

# COURSE SYLLABUS

<b>LAST REVIEW</b>	Spring 2021
<b>COURSE TITLE</b>	Music Theory IV
<b>COURSE NUMBER</b>	MUSC 0214
<b>DIVISION</b>	Arts, Communications, and Humanities
<b>DEPARTMENT</b>	MUSC
<b>CIP CODE</b>	24.0101
<b>CREDIT HOURS</b>	4.00
<b>CONTACT HOURS/WEEK</b>	Class: X                      Lab: X                      Clinical: X
<b>PREREQUISITES</b>	MUSC 0213 Music Theory III
<b>COREQUISITES</b>	None
<b>COURSE PLACEMENT</b>	Students must meet the correct placement measure for this course. Information may be found at: <a href="https://www.kckcc.edu/admissions/information/mandatory-evaluation-placement.html">https://www.kckcc.edu/admissions/information/mandatory-evaluation-placement.html</a>

## COURSE DESCRIPTION

The purpose of this course is to continue the studies begun in Music Theory I, II and III. This course will complete the study of chromatic harmony and include a complete study of twentieth-century theoretical techniques. Topics covered will include enharmonic modulation, Impressionism, modes, scales, twelve tone techniques, and quartal harmony, and other twentieth century materials, plus elements of musicianship including sightsinging, dictation, rhythm, and keyboard skills.

## KANSAS SYSTEMWIDE TRANSFER: MUSC0214

The learning outcomes and competencies detailed in this course outline or syllabus meet or exceed the learning outcomes and competencies specified by the Kansas Core Outcomes Groups project for this course as approved by the Kansas Board of Regents.

## PROGRAM ALIGNMENT

This course is part of a program aligned through the Kansas Board of Regents and Technical Education Authority. For more information, please visit:

[https://kansasregents.org/workforce\\_development/program-alignment](https://kansasregents.org/workforce_development/program-alignment)

### **General Education Learning Outcome**

- Basic Skills for Communication
- Mathematics
- Humanities
- Natural and Physical Sciences
- Social and Behavioral Sciences

### **Institutional Learning Outcomes**

- Communication
- Computation and Financial Literacy
- Critical Reasoning
- Technology and Information Literacy
- Community and Civic Responsibility
- Personal and Interpersonal Skills

### **TEXTBOOKS**

<http://kckccbookstore.com/>

### **METHODS OF INSTRUCTION**

A variety of instructional methods may be used depending on content area. These include but are not limited to: lecture, multimedia, cooperative/collaborative learning, labs and demonstrations, projects and presentations, speeches, debates, panels, conferencing, performances, and learning experiences outside the classroom. Methodology will be selected to best meet student needs.

### **COURSE OUTLINE**

- I. Enharmonic modulation
  - A. Introduction
  - B. Using dominant sevenths and German sixths
  - C. Using fully diminished seventh chords
  - D. Spelling and recognizing fully diminished seventh chords
  - E. Resolution of fully diminished seventh chords
- II. Modes
  - A. Modes in the Middles Ages
  - B. Authentic vs. plagal modes
  - C. Modes in the Renaissance
  - D. Modes in twentieth century music
  - E. Writing modes
- III. Impressionism
  - A. Parallelism
  - B. Non-functional harmony

- C. Use of modes, whole tone and pentatonic scales
  - D. Modal harmony
  - IV. Atonality
    - A. Introduction to atonality
    - B. Octatonic scale
    - C. Interval music
    - D. Symmetrical construction
    - E. Pandiatonicism
  - V. 20<sup>th</sup>-century harmonic techniques
    - A. Quartal harmony
    - B. Secundal harmony
    - C. Bichordality
    - D. Clusters
    - E. Sound mass
  - VI. Twelve tone technique
    - A. Tone rows
    - B. The matrix
    - C. Method of analysis
  - VII. Other compositional techniques
    - A. Minimalism
    - B. Pointillism
    - C. Modes of limited transposition
    - D. Klangfarbenmelodie
    - E. Microtonality
  - VIII. Rhythmic techniques
    - A. No meter
    - B. Polyrhythm
    - C. Polymeters
    - D. Changing meters
    - E. Non-retrogradable rhythms
    - F. Metrical modulation
  - IX. Avant garde music
    - A. Philosophical basis of the avant garde
    - B. Indeterminacy
    - C. Aleatoric music
    - D. Total serialization
    - E. Electronic music
- New notation systems

### **COURSE LEARNING OUTCOMES AND COMPETENCIES**

Upon successful completion of this course, the student will:

- A. The student will be able to recognize, explain, and use enharmonic modulation.
- B. The student will be able to explain the use of modes in the Middle Ages, Renaissance, and the 20<sup>th</sup> century and construct all modes.
- C. The student will be able to recognize and analyze techniques used in Impressionism.
- D. The student will be able to define and recognize various techniques involving atonality.

- E. The student will be able to define and recognize various 20<sup>th</sup> century harmonic techniques.
- F. The student will be able to analyze and understand the concepts of twelve tone technique.
- G. The student will be able to define and recognize various other 20<sup>th</sup> century compositional techniques.
- H. The student will be able to define and recognize various 20<sup>th</sup> century rhythmic techniques.
- I. The student will be able to define and recognize various techniques typical of the musical avant garde.

**COURSE COMPETENCIES:** Upon successful completion of this course:

*The student will be able to recognize, explain, and use enharmonic modulation.*

- 1. The student will be able to define the concepts of enharmonic modulation.
- 2. The student will be able to analyze enharmonic modulation using dominant seventh chords that can be respelled as German sixths (and vice versa).
- 3. The student will be able to analyze enharmonic modulation using respelled fully diminished seventh chords.
- 4. The student will be able to spell all possible fully diminished seventh chords.
- 5. The student will be able to resolve any fully diminished seventh chord.

*The student will be able to explain the use of modes in the Middle Ages, Renaissance, and the 20th century and construct all modes.*

- 6. The student will be able explain the use of modes in the Middle Ages
- 7. The student will be able to discuss the differences between the authentic and plagal modes.
- 8. The student will be able to explain the use of modes in the Renaissance.
- 9. The student will be able to explain the use of modes in the 20th century.
- 10. The student will be able to write all modes starting on any pitch.

*The student will be able to recognize and analyze techniques used in Impressionism.*

- 11. The student will be able to analyze, create, and explain the technique of parallelism.
- 12. The student will be able to define non-functional harmony.
- 13. The student will be able to analyze the presence of modes, whole tone and pentatonic scales in Impressionist music.
- 14. The student will be able to describe the process of modal harmony.

*The student will be able to define and recognize various techniques involving atonality.*

- 15. The student will be able to define the concept of atonality.
- 16. The student will be able to write and recognize the octatonic scale.
- 17. The student will be able to analyze various types of interval music.
- 18. The student will be able to analyze music based on symmetrical construction techniques.
- 19. The student will be able to recognize music using the technique of pandiatonicism.

*The student will be able to define and recognize various 20th century harmonic techniques.*

- 20. The student will be able to recognize music using the technique of quartal harmony.
- 21. The student will be able to recognize music using the technique of secundal harmony.
- 22. The student will be able to recognize music using the technique of bichordality.
- 23. The student will be able to recognize music using the technique of clusters.
- 24. The student will be able to recognize the technique of sound mass.

*The student will be able to analyze and understand the concepts of twelve tone technique.*

25. The student will be able to define the concept of a tone row and write tone rows.
26. The student will be able to create a matrix demonstrating all forms of a tone row.
27. The student will be able to analyze a twelve tone composition using the matrix.

*The student will be able to define and recognize various other 20th century compositional techniques.*

28. The student will be able to recognize the technique of minimalism.
29. The student will be able to recognize the technique of pointillism.
30. The student will be able to recognize the technique of modes of limited transposition.
31. The student will be able to recognize the technique of klangfarbenmelodie.
32. The student will be able to recognize the technique of microtonality.

*The student will be able to define and recognize various 20th century rhythmic techniques.*

33. The student will be able to recognize the technique of no meter.
34. The student will be able to recognize the technique of polyrhythm.
35. The student will be able to recognize the technique of polymeters.
36. The student will be able to recognize the technique of changing meters.
37. The student will be able to recognize the technique of non-retrogradable rhythms.
38. The student will be able to recognize the technique of metrical modulation.

*The student will be able to define and recognize various techniques typical of the musical avant garde.*

39. The student will be able to explain the philosophical basic of the avant garde movement.
40. The student will be able to recognize the technique of indeterminacy.
41. The student will be able to recognize the technique of aleatoric or chance music.
42. The student will be able to recognize the technique of total serialization.
43. The student will be able to describe the history of electronic music and some of its innovations.

The student will be able to read and analyze new systems of musical notation

## **ASSESSMENT OF COURSE LEARNING OUTCOMES AND COMPETENCIES**

Student progress is evaluated through both formative and summative assessment methods. Specific details may be found in the instructor's course information document.

## **COLLEGE POLICIES AND PROCEDURES**

*Student Handbook*

<https://www.kckcc.edu/files/docs/student-resources/student-handbook-and-code-of-conduct.pdf>

*College Catalog*

<https://www.kckcc.edu/academics/catalog/index.html>

*College Policies and Statements*

<https://www.kckcc.edu/about/policies-statements/index.html>

*Accessibility and Accommodations*

<https://www.kckcc.edu/academics/resources/student-accessibility-support-services/index.html>.