

**MUSC 2D Course Outline as of Fall 2013****CATALOG INFORMATION**

Dept and Nbr: MUSC 2D      Title: MUSIC THEORY 4  
 Full Title: Music Theory 4  
 Last Reviewed: 4/22/2019

Units		Course Hours per Week		Nbr of Weeks	Course Hours Total	
Maximum	3.00	Lecture Scheduled	3.00	17.5	Lecture Scheduled	52.50
Minimum	3.00	Lab Scheduled	0	17.5	Lab Scheduled	0
		Contact DHR	0		Contact DHR	0
		Contact Total	3.00		Contact Total	52.50
		Non-contact DHR	0		Non-contact DHR	0

Total Out of Class Hours: 105.00

Total Student Learning Hours: 157.50

Title 5 Category: AA Degree Applicable

Grading: Grade Only

Repeatability: 00 - Two Repeats if Grade was D, F, NC, or NP

Also Listed As:

Formerly: MUS 2D

**Catalog Description:**

A study of advanced chromaticism in common-practice harmony with an introduction to Impressionist, Post-Romantic, Modern (Post-Tonal), and Postmodern musical techniques. Topics include: borrowed chords and mode mixture; chromatic mediants; Neapolitan and augmented-sixth chords; enharmonic reinterpretation and modulation; ninth, eleventh, and thirteenth chords; pandiatonicism and polytonality; set theory; 12-tone serialism; and advanced concepts of meter and rhythm.

**Prerequisites/Corequisites:**

Completion of MUSC 2C

**Recommended Preparation:**

Concurrent enrollment in MUSC 3D AND concurrent enrollment in MUSCP 11D or another appropriate piano course

**Limits on Enrollment:****Schedule of Classes Information:**

Description: A study of advanced chromaticism in common-practice harmony with an introduction to Impressionist, Post-Romantic, Modern (Post-Tonal), and Postmodern musical

techniques. Topics include: borrowed chords and mode mixture; chromatic mediants; Neapolitan and augmented-sixth chords; enharmonic reinterpretation and modulation; ninth, eleventh, and thirteenth chords; pandiatonicism and polytonality; set theory; 12-tone serialism; and advanced concepts of meter and rhythm. (Grade Only)

Prerequisites/Corequisites: Completion of MUSC 2C

Recommended: Concurrent enrollment in MUSC 3D AND concurrent enrollment in MUSCP 11D or another appropriate piano course

Limits on Enrollment:

Transfer Credit: CSU;UC.

Repeatability: Two Repeats if Grade was D, F, NC, or NP

## **ARTICULATION, MAJOR, and CERTIFICATION INFORMATION:**

<b>AS Degree:</b>	<b>Area</b>	Effective:	Inactive:
<b>CSU GE:</b>	<b>Transfer Area</b>	Effective:	Inactive:
<b>IGETC:</b>	<b>Transfer Area</b>	Effective:	Inactive:
<b>CSU Transfer:</b>	Transferable	Effective:	Fall 1981
		Inactive:	
<b>UC Transfer:</b>	Transferable	Effective:	Fall 1981
		Inactive:	

### **CID:**

CID Descriptor: MUS 150 Music Theory IV

SRJC Equivalent Course(s): MUSC2D

### **Certificate/Major Applicable:**

Major Applicable Course

## **COURSE CONTENT**

### **Student Learning Outcomes:**

At the conclusion of this course, the student should be able to:

1. Write four-part (soprano/alto/tenor/bass) arrangements with extended harmony and advanced chromatic techniques in the common-practice style.
2. Analyze and explain the use of modal interchange, augmented sixth chords, Neapolitan chords, and other advanced chromatic devices found in common-practice music.
3. Analyze, compare, and contrast the fundamental concepts and musical techniques of the Romantic, Post-Romantic, Impressionist, Modern (post-tonal), and Postmodern styles.
4. Compose short pieces utilizing the techniques mentioned above.

### **Objectives:**

Upon completion of this course, the student will be able to:

1. Analyze and utilize borrowed chords, mode mixture, and chromatic mediants.
2. Identify, construct, and utilize Neapolitan and augmented-sixth chords.
3. Analyze and explain enharmonic spellings, reinterpretation, and modulation.
4. Identify, construct, and utilize ninth, eleventh, and thirteenth chords.
5. Analyze and utilize common-tone-diminished-seventh chords, simultaneities, coloristic chord successions, and other harmonic devices.
6. Realize a figured bass line into a complete four-part arrangement utilizing these

- harmonic devices.
7. Harmonize a given melody in four parts utilizing these harmonic devices.
  8. Analyze, compare, and contrast the musical techniques of the late 19th and 20th centuries including pandiatonicism, polytonality, set theory, serialism, and advanced concepts of meter and rhythm.

## **Topics and Scope:**

### **I. Music for Study and Analysis**

Musical examples for this course will be drawn from the common-practice literature of the Western (European) tradition. Emphasis will be on music of the 19th and 20th century, particularly the Romantic, Post-Romantic, Impressionist, Modern (post-tonal), and Postmodern styles.

### **II. Borrowed Chords and Mode Mixture**

- A. Borrowed chords in major
- B. Scalar variants in minor
- C. Revisiting the "Picardy third"
- D. Modulations involving mode mixture

### **III. The Neapolitan Chord**

- A. Conventional use of the Neapolitan 6th
- B. Other uses of the Neapolitan

### **IV. Augmented Sixth Chords**

- A. The interval of the augmented sixth
- B. The Italian, French, and German augmented sixth chords
- C. The "enharmonic" German sixth in major keys
- D. Other bass positions and resolutions
- E. Other uses of augmented sixth chords

### **V. Chromatic Mediants**

- A. Identifying and utilizing chromatic mediant chords
- B. Key relationships with chromatic mediants

### **VI. Enharmonic Spellings and Modulations**

- A. Enharmonic spelling and reinterpretation
- B. Common enharmonic chords
- C. Modulation through enharmonic reinterpretation

### **VII. Further Elements of the Harmonic Vocabulary**

- A. Altered Dominant chords: #5 and b5
- B. Ninth, eleventh, and thirteenth chords
- C. Common-tone diminished seventh chords
- D. "Simultaneities"
- E. Linear ("coloristic") chord successions
- F. Neo-Riemannian transformations and the Tonnetz

### **VIII. The Romantic and Post-Romantic Styles**

- A. Counterpoint and sequence
- B. Prolongation of dominant harmony
- C. Tonal ambiguity: the "Tristan Chord"
- D. Other "signature" harmonies

### **IX. The Impressionist Style**

- A. Asian influence
- B. Pentatonic scales, modes, and synthetic scales
- C. Use of extended harmony
- D. Embrace of parallelism
- E. Blurred cadences and functional ambiguity

### **X. Modernism and Post-Tonal Theory**

- A. Polyharmony and Pandiatonicism
  - B. Quartal and secondal harmony
  - C. Advanced approaches to rhythm and meter
  - D. Principles of Set Theory
  - E. Serialism and twelve-tone music
- XI. Musical Postmodernism
- A. Total serialization vs. aleatoric (chance) music
  - B. Minimalism
  - C. New textures and expanded instrumental resources
  - D. "Musique Concrete" and electronic music
  - E. Microtonality and "sound mass"

### Assignment:

1. Reading assignments (10–15 pp./week) in the text, handouts, and/or online.
2. Worksheet assignments (3–5 pp./week) in part writing and harmonization.
3. Harmonic and formal analysis of compositions and excerpts from the literature (1–3 pp./week).
4. Online exercises to reinforce concepts learned in class (may be optional).
5. In-class quizzes and/or exams (2–4) and a comprehensive final examination.
6. At least two compositions (one as a final project) realized in notation software that utilize the compositional techniques learned in the course.
7. The final composition project shall include a brief oral presentation explaining the artistic motivation for the piece as well as the compositional processes used.

### Methods of Evaluation/Basis of Grade:

**Writing:** Assessment tools that demonstrate writing skills and/or require students to select, organize and explain ideas in writing.

None, This is a degree applicable course but assessment tools based on writing are not included because problem solving assessments are more appropriate for this course.

Writing  
0 - 0%

**Problem Solving:** Assessment tools, other than exams, that demonstrate competence in computational or non-computational problem solving skills.

Part writing and analysis worksheets; Composition projects

Problem solving  
30 - 50%

**Skill Demonstrations:** All skill-based and physical demonstrations used for assessment purposes including skill performance exams.

None

Skill Demonstrations  
0 - 0%

**Exams:** All forms of formal testing, other than skill performance exams.

Quizzes/exams; Comprehensive final examination

Exams  
40 - 60%

**Other:** Includes any assessment tools that do not logically fit into the above categories.

Attendance and class participation
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Other Category 5 - 10%
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**Representative Textbooks and Materials:**

Benward, Bruce and Marilyn Saker. Music In Theory in Practice. 8th ed.  
New York: McGraw-Hill, 2008.

Kostka, Steven and Dorothy Payne. Tonal Harmony. 7th ed.  
New York: McGraw Hill, 2013.

Instructor-prepared materials.