

MUS 3D: THEORY & MUSICIANSHIP IV

Foothill College Course Outline of Record

Heading	Value
Units:	5
Hours:	4 lecture, 3 laboratory per week (84 total per quarter)
Advisory:	MUS 3C proficiency or equivalent.
Degree & Credit Status:	Degree-Applicable Credit Course
Foothill GE:	Non-GE
Transferable:	CSU/UC
Grade Type:	Letter Grade (Request for Pass/No Pass)
Repeatability:	Not Repeatable

Description

Continuation of concepts from MUS 3C, including late 19th century chromatic harmony. Through guided analysis and composition, course includes: application of augmented 6th chords, borrowed chords, medieval modes, 9th, 11th, and 13th chords, altered dominants, chromatic mediant, and Impressionism. Analysis and writing on atonality, 12-tone method, pandiatonicism, set theory, and polytonality. Musicianship skills to include sight-singing modes, melodic dictation with modes and chromatic melodies, rhythmic dictation of irregular or asymmetrical meters, aural identification of harmonic progressions using chromatic chords and modulations to non-closely related keys.

Course Objectives

The student will be able to:

- notate and identify borrowed chords, Neapolitan 6th chords, augmented 6th chords, 9th, 11th, and 13th chords, altered dominants.
- notate and identify enharmonic modulation and enharmonic spelling of augmented 6th chords and diminished 7th chords.
- define, analyze, and/or write examples of 20th century techniques such as: Impressionism, tone rows, set theory, pandiatonicism and polytonality, and advanced uses of meter and rhythm.
- compose music using musical elements included in course content.
- demonstrate musicianship skills:
 - aurally identify and sight-sing the Medieval modes.
 - take dictation of chromatic, modulating, modal, and post-tonal melodies.
 - take dictation of rhythms featuring irregular beat divisions and polyrhythms and/or in asymmetrical meters.
 - aurally identify and transcribe harmonic progressions using secondary dominant 7th chords, non-dominant 7th chords, Neapolitan and augmented 6th chords, altered dominants, and modulation to distantly-related keys.
 - perform rhythms featuring irregular beat divisions and polyrhythms and/or in asymmetrical meters.
 - sight-sing chromatic, modulating, modal, and post-tonal melodies.

Course Content

- Borrowed chords and medieval modes
- Chromatic mediant
- Neapolitan and augmented 6th chords

- 9th, 11th, and 13th chords
- Altered dominants
- Enharmonic spelling of chords
- 20th century techniques such as: Impressionism, tone rows, set theory, pandiatonicism and polytonality, advanced uses of meter and rhythm
- Musicianship skills:
 - Analysis, singing, and dictation of chromatic and modal melodies including modulations to distantly-related keys
 - Harmonic dictation including secondary dominant 7th chords, non-dominant 7th chords, Neapolitan and augmented 6th chords, altered dominants, and modulations to distantly-related keys
 - Aural identification and singing of the whole-tone, pentatonic, and octatonic scales
 - Sight-singing melodies using synthetic scales and modes
 - Analysis and dictation of chord progressions in the Medieval modes
 - Analysis and dictation of tone rows and post-tonal melodies
 - Dictation of rhythms featuring irregular beat divisions and/or asymmetrical meters
 - Sight-singing music in multiple parts appropriate to the topics covered
 - Error detection in rhythm, harmony, and/or solfeggio

Lab Content

Laboratory Exercises: Weekly supervised lab exercises in the Theory/Piano Lab. Each lab exercise may be individual or consist of group activities and covers assigned reading and lecture topics as well as applied musical skills such as sight-singing (solfege), ear training, and rhythmic and melodic dictation.

Special Facilities and/or Equipment

- classroom with midi keyboards and/or pianos, staff-lined blackboards, stereo/CD player.
- when taught on campus: access to a DVD player; classroom sound equipment for compact discs, audiotape and records, screen, overhead projector, slide projector, VCR.
- when taught via Foothill Global Access: on-going access to computer with Email software and capabilities; Email address; Java-script enabled internet browsing software.

Method(s) of Evaluation

- Homework assignments based on textbook chapters.
- Comprehensive midterm and final examinations.
- One graded final composition.
- One graded guided analysis.
- Aural tests on chromatic and post-tonal harmony.
- In-class sight-singing and dictation drills.
- Rhythmic, melodic, and harmonic dictation exercises and exams.
- Self-paced laboratory work.

Method(s) of Instruction

- During periods of instruction the students will be:
- listening and reading lecture information.
 - completing written assignments and laboratory exercises demonstrating musicianship skills.
 - receiving feedback on all assignments, exercises, and drills.

Representative Text(s) and Other Materials

Benward, Bruce and Gary White. *Music in Theory and Practice*. Vol. 2, 9th ed. McGraw-Hill Education, 2015.

Berkowitz, S. [A New Approach to Sight-Singing](#). 5th ed. W.W. Norton, 2011.

Ethier, G. [Ear Training and Sight-Singing](#). Oxford University Press, 2013.

Collections of music scores available at Foothill College Library and Music Laboratory.

When taught via Foothill Global Access: supplemental lectures, handouts, tests, and assignments delivered via Email; feedback on tests and assignments delivered via Email; class discussion may be delivered in chat rooms, list-serves, and newsgroups.

Types and/or Examples of Required Reading, Writing, and Outside of Class Assignments

A. Reading Assignments: Weekly reading assignments from text, online curriculum, lab manual, and outside sources ranging from 40 to 60 pages per week.

B. Lecture: Weekly lecture covering subject matter from text assignment with extended topic information.

C. Laboratory Exercises: Weekly lab exercises in the Network Lab. Each lab exercise may be individual or group activities and covers assigned reading and lecture topics.

Discipline(s)

Music