

BUTTE COLLEGE

COURSE OUTLINE

I. CATALOG DESCRIPTION

MUS 16 - Music Theory IV

3 Unit(s)

Prerequisite(s): MUS 14

Co-requisite(s): MUS 17 and MUS 23, MUS 33 or MUS 43

Recommended Prep: NONE

Transfer Status: CSU/UC

51 hours Lecture

This course incorporates the concepts from Music Theory III. In addition, through writing and analysis, the course will include: post-Romantic techniques such as borrowed chords and modal mixture, chromatic mediants, Neapolitan and augmented sixth chords, 9th, 11th, and 13th chords, altered chords and dominants; and 20th century techniques such as: Impressionism, tone rows, pandiatonicism and polytonalism, meter and rhythm. (C-ID MUS 150).

II. OBJECTIVES

Upon successful completion of this course, the student will be able to:

- A. Write and identify in context borrowed chords, Neapolitans, augmented sixth chords, 9th, 11th, and 13th chords, added sixth chords, and altered dominants.
- B. Write and recognize examples of enharmonic modulation.
- C. 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.
- D. Compose music using musical elements included in course content.

III. COURSE CONTENT

A. Unit Titles/Suggested Time Schedule

Lecture	
<u>Topics</u>	<u>Hours</u>
1. Borrowed chords and modal mixture	8.00
2. Chromatic mediants	6.00
3. Neapolitan and augmented-sixth chords	8.00
4. 9th, 11th, and 13th chords	5.00
5. Altered chords and dominants	8.00
6. Enharmonic reinterpretation and modulation	8.00
7. 20th century techniques such as: Impressionism, tone rows, set theory, pandiatonicism and polytonalism, advanced approaches to meter and rhythm	8.00
Total Hours	51.00

IV. METHODS OF INSTRUCTION

- A. Lecture
- B. Instructor Demonstrations
- C. Class Activities
- D. Homework: Students are required to complete two hours of outside-of-class homework for each hour of lecture
- E. Reading Assignments

V. METHODS OF EVALUATION

- A. Exams/Tests
- B. Projects
- C. Homework
- D. Class participation
- E. Written Assignments

VI. EXAMPLES OF ASSIGNMENTS

- A. Reading Assignments
 - 1. Read the chapter of the text on Blues and Ragtime in preparation class discussion.
 - 2. Read the chapter about Eileen Southern's "The Music of Black Americans: A History". Be prepared to discuss in class.
- B. Writing Assignments
 - 1. Write a 1000 word paper discussing the origins of the blues and ragtime, and the role each of these plays in the "sound" and evolution of American Popular music.
 - 2. Compose a short piece of music for piano employing an octatonic scale, quartal, and quintal chords. Be prepared to perform in class.
- C. Out-of-Class Assignments
 - 1. Listen to a recording of Schoenberg's "Klavierstücke," op. 11, no. 1, and see how many atonal techniques you can detect. Be prepared to discuss in class.
 - 2. Attend a concert of some type of American Popular music, and then write a short paper that analyzes the music in terms of rhythmic complexity and the presence (or lack thereof) of any blues influence.

VII. RECOMMENDED MATERIALS OF INSTRUCTION

Textbooks:

- A. Laitz, S.. The Complete Musician. 3rd Edition. Oxford University Press, 2011.
- B. Turek, R.. Theory for Today's Musician. 1st Edition. McGraw/Hill, 2006.

Materials Other Than Textbooks:

- A. Blank music paper

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Date: 09/30/2013