

CUYAMACA COLLEGE
COURSE OUTLINE OF RECORD

MUSIC 206 – MUSIC THEORY AND PRACTICE IV

3 hours lecture, 3 hours laboratory, 4 units

Catalog Description

Continuation of MUS 205. Harmony of the Post-Romantic and 20th century styles. Expanded tonality. Use of church modes, pentatonic, synthetic and dodecaphonic scales. Parallelism, pandiatonicism, twelve-tone technique, aleatory music and electronic music. Study of the 18th century two-part counterpoint. Ear-training and sight singing.

Prerequisite

“C” grade or higher or “Pass” in MUS 205 or equivalent

Entrance Skills

Without the following skills, competencies and/or knowledge, students entering this course will be highly unlikely to succeed:

- 1) Compose phrases in four-part harmony using secondary dominants and modulations.
- 2) Construct borrowed and altered chords (Italian, German, French and Neapolitan).
- 3) Take rhythmic, melodic and harmonic dictation.
- 4) Sight sing melodies in simple and compound meters in major and minor keys.
- 5) Prepare formal analysis of Bach chorales.
- 6) Distinguish and appraise musical content and form in movements of the 19th century sonata.

Course Content

- 1) Medieval modes
- 2) Pentatonic and synthetic scales
- 3) Dodecaphonic scale
- 4) Parallelism and pandiatonicism
- 5) Serial music
- 6) Aleatory and electronic music
- 7) Rhythmic, melodic and harmonic dictation
- 8) Sight singing
- 9) Two-part counterpoint
- 10) Bach Inventions and Fugues analysis
- 11) Post-Romantic era and 20th century music analysis

Course Objectives

Students will be able to:

- 1) Compose and evaluate phrases using the new harmonic techniques of the Post-Romantic era and the 20th century.
- 2) Construct and configure a tone-row in prime, retrograde, inversion (mirror) and retrograde inversion.
- 3) Compose phrases in two-part counterpoint based on traditional compositional techniques.
- 4) Aurally differentiate and construct four-part harmonic dictation.
- 5) Sight sing non-diatonic melodies with complex interval content.
- 6) Compare and contrast music from the Post-Romantic era and the 20th century.
- 7) Prepare formal analysis of Bach Inventions and Fugues.

Method of Evaluation

A grading system will be established by the instructor and implemented uniformly. Grades will be based on demonstrated proficiency in subject matter determined by multiple measurements for evaluation, one of which must be essay exams, skills demonstration or, where appropriate, the symbol system.

- 1) Written assignments and tests that measure a student's ability to compose and evaluate phrases using harmonic techniques of the Post-Romantic era and the 20th century, tone rows, and two-part counterpoint in the style of Bach.
- 2) Ear-training and sight singing tests that measure a student's ability to aurally differentiate four-part harmonic dictation and sight sing non-diatonic melodies with complex interval content.

Special Materials Required of Student

None

Minimum Instructional Facilities

- 1) Smart classroom equipped with pianos, white board with music staves, stereo audio system, document camera
- 2) Computer lab for using interactive software

Method of Instruction

- 1) Lecture and demonstration
- 2) Class discussion

Out-of-Class Assignments

- 1) Reading
- 2) Written assignments
- 3) Formal analysis of Post-Romantic and 20th century music

Texts and References

- 1) Required (representative example): A comprehensive music theory text with supplementary repertoire for analysis and sight singing such as: Kostka, Stefan and Dorothy Payne. *Tonal Harmony (with an introduction to Twentieth Century Music)*, 8th ed., McGraw Hill, 2017.
- 2) Supplemental:
 - a. Workbook to accompany *Tonal Harmony*. 8th edition. McGraw-Hill, 2017
 - b. Murphy, Paul, Joel Phillips, Elizabeth West Martin, and Jane Piper Clendinning, *The Musician's Guide to Aural Skills: Ear Training*, 3rd. ed., Norton, 2016.

Student Learning Outcomes

Upon successful completions of this course, students will be able to:

- 1) Analyze a post-tonal musical excerpt employing pandiatonicism, polytonality, or 12-tone technique.
- 2) Perform and aurally recognize melodies that employ chromaticism, modulation, and modal content.