

**Mt. San Jacinto College
Integrated Course Outline of Record**

Form B

Submitted by:	John Tribelhorn	Date:	12/17/2019
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<u>Department</u>	<u>Subject</u>	<u>Course Number</u>	<u>Title</u>
Music	Music MUS	254	Music Theory IV

Units/Hours

Each lecture unit requires 1 hour per week of class time, and 2 hours per week of study outside of class.

Each laboratory unit requires 3 hours per week of class time.

Each activity unit requires 2 hours per week of class time and 1 hour per week of study outside of class.

Lecture Units

3.00

Total Units

3.00

**Lecture
Contact Hours**

48.00 - 54.00

**Total Contact
Hours**

48.00 - 54.00

**Lecture
Homework
Hours**

96.00 - 108.00

Stand Alone:

Program Applicable

AA/AS Degree General Ed Breadth Area(s):

-none-

General Education Justification:

Maximum Enrollment:

35

**Maximum Enrollment
Justification:**

Course requires significant response to written materials - check all that apply:

- * Course requires an unusually large amount of written work to be responded to individually by the instructor per semester.

Justification: This class requires that

students complete a very large amount of complex handwritten homework, quizzes, and other in- and out-of-class exercises. The inherent nuance and complexity of music theory exercises, coupled with the pace of the class as dictated by c-id, and the emphasis that c-id places on developing handwritten notation skills, means that the class requires significant instructor time to evaluate, critique, and score student work. The workload required is much, much more than the workload per student in the department's other, non-music major, courses.

Grading Method:

Letter Grade or P/NP

TOP code:

1004.00

Can be Taken

1

time(s) for credit (max 4)

- Visual or Performing Arts course that is required to meet major requirements for UC/CSU

- Intercollegiate athletics course

- Academic/vocational competition course

Catalog Description:

(Please do not refer to transferability or degree, certificate, or employment concentration applicability. Please only describe the course). (75 words or less in gray box below).

This course builds upon the material learned in MUS 253. It introduces post-Romantic and 20th century techniques through composition and analysis. Topics include borrowed chords and modal mixture; chromatic mediants; Neapolitan and augmented sixth chords; 9th, 11th, and 13th, chords; altered chords and dominants; Impressionism; tone rows; set theory; pandiatonicism and polytonalism; and advanced approaches to meter and rhythm.

Schedule Description:

(Please do not refer to transferability or degree, certificate, or employment concentration applicability. Please only describe the course). (25 words or less in gray box below).

This course builds upon the material learned in MUS 253, with an overview of post-Romantic and 20th century composition.

Need for the course:

This is a required course for all music majors, minors, and transfer students. It is basic to all performance, music history, music writing, arranging, and teaching.

Prerequisite(s):

Prerequisites go through a separate approval process. See Forms E1-E6 for details.

(For further clarification, contact the Prerequisite Subcommittee)

- MUS 253 with a Grade of C or better. and

Corequisite(s):

Corequisites go through a separate approval process. See Forms E1-E6 for details.

-none-

Recommend Preparation:

Recommended Preparation goes through a separate approval process. See Forms E1-E6 for details.

- Concurrent enrollment in MUS 278. and
- Concurrent enrollment in one of the following piano courses: MUS 111 or 112. and
- Concurrent enrollment in one of the following performance ensemble courses: MUS 201, 203, 205, 206, 210, 211, 212, or 214.

Other Enrollment Criteria:

-none-

Learning Objectives:

(please number each objective and express in behavioral terms)

Upon the completion of the course the student will be able to do the following:

1. Identify and write borrowed chords, Neapolitans, augmented-sixth chords, 9th, 11th, and 13th chords, added sixth chords, altered dominants, and enharmonic modulations in the context of an example from a musical work.
2. Recognize and write examples of enharmonic modulation.
3. Analyze, define, and write examples of 20th century techniques such as Impressionism, tone rows, set theory, pandiatonicism and polytonalism, and advanced approaches to meter and rhythm.
4. Analyze late 19th and 20th century compositions for instances of modes, pentatonic scales, synthetic scales, counterpoint, and various chord structures and rhythmic techniques.
5. Compose music based upon modes, synthetic scales, and other various scales.
6. Explain the use of diatonic modes, pentatonic scales, synthetic scales, and various chord structures and rhythmic concepts in Impressionistic and Modern works.
7. Contrast atonal compositional techniques from tonal techniques.
8. Construct a tone row of 12 pitches and a 12x12 matrix to prepare for composition of a serial work.
9. Explore the concepts of indeterminant (chance or aleatoric) music, minimalism, and the use of technology in the creation of art music.
10. Compose music that incorporates borrowed chords and modal mixture, chromatic mediant, Neapolitan and augmented sixth chords, altered chords, enharmonic modulation, and other techniques of late 19th and 20th century art music.

Course Content:

(please number the outline of main topics and subtopics)

1. Review Borrowed Chords and Modal Mixture
2. Chromatic Mediant Relationships
 1. Chromatic Mediants
 2. Doubly Chromatic Mediants
3. Review Neapolitan and Augmented Sixth Chords
 1. Neapolitan Chord
 2. Italian Augmented Sixth
 3. French Augmented Sixth
 4. German Augmented Sixth
 5. Other Bass Positions
 6. Resolutions to Other Scale Degrees and Chord Members
 7. Other Types of Augmented Sixths
4. Extended Chords
 1. 9th Chords

- 2. 11th Chords
- 3. 13th Chords
- 5. Enharmonic Reinterpretation and Modulation
 - 1. Enharmonic Spellings
 - 2. Enharmonic Reinterpretation
 - 3. Enharmonic Modulations Using the Major-Minor Seventh Sonority
 - 4. Enharmonic Modulations Using the Diminished Seventh Chord
- 6. Altered Chords and Dominants
 - 1. Dominant With Substituted 6th
 - 2. Dominant With Raised 5th
 - 3. Common-Tone Diminished Seventh Chord
 - 4. Simultaneities
 - 5. Coloristic Chord Successions
- 7. Tonal Harmony in the Late Nineteenth Century
 - 1. Counterpoint
 - 2. Treatment of Dominant Harmony
 - 3. Sequence
 - 4. Expanded Tonality
- 8. 20th Century Techniques
 - 1. Impressionism
 - 2. 20th Century Modes and Scales
 - 1. Diatonic Modes
 - 2. Pentatonic Scales
 - 3. Synthetic Scales
 - 3. 20th Century Chord Structures
 - 1. Polyharmony
 - 2. Polychords
 - 3. Polytonality
 - 4. Quartal, quintal and secundal harmony
 - 4. Paralellism/Planing
 - 5. Pandiatonicism
 - 6. Advanced Approaches to Rhythm and Meter
- 9. Post-Tonal Theory
 - 1. Basic Atonal Concepts
 - 1. Octave Equivalence
 - 2. Pitch Class
 - 3. Enharmonic Equivalence
 - 2. Integer Notation and Set Theory
 - 3. Centricity
 - 4. Twelve-Tone Serialism
 - 1. Subset Structure
 - 2. Derivation (as used by Webern)
 - 3. Hexachordal Combinatoriality (as used by Schoenberg)
 - 5. Integral Serialism
- 10. New Directions
 - 1. Experimental Texture, Timbre, and Tuning
 - 2. Indeterminacy
 - 3. Minimalism
 - 4. Electronic and Computer Music

Methods of Instruction:

Methods of instruction may include, but are not limited to the following:

- **Method:** Lecture
Integration: Lectures will introduce each topic in the class such as chromatic mediants, extended and altered chords, enharmonic modulation, diatonic modes, synthetic scales, basic atonal theory, and minimalism. Lecture may be enhanced with aural examples from recordings or played at the keyboard.
- **Method:** Observation and Demonstration
Integration: The instructor will demonstrate the sounds of various chord structures, atonal techniques, and rhythmic techniques using the piano, a simple percussion instrument, and/or audio/visual materials. Analysis will be demonstrated on the white board.
- **Method:** Discussion
Integration: Particularly in score analysis, students will participate in discussions about late 19th and 20th century techniques used by important composers.
- **Method:** Directed Study
Integration: Directed study will involve practice of concepts introduced in class. For example, the instructor may involve the class in student problem solving at the board or desk in areas of formal analysis, development of a matrix for twelve-tone serialism, and identification of modes and scales used in musical excerpts.
- **Method:** Homework
Integration: The instructor will assign homework and work through examples with the class in order to drill and practice concepts covered in class including various scales and chord structures, serialism, minimalism, and formal analysis.

Methods of Evaluation:

A student's grade shall be determined by the instructor using multiple measures of performance related to the course objectives.

Methods of evaluation may include but are not limited to the following:

- **Method:** Homework
Integration: Home work assignments will drill and reinforce each topic covered in class and will be evaluated based on student's completion and mastery of the topic. For example, students will be asked to complete homework in Impressionistic composition techniques, serialism, and formal analysis.
- **Method:** Class Participation
Integration: The instructor may choose to evaluate the students' individual participation in class based on their active practice of topical activities and their responses in class discussions. For example, students may be evaluated based on their contribution to class analysis of an atonal work.
- **Method:** Quizzes
Integration: Quizzes will be evaluated based on the students' comprehension and correct implementation of various musical principles. For example, the instructor may test/quiz students on their knowledge and understanding of chromatic mediants, augmented sixth chords, enharmonic modulation, labeling pitch class sets, identifying diatonic and pentatonic collections, and writing diatonic modes and other scales.
- **Method:** Exams/Tests
Integration: The instructor will administer a cumulative written final examination in which the students will demonstrate their knowledge, comprehension, and ability to think musically by writing and analyzing examples using the materials covered throughout the term.

Examples of Assignments:

Students will be expected to understand and critique college level texts or the equivalent. Reading and writing, as well as out of class assignments are required. These assignments may include but are not limited to the following:

1. Workbook assignment: Complete the examples in the workbook by writing each of the prompted diatonic modes in the correct key. In the second section, analyze each melody and label with the mode, pentatonic scale, or synthetic scale that was used to compose it.
2. Analysis: Identify uses of the pitch class set [0,1,4] and [0,3,4] in Schoenberg's Piano Piece, op. 11, no. 1. Compare and contrast the use of these sets with the use of major and minor triads in functionally tonal works.
3. Composition: Compose a ternary-form work in the style of Debussy. Use different pitch collections (e.g. diatonic modes, synthetic scales, pentatonics) for each section. Harmonize melodies and/or bass lines with

parallel motion or counterpoint, as appropriate.

Textbooks:

- Kostka, S., Payne, D., Alm  n, B. (2018). *Tonal Harmony* McGraw-Hill. ISBN: 9781259447099
- Kostka, S., Payne, D., Alm  n, B. (2018). *Tonal Harmony Workbook* McGraw-Hill. ISBN: 9781259686764
- Shaffer, K., Hughes, B., Moseley, B. (2014). *Open Music Theory* Hybrid Pedagogy Publishing. ISBN: n/a
- Burstein, L.P., Straus, J. (2020). *Concise Introduction to Tonal Harmony* W.W. Norton. ISBN: 9780393428339

Other Resources:

Minimum Qualification

- Music (Masters Required)