COURSE OUTLINE OF RECORD

Number: MUS G217               TITLE: Theory and Musicianship 4

ORIGINATOR: Collette Hausey
EFF TERM: Fall 2013

FORMERLY KNOWN AS:
DATE OF OUTLINE/REVIEW: 04-02-2013

CROSS LISTED COURSE:       TOP NO: 1004.00
                           CID: MUS 150

SEMESTER UNITS: 3.0
HRS LEC: 54.0               HRS LAB: 0.0               HRS OTHER: 0.0
CONTACT HRS TOTAL: 54.0
STUDY NON-CONTACT HRS RECOMMENDED: 108.0

CATALOG 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 20 th 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.

C-ID MUS 150

JUSTIFICATION FOR COURSE:

PREREQUISITES:
• MUS G216: Theory and Musicianship 3 with a minimum grade of C or better prerequisite may be waived by departmental exam.

COREQUISITES:

ADVISORIES:

ASSIGNED DISCIPLINES:
Music

MATERIAL FEE: Yes [ ] No [X] Amount: $0.00

CREDIT STATUS: Noncredit [ ] Credit - Degree Applicable [X] Credit - Not Degree Applicable [ ]

GRADING POLICY: Pass/No Pass [X] Standard Letter [X] Not Graded [ ] Satisfactory Progress [ ]

OPEN ENTRY/OPEN EXIT: Yes [ ] No [X]

TRANSFER STATUS: CSU Transferable[ ] UC/CSU Transferable[X] Not Transferable[ ]

BASIC SKILLS STATUS: Yes [ ] No [X] LEVELS BELOW TRANSFER: Not Applicable

CALIFORNIA CLASSIFICATION CODES: Y - Not Applicable

NON CREDIT COURSE CATEGORY: Y - Not applicable, Credit Course

OCCUPATIONAL (SAM) CODE: E

REPEATABLE ACCORDING TO STATE GUIDELINES: No [X] Yes [ ] NUMBER REPEATS:

REQUIRED FOR DEGREE OR CERTIFICATE: No [ ] Yes [X]
Music AA-T
Music(Associate in Arts for Transfer)

GE AND TRANSFER REQUIREMENTS MET:
COURSE LEVEL STUDENT LEARNING OUTCOME(S) Supported by this course:

1. Recognize and define post-Romantic compositional techniques seen in various musical examples.

2. Demonstrate knowledge of post-Romantic compositional techniques by creating short written compositions in correct contextual style.

3. Recognize and define 20th Century compositional techniques seen in various musical examples.

4. Demonstrate knowledge of 20th Century compositional techniques by creating short written compositions in correct contextual style.

5. Demonstrate the ability to write music notation by dictation: Advanced harmonic dictation including secondary/applied chords, extended and altered chords, and modulations to distantly-related keys.

6. Demonstrate the ability to aurally identify and transcribe: 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.

COURSE CONTENT:

LECTURE CONTENT:

1. Comprehensive written exercises and analysis of post-Romantic musical examples using:
   
   A. Neapolitan and augmented-sixth chords (French, German, Italian)
   B. Borrowed chords and modal mixture
   C. Chromatic mediants
   D. 9th, 11th, and 13th chords
   E. Altered chords and dominants
   F. Enharmonic reinterpretation and modulation
2. Introduction to 20th Century compositional techniques:
   A. Impressionism
   B. Tone rows
   C. Set theory
   D. Pandiatonicism
   E. Polytonalism
   F. Advanced approaches to meter and rhythm

3. Advanced Harmonic Aural Skills
   A. 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.
   B. Aural identification and singing of the diatonic modes: Ionian, Dorian, Phrygian, Lydian, Mixolydian Aeolian, and Locrian.
   C. Analysis and dictation of chord progressions in the diatonic modes.

4. Advanced Melodic Aural Skills
   A. Analysis, singing, and dictation of advanced chromatic melodies including modulations to distantly-related keys.
   B. Aural identification and singing of non-diatonic and synthetic scales: whole-tone, pentatonic, octatonic, etc.
   C. Sight-singing, performance, and dictation of melodies in the diatonic modes and/or other scales.
   D. Analysis, performance, and dictation of pitch sets, tone rows, and post-tonal melodies.

5. Advanced Rhythmic Aural Skills
   A. Performance of melodies featuring irregular beat divisions and polyrhythms and/or in asymmetrical or mixed meters.
   B. Dictation of rhythms featuring irregular beat divisions and polyrhythms and/or in asymmetrical or mixed meters.

6. Advanced Musicianship
   A. Sight-singing and performance of music in multiple parts (canons, duets, chorales, etc.) appropriate to the topics studied.
   B. Performance of rhythm and sight singing exercises while conducting.
   C. Exercises to detect errors in rhythm, pitch, harmony, and/or solfeggio.
   D. Exercises at the piano keyboard, such as playing chord progressions while singing any part or arpeggiation of the chords.

METHODS OF INSTRUCTION:
   A. Lecture:
   B. Independent Study:

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

COURSE ASSIGNMENTS:
Reading Assignments
**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.

**Writing Assignments**


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.

**METHODS OF STUDENT EVALUATION:**

- Midterm Exam
- Final Exam
- Short Quizzes
- Written Assignments
- Objective Examinations
- Projects (ind/group)
- Problem Solving Exercises
- Skills Demonstration

**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.

**TEXTS, READINGS, AND RESOURCES:**

**TextBooks:**


**LIBRARY:**
Adequate library resources include: Print Materials
Non-Print Materials
Online Materials
Services

Comments:

Attachments:

Attached Files