

MUS M02D: MUSIC THEORY IV

Originator

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Co-Contributor(s)

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College

Moorpark College

Discipline (CB01A)

MUS - Music

Course Number (CB01B)

M02D

Course Title (CB02)

Music Theory IV

Banner/Short Title

Music Theory IV

Credit Type

Credit

Start Term

Fall 2021

Catalog Course Description

Introduces 9th, 11th and 13th chords, extended harmonies and jazz theory; and 20th century techniques such as: Impressionism, tone rows, set theory, pandiatonicism, polytonalism, metric modulation, additive rhythms, and extended instrumental techniques. Explores rhythmic concepts and tuning systems from multiple cultural and musical traditions.

Taxonomy of Programs (TOP) Code (CB03)

1004.00 - Music

Course Credit Status (CB04)

D (Credit - Degree Applicable)

Course Transfer Status (CB05) (select one only)

A (Transferable to both UC and CSU)

Course Basic Skills Status (CB08)

N - The Course is Not a Basic Skills Course

SAM Priority Code (CB09)

E - Non-Occupational

Course Cooperative Work Experience Education Status (CB10)

N - Is Not Part of a Cooperative Work Experience Education Program

Course Classification Status (CB11)

Y - Credit Course

Educational Assistance Class Instruction (Approved Special Class) (CB13)

N - The Course is Not an Approved Special Class

Course Prior to Transfer Level (CB21)

Y - Not Applicable

Course Noncredit Category (CB22)

Y - Credit Course

Funding Agency Category (CB23)

Y - Not Applicable (Funding Not Used)

Course Program Status (CB24)

1 - Program Applicable

General Education Status (CB25)

Y - Not Applicable

Support Course Status (CB26)

N - Course is not a support course

Field trips

Will not be required

Grading method

(L) Letter Graded

Alternate grading methods

(E) Credit by exam, license, etc.

(O) Student Option- Letter/Pass

(P) Pass/No Pass Grading

Does this course require an instructional materials fee?

No

Repeatable for Credit

No

Is this course part of a family?

No

Units and Hours

Carnegie Unit Override

No

In-Class

Lecture

Minimum Contact/In-Class Lecture Hours

52.5

Maximum Contact/In-Class Lecture Hours

52.5

Activity**Laboratory****Total in-Class****Total in-Class****Total Minimum Contact/In-Class Hours**

52.5

Total Maximum Contact/In-Class Hours

52.5

Outside-of-Class**Internship/Cooperative Work Experience****Paid****Unpaid****Total Outside-of-Class****Total Outside-of-Class****Minimum Outside-of-Class Hours**

105

Maximum Outside-of-Class Hours

105

Total Student Learning**Total Student Learning****Total Minimum Student Learning Hours**

157.5

Total Maximum Student Learning Hours

157.5

Minimum Units (CB07)

3

Maximum Units (CB06)

3

Prerequisites

MUS M02C and MUS M02CL

Corequisites

MUS M02DL

Entrance Skills**Entrance Skills**

MUS M02C and MUS M02CL

Prerequisite Course Objectives

MUS M02C-write and identify secondary/applied chords (dominant and fully diminished) seventh chords in root position and inversion.

MUS M02C-write and identify borrowed chords and other mixture chords (secondary and double) in root position and inversion.

MUS M02C-write secondary/applied 7th chords, borrowed/mixture chords, diatonic and modulation sequences: realize a figured bass; harmonize a given melody.

MUS M02C-conduct harmonic analysis of music using secondary/applied chords, borrowed/mixture chords and diatonic and modulating sequences.

MUS M02C-conduct formal analysis of music which uses binary and ternary forms and rhythmic and lyrical analysis of hip hop works.

MUS M02C-compose music using musical elements included in the course content.

MUS M02CL-demonstrate the ability to hear music with understanding, recognizing patterns and musical function, by

MUS M02CL-taking dictation of rhythms with triplets/duplets and syncopation in simple and compound meter signatures.

MUS M02CL-taking dictation of melodies in major and minor keys with triplets/duplets, syncopation, chromatic alterations, and modulation to closely-related keys.

MUS M02CL-aurally identifying and transcribing 4-part harmonic progressions utilizing secondary/applied chords and modulation to closely-related keys.

MUS M02CL-demonstrate the ability to "audiate" a musical score by

MUS M02CL-sight-reading and performing rhythms with triplets/duplets and syncopation in simple and compound meters.

MUS M02CL-preparing and sight-singing melodies with triplets/duplets, syncopation, chromatic alterations, and modulation to closely-related keys.

Requisite Justification

Requisite Type

Prerequisite

Requisite

MUS M02C and MUS M02CL

Requisite Description

Course in a sequence

Level of Scrutiny/Justification

Required by 4 year institution

Requisite Type

Corequisite

Requisite

MUS M02DL

Requisite Description

Corequisite

Level of Scrutiny/Justification

Required by 4 year institution

Student Learning Outcomes (CSLOs)

Upon satisfactory completion of the course, students will be able to:

- | | |
|---|--|
| 1 | articulate and identify differences between several musical trends from the 20th century, including but not limited to experimentalism, serialism, minimalism, jazz, hip hop, salsa, and reggae. |
| 2 | identify the prime form for a given collection of pitches and determine its interval vector. |
| 3 | write a short composition demonstrating use of quartal/quintal chords, secundal harmonies, and mixed meter. |

Course Objectives

Upon satisfactory completion of the course, students will be able to:

- | | |
|---|--|
| 1 | write and identify in context borrowed chords, 9th, 11th and 13th chords, extended jazz harmonies, and altered dominants. |
| 2 | write and recognize examples of enharmonic modulation. |
| 3 | define, analyze, and/or write examples of 20th century techniques such as: Impressionism, tone rows, set theory, pandiatonicism and polytonalism, and advanced approaches to meter and rhythm. |
| 4 | write and identify examples of cyclical rhythmic structures from a variety of musical traditions, including but not limited to taal, clave, rumba, and phasing techniques |
| 5 | compose music using musical elements included in course content. |

Course Content

Lecture/Course Content

- 15% - jazz chord labels, voicing, recognizing and spelling complex chords
- 5% - enharmonic modulation
- 10% - jazz scales: bebop, blues, melodic minor (modal forms), diminished, whole tone, diminished-whole tone, and chord-scale relationships
- 5% - microtonality, Arabic maqam, overtone series
- 5% - polychords; polytonality; quartal, quintal & secundal harmony (tone clusters), nonfunctional harmony
- 5% - pitch class centers in lieu of tonic, pandiatonism, Impressionism, diatonic and strict planing
- 5% - cyclical rhythmic structures – taal, clave, rumba
- 15% - pitch-class set theory (normal form, prime form, transposition and inversion operations, interval vectors)
- 10% - twelve-tone technique (prime, inversion, retrograde, retrograde inversion (T, I, R, RI))
- 5% - ordered segments, serialism, combinatoriality
- 5% - aleatory, happenings, chance music, game music
- 5% - global influence in music and fusion of traditions in the 20th Century (including Latin jazz, blues rock, reggae rock, and international hip hop)
- 5% - additive rhythms, phasing, minimalism, algorithmic music, experimentalism
- 5% - metric modulation

Laboratory or Activity Content

N/A

Methods of Evaluation

Which of these methods will students use to demonstrate proficiency in the subject matter of this course? (Check all that apply):

- Problem solving exercises
- Skills demonstrations
- Written expression

Methods of Evaluation may include, but are not limited to, the following typical classroom assessment techniques/required assignments (check as many as are deemed appropriate):

- Classroom Discussion
- Essay exams
- Group projects
- Objective exams
- Performances
- Projects
- Problem-solving exams
- Problem-solving homework
- Participation
- Quizzes
- Reports/Papers/Journals
- Skills demonstrations
- Written analyses
- Written compositions
- Written creation (poem, screenplay, song)

Instructional Methodology

Specify the methods of instruction that may be employed in this course

- Class activities
- Class discussions
- Distance Education
- Demonstrations
- Group discussions
- Instructor-guided interpretation and analysis
- Instructor-guided use of technology
- Lecture
- Problem-solving examples

Describe specific examples of the methods the instructor will use:

group rhythmic analysis projects of pieces featuring cyclical polyrhythmic structures
 score analysis, preparation, and performance of avant garde aleatoric pieces
 recorded performances of students singing and improvising a maqam scale of choice

Representative Course Assignments**Writing Assignments**

analysis of complex jazz harmonies and the scales that could match
 analysis of bitonal musical examples, identifying significant pitch class sets between two keys
 short essays describing various uses of tone rows using (T, I, R, RI) within a given serial work; analysis of smaller pitch class sets and combinatoriality may be included

Critical Thinking Assignments

in-class performance of short composition featuring instruments by student performers; emphasis on stylistic integrity and inclusion of musical traditions from various cultures
 creation of a tone-row matrix and a simple twelve-tone composition with T/I/R/RI relationships outlining a significant pitch class (PC) set.
 final project of a musical composition using keyboard plus one or more instruments; it must also include use of PC sets, and adherence to a choice of styles presented in class (examples may include but are not limited to Impressionistic, free atonal, pandiatonic, minimalistic, blues rock, salsa, experimental, or aleatoric styles).

Reading Assignments

read biographies of composers and songwriters from diverse backgrounds, artistic styles, aesthetics, cultural representations.
 study short excerpts of scores and songs by composers and songwriters from diverse backgrounds, artistic styles, aesthetics, cultural representations.
 read articles addressing cultural representation within the music industry.

Skills Demonstrations

create a composition with quartal/quintal harmonies, diatonic planing, and mixed meter, and provide analysis.
 compose a piece demonstrating metric modulation.
 carry out transposition and inversion operations for a given collection of notes

Outside Assignments**Representative Outside Assignments**

attend a music concert.
 research and summarize peer-reviewed articles emphasizing fusions of musical styles.
 recruit and work with an instrumental performer from outside class to learn about extended techniques and notation symbols for the instrument.

Articulation**C-ID Descriptor Number**

MUS 150

Status

Approved

Equivalent Courses at 4 year institutions

University	Course ID	Course Title	Units
CSU East Bay	MUS 212	Music Theory IV	3
CSU Los Angeles	MUS 2012	Music Theory IV	2

Comparable Courses within the VCCCD

MUS V02D - Music Theory IV: Post Romantic

Equivalent Courses at other CCCs

College	Course ID	Course Title	Units
Allan Hancock College	MUS 114	Comprehensive Music Theory 4	3

District General Education**A. Natural Sciences****B. Social and Behavioral Sciences****C. Humanities****D. Language and Rationality****E. Health and Physical Education/Kinesiology****F. Ethnic Studies/Gender Studies****Course is CSU transferable**

Yes

CSU Baccalaureate List effective term:

F1995

CSU GE-Breadth**Area A: English Language Communication and Critical Thinking****Area B: Scientific Inquiry and Quantitative Reasoning****Area C: Arts and Humanities****Area D: Social Sciences****Area E: Lifelong Learning and Self-Development****Area F: Ethnic Studies****CSU Graduation Requirement in U.S. History, Constitution and American Ideals:****UC TCA****UC TCA**

Approved

IGETC**Area 1: English Communication****Area 2A: Mathematical Concepts & Quantitative Reasoning****Area 3: Arts and Humanities****Area 4: Social and Behavioral Sciences****Area 5: Physical and Biological Sciences****Area 6: Languages Other than English (LOTE)****Textbooks and Lab Manuals****Resource Type**

Textbook

Classic Textbook

Yes

Description

Clendinning, Jane Piper, and Elizabeth West Marvin. *The Musician's Guide to Theory and Analysis*. 4th ed., W.W. Norton & Company, 2021.

Resource Type

Textbook

Description

Kostka, Stefan, Dorothy Payne, and Byron Almen. *Tonal Harmony; with an Introduction to Post-Tonal Music*. 8th ed., McGraw-Hill, 2018.

Resource Type

Manual

Description

Kostka, Stefan, Dorothy Payne, and Byron Almen. *Workbook for Tonal Harmony; with an Introduction to Post-Tonal Music*. 8th ed., McGraw-Hill, 2017.

Resource Type

Websites

Description

Hutchinson, Robert. *Music Theory for the 21st-Century Classroom*. University of Puget Sound, 2020, <http://musictheory.pugetsound.edu/mt21c/MusicTheory.html>. Accessed 4 April 2021.

Library Resources**Assignments requiring library resources**

Research, using the Library's print and online resources, and analyze peer-reviewed articles explaining key historical moments or seminal works of the various styles and genres that comprise the 20th Century musical landscape.

Sufficient Library Resources exist

Yes

Example of Assignments Requiring Library Resources

Research the differences between rumba and clave through Grove Music Online or JSTOR.

Distance Education Addendum

Definitions

Distance Education Modalities

100% online

Faculty Certifications

Faculty assigned to teach Hybrid or Fully Online sections of this course will receive training in how to satisfy the Federal and state regulations governing regular effective/substantive contact for distance education. The training will include common elements in the district-supported learning management system (LMS), online teaching methods, regular effective/substantive contact, and best practices.

Yes

Faculty assigned to teach Hybrid or Fully Online sections of this course will meet with the EAC Alternate Media Specialist to ensure that the course content meets the required Federal and state accessibility standards for access by students with disabilities. Common areas for discussion include accessibility of PDF files, images, captioning of videos, Power Point presentations, math and scientific notation, and ensuring the use of style mark-up in Word documents.

Yes

Regular Effective/Substantive Contact

100% online Modality:

Method of Instruction	Document typical activities or assignments for each method of instruction
Asynchronous Dialog (e.g., discussion board)	Discussion finding and comparing poetic literary devices in the lyrics of a given set of diverse songs
E-mail	Responses to specific questions
Other DE (e.g., recorded lectures)	Recorded lectures
Video Conferencing	Screen sharing of notation programs to work through assignments

Primary Minimum Qualification

MUSIC

Review and Approval Dates

Department Chair

03/23/2021

Dean

03/24/2021

Technical Review

04/15/2021

Curriculum Committee

04/20/2021

DTRW-I

MM/DD/YYYY

Curriculum Committee

MM/DD/YYYY

Board

MM/DD/YYYY

CCCCO

MM/DD/YYYY

Control Number

CCC000429269

DOE/accreditation approval date

MM/DD/YYYY