original ideas to demonstrate understanding.

## Required Writing, Problem Solving, Skills Demonstration

1. Weekly written assignments requiring writing and identifying (in context) borrowed chords, Neapolitans, augmented-sixth chords, 9th, 11th, and 13th chords, added sixth chords, and altered dominants. 2. Analyze, and/or write examples of 20th century techniques such as: Impressionism, tone rows, set theory, pandiatonicism and polytonalism, and advanced approaches to meter and rhythm. 3. Weekly proficiencies: quizzes, dictation, writing what is heard; intervals, melodies, multi-chord progressions, rhythmic examples; sight-singing. The weekly assignments/tests will prepare students for junior level proficiency written/aural exams at a four-year university.

## Eligible Disciplines

Music: Masters degree in music OR bachelors degree in music AND masters degree in humanities OR the equivalent. Masters degree required.

## Textbooks Resources

1. Required Kostka/Payne. Tonal Harmony, 7th ed. McGraw-Hill Companies, Inc., 2012 2. Required Ottman, R. W., Rogers, N.. Music for Sight Singing, 8th ed. Prentice Hall, 2010