

# MUS 3D: THEORY & MUSICIANSHIP IV

## Foothill College Course Outline of Record

Heading	Value
<b>Effective Term:</b>	Summer 2022
<b>Units:</b>	5
<b>Hours:</b>	4 lecture, 3 laboratory per week (84 total per quarter)
<b>Advisory:</b>	MUS 3C proficiency or equivalent.
<b>Degree &amp; Credit Status:</b>	Degree-Applicable Credit Course
<b>Foothill GE:</b>	Non-GE
<b>Transferable:</b>	CSU/UC
<b>Grade Type:</b>	Letter Grade (Request for Pass/No Pass)
<b>Repeatability:</b>	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 mediants, 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 mediants
- 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

Weekly supervised lab exercises in the Music 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; JavaScript-enabled internet browsing software.

## Method(s) of Evaluation

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

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

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

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, 10th ed.. 2021.

Fontrier, Kraft, and Berkowitz. A New Approach to Sight Singing, 6th ed.. 2017.

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, listservs, and newsgroups.

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

- a. Weekly reading assignments from text, online curriculum, lab manual, and outside sources ranging from 40-60 pages per week.
- b. Weekly lecture covering subject matter from text assignment with extended topic information.
- c. Weekly lab exercises in the Music Lab. Each lab exercise may be individual or group activities and covers assigned reading and lecture topics.

## Discipline(s)

Music