



MUS 86 - Theory & Musicianship IV

Catalog Description

Transfer Status: CSU/UC

Prerequisite: MUS 84

Unit(s): 4.00

Lecture: 51.00 Contact hours/102.00 Out of class hours/153.00 Total hours/3.00 Unit(s)

Lab: 51.00 Contact hours/0.00 Out of class hours/51.00 Total hours/1.00 Unit(s)

Total: 102.00 Contact hours/102.00 Out of class hours/204.00 Total hours/4.00 Unit(s)

Course Description: This course incorporates and further develops concepts covered in Theory & Musicianship III. Through guided composition and analysis, the course will include late Romantic, Neo-Romantic, and Modernist harmonic and rhythmic structures and techniques. In addition, rhythmic, melodic, and harmonic materials are applied and developed through ear training, sight singing, analysis, and dictation. Activities in class may include performing exercises on piano and sight-singing rhythmic and melodic exercises. (C-ID MUS 150/MUS 155).

Objectives

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

1. Discuss and analyze post-tonal music compositional techniques.
2. Utilize advanced approaches to meter and rhythm beyond common practice.
3. Transcribing melodies and harmonies of relevant 20th and 21st works.
4. Performing post-tonal musical excerpts.
5. Demonstrate understanding of complex rhythmic concepts.

Course Content

Topic Titles / Suggested Time Topic

Lecture

<u>Topics</u>	<u>Lec Hrs</u>
Enharmonic reinterpretation and modulation	3.00
Modes and synthetic scales	3.00
Impressionist techniques	3.00
Uses of pandiatonicism and polytonalism	3.00
Alternate contrapuntal techniques (Wagnerian)	2.00
Compositions using advanced approaches to meter and rhythm	3.00
Tone rows and serial techniques	3.00
Set theory	3.00
Methods of modulations to distantly-related keys	4.00
Compositions using mode mixture	3.00
Compositions using non-dominant 7th chords, including dictation	2.00
Neapolitan and augmented 6th chords	3.00
Hearing and writing extended and altered chords	2.00
Write and recognize diatonic modes	2.00
Non-diatonic and synthetic scales: whole-tone, pentatonic, octatonic	3.00
Unique characteristics of post-tonal materials, including pitch sets, tone rows, and post-tonal melodies	2.00
Irregular beat divisions	3.00
Uses of polyrhythms	2.00
Asymmetrical and mixed meters	2.00
Total Hours: 51.00	

Lab

<u>Topics</u>	<u>Lab Hrs</u>
Applying techniques of enharmonic reinterpretation and modulation	3.00
Play, sing and write modes and synthetic scales	4.00
Analyze compositions using Impressionist techniques	3.00
Analyze music using pandiatonicism and polytonalism	3.00

Topics	Lab Hrs
Analyze alternate contrapuntal techniques (Wagnerian)	3.00
Play and/or sing using advanced approaches to meter and rhythm	3.00
Analyze and write using tone rows and serial techniques	3.00
Analyze compositions using modulations to distantly-related keys	3.00
Practice techniques of mode mixture	3.00
Hear and write non-dominant 7th chords	3.00
Utilize Neapolitan and augmented 6th chords in compositions	3.00
Hear and write extended and altered chords	3.00
Play and write diatonic modes	3.00
Write non-diatonic and synthetic scales: whole-tone, pentatonic, octatonic	3.00
Analyze compositions using post-tonal materials, including pitch sets, tone rows, and post-tonal melodies	3.00
Play and sing irregular beat divisions	2.00
Play, sing and write polyrhythms	2.00
Perform with asymmetrical and mixed meters	1.00

Total Hours: 51.00

Methods of Instruction

- A. Class Activities
- B. Collaborative Group Work
- C. Demonstrations
- D. Homework: Students are required to complete two hours of outside-of-class homework for each hour of lecture
- E. Lecture

Methods of Evaluation

- A. Quizzes
- B. Demonstration
- C. Lab Projects
- D. Written Assignments
- E. Composition assignments, Individual sight singing/rhythm exercises and examinations, Dictation exercises and examinations

Examples of Assignments

Reading Assignments

1. Read the chapter about Eileen Southern's "The Music of Black Americans: A History". Be prepared to discuss in class.
2. Read the chapter of the text about Schoenberg's contributions to 20th Century music. Be prepared to discuss in class.

Writing Assignments

1. Write a 1500-word paper discussing the origins of the blues and ragtime, and the role each of these plays in the "sound" and evolution of American Popular music.
2. Construct a tone row and then compose a short piece (16-24 measures) for two melodic instruments that utilizes that tone row and its various permutations.

Out-of-Class Assignments

1. Listen to a recording of Schoenberg's "Klavierstucke," op. 11, no. 1, and see how many atonal techniques you can detect. Be prepared to discuss in class.
2. Attend a concert of some type of American Popular music, and then write a 500-word paper that analyzes the music in terms of rhythmic complexity and the presence (or lack thereof) of any blues influence.

Recommended Materials of Instruction

Stefan Kostka and Dorothy Payne and Byron Almén. (2024). Tonal Harmony. *McGraw Hill*, 9th. 9781265307356.
 Stefan Kostka and Dorothy Payne and Byron Almén. (2024). Workbook for Tonal Harmony. *McGraw Hill*, 9th. 9781265308001.

Minimum Qualifications

Music (Masters Required)

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