



MUSI 222 - Music Theory IV Course Outline

Approval Date: 03/12/2020

Effective Date: 06/08/2020

SECTION A

Unique ID Number CCC000547224

Discipline(s) Music

Division Arts and Humanities

Subject Area Music

Subject Code MUSI

Course Number 222

Course Title Music Theory IV

TOP Code/SAM Code 1004.00 - Music, General / E - Non-Occupational

Rationale for adding this course to the curriculum we would like to add the option of online/hybrid instruction to this course.

Units 3

Cross List N/A

Typical Course Weeks 18

Total Instructional Hours

Contact Hours

Lecture 54.00

Lab 0.00

Activity 0.00

Work Experience 0.00

Outside of Class Hours 108.00

Total Contact Hours 54

Total Student Hours 162

Open Entry/Open Exit No

Maximum Enrollment 24

Grading Option Letter Grade or P/NP

Distance Education Mode of Instruction On-Campus
Hybrid

Entirely Online
Online with Proctored Exams

SECTION B

General Education Information:

SECTION C

Course Description

Repeatability May be repeated 0 times

Catalog Description This course incorporates the concepts from Music Theory III. In addition, through writing and analysis, the course will include: Post-Romantic techniques such as borrowed chords/modal mixture; chromatic mediants; Neapolitan and augmented-sixth chords; ninths, elevenths and thirteenth chords; altered chords and dominants; and 20th century techniques such as Impressionistic harmony, tone rows, set theory, pandiatonicism and polytonalism, meter and rhythm.

Schedule Description

SECTION D

Condition on Enrollment

1a. Prerequisite(s)

- MUSI 221 with a minimum grade of C or better

1b. Corequisite(s): *None*

1c. Recommended: *None*

1d. Limitation on Enrollment: *None*

SECTION E

Course Outline Information

1. Student Learning Outcomes:

A. Hear, identify and manipulate with fluency in sound and notation the elements of music such as rhythm, melody, harmony, structure, timbre, and texture.

2. Course Objectives: Upon completion of this course, the student will be able to:

- Identify and construct in context: borrowed, neapolitan, augmented-sixth, ninth, eleventh, thirteenth, added sixth, chromatic mediants and altered dominant chords.
- Write and recognize examples of enharmonic modulation.
- Analyze and construct examples of Post-Romantic and 20th century techniques such as: Impressionistic harmony, tone rows, set theory, pandiatonicism, polytonalism and advanced approaches to meter and rhythm.
- Compose music using harmonic and rhythmic elements included in course objectives one through three.
- E.

3. Course Content

I. Harmony

A. Diatonic chords

- Triads (three notes)
 - Major
 - Minor
 - Augmented
 - Diminished

- e. Neapolitan
 - 2. Chords
 - a. Dominant seventh
 - b. Non-dominant seventh
 - c. Secondary/applied (dominant and fully diminished)
 - d. Augmented sixth chords
 - e. Ninths, eleventh, thirteenth
 - f. Altered chords and dominants
 - g. Chromatic mediants
 - h. Borrowed/modal mixture
 - 3. Inversions
 - B. Cadences
 - 1. Perfect authentic
 - 2. Imperfect authentic
 - 3. Plagal
 - 4. Deceptive
 - 5. Half
 - C. Non-harmonic tones
 - 1. Passing tone
 - 2. Neighboring tone
 - 3. Appoggiatura
 - 4. Escape
 - 5. Suspension
 - 6. Anticipation
 - 7. Pedal point
 - D. Harmonic notation
 - 1. Figured bass
 - 2. Non-harmonic tones
 - 3. Voice leading
 - 4. Harmonic progression/harmonic rhythm
- II. Modulation
- A. Common chord
 - B. Closely related keys
 - C. Parallel
 - D. Relative
 - E. Sequences
 - 1. Diatonic
 - 2. Modulating
 - F. Enharmonic reinterpretation
- III. Form
- A. Binary
 - B. Ternary
 - C. Larger forms
 - 1. Variation
 - 2. Rondo
 - 3. Minuet and trio
 - 4. Sonata allegro
- IV. Twentieth century compositional techniques

- A. Impressionistic harmony
- B. Tone rows/serialism
- C. Pandiatonicism
- D. Polytonalism
- E. Advanced approaches to meter and rhythm

4. Methods of Instruction:

Critique: Written and oral critique analyzing musical compositions and student created compositions.

Lecture: Audio, CD, DVD and online-enhanced lectures

Observation and Demonstration: including piano keyboard, CD, DVD

Projects: Composition using Post-Romantic and 20th century techniques.

Online Adaptation: Activity, Directed Study, Discussion, Group Work, Individualized Instruction, Lecture

6. Methods of Evaluation: Describe the general types of evaluations for this course and provide at least two, specific examples.

Typical classroom assessment techniques

Exams/Tests -- Written exams, critiques

Quizzes -- Written, aural recognition

Projects -- Composition, musical analysis

Class Work -- Written, computer exercises

Home Work -- Written assignments

Final Exam -- Notational analysis, composition

Letter Grade or P/NP

7. Assignments: State the general types of assignments for this course under the following categories and provide at least two specific examples for each section.

A. Reading Assignments

Selected readings from textbook, and handouts.

1. Read the section on Twelve Tone Serialism in Tonal Harmony (Kosta/Payne) to prepare to discuss the basic principles of dodecaphonic music.

2. Read the score to John Cage's 4'33" and discuss aleatoric compositional techniques for next class period.

B. Writing Assignments

1. Analyze Debussy Prelude, "Voiles," to identify scale used in the composition.

2. Compose a melody using post-tonal pitch technique and asymmetrical rhythmic structure.

C. Other Assignments

Project: Analyze polytonal passages in Stravinsky's "Petroushka."

8. Required Materials

A. EXAMPLES of typical college-level textbooks (for degree-applicable courses) or other print materials.

Book #1:

Author: Kosta, S., Payne, D

Title: Tonal Harmony

Publisher: McGraw Hill Humanities

Date of Publication: 2017

Edition: 8th
Book #2:
Author: Kosta, S., Payne, D
Title: Workbook for Tonal Harmony: With an Introduction to 20th century music
Publisher: McGraw Hill Humanities
Date of Publication: 2008
Edition: Sixth
Book #3:
Author: Benward, B., Saker, M
Title: Music in Theory and Practice, Volume 2
Publisher: McGraw Hill Humanities
Date of Publication: 2008
Edition: Eighth

B. Other required materials/supplies.