

MUS G217: THEORY AND MUSICIANSHIP 4

| Item | Value |
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| 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 |
| Open Entry/Open Exit | 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

- 1. Identify borrowed chords, Neapolitans, augmented-sixth chords, 9th, 11th, and 13th chords, added sixth chords, and altered dominants.
- 2. Identify examples of enharmonic modulation.
- 3. Examine 20th century techniques such as: Impressionism, tone rows, set theory, pandiatonicism and polytonalism, and advanced approaches to meter and rhythm.

- 4. Compose music using musical elements included in the course content.
- 5. Aurally identify the diatonic modes (Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Locrian).
- 6. Notate dictation of chromatic, modulating, modal, and post-tonal melodies.
- 7. Notate dictation of rhythms featuring irregular beat divisions and polyrhythms and/or in asymmetrical or mixed meters.
- 8. Aurally identify 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.
- 9. Sight-read rhythms featuring irregular beat divisions and polyrhythms and/or in asymmetrical or mixed meters.
- 10. Sight-sing chromatic, modulating, modal, and post-tonal melodies.

Lecture Content

Comprehensive written exercises and analysis of post-Romantic musical examples Neapolitan chords Augmented 6th chords (German, Italian, French) Borrowed chords and modal mixture Chromatic mediants 9th, 11th, and 13th chords Altered chords and dominants Enharmonic reinterpretation and modulation 20th Century compositional techniques Impressionism Tone rows Set theory Pandiatonicism Polytonality Advanced approaches to meter and rhythm Advanced harmonic dictation Secondary dominant chords Applied chords Mode mixture Non-dominant 7th chords Neapolitan chords Augmented 6th chords Extended and altered chords Modulations to distantly related keys Advanced melodic dictation Chromatic melodies Modulations to non-related keys Identification of non-diatonic and synthetic scales Whole-tone Pentatonic Octatonic Modal Pitch sets Tone rows Post-tonal melodies Advanced rhythmic skills Sight-reading Irregular beat pattern Asymmetrical meters Mixed meters Dictation Irregular beat divisions Polyrhythms Asymmetrical meters Mixed meters Advanced Musicianship Sight-singing of music in multiple parts Canons Duets Chorales Performance of rhythm and melodic exercises while conducting Detection of errors Rhythm Pitch Harmony Solfeggio Exercises at the piano keyboard Chord progressions while singing Arpeggiating chords

Method(s) of Instruction

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

Reading Assignments

Instructor handouts

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.

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.

Eligible Disciplines

Music: Master's degree in music OR bachelor's degree in music AND master's degree in humanities OR the equivalent. Master's degree required.

Textbooks Resources

1. Required Kostka, S., Almen, B. Tonal Harmony, 9th ed. McGraw-Hill Companies, Inc. Classic, 2024 Rationale: Classic 2. Required Ottman, R. W., Rogers, N. Music for Sight Singing (Classic), 10th ed. Prentice Hall Classic, 2019 Rationale: Classic