

**Course Outline for MUS 10B**  
**POST ROMANTIC/20TH CEN HARMONY**  
**Effective: Fall 2016**

**I. CATALOG DESCRIPTION:**

MUS 10B — POST ROMANTIC/20TH CEN HARMONY — 4.00 units

This course incorporates the concepts from Music 10A. 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, set theory, pandiatonicism and polytonalism, meter and rhythm. This course also applies and develops the rhythmic, melodic, and harmonic materials of Mus 10A through ear training, sight singing, analysis, and dictation.

3.00 Units Lecture 1.00 Units Lab

**Prerequisite**

MUS 10A - Chromatic Harmony/Musicianship  
with a minimum grade of C

**Grading Methods:**

Letter or P/NP

**Discipline:**

**Family:** Music Harmony and Musicianship Intermediate

	<b>MIN</b>
<b>Lecture Hours:</b>	54.00
<b>Lab Hours:</b>	54.00
<b>Total Hours:</b>	108.00

**II. NUMBER OF TIMES COURSE MAY BE TAKEN FOR CREDIT: 1**

**III. PREREQUISITE AND/OR ADVISORY SKILLS:**

**Before entering the course a student should be able to:**

A. MUS10A

**IV. MEASURABLE OBJECTIVES:**

**Upon completion of this course, the student should be able to:**

- A. Exhibit proficiency in the ability to hear music with understanding, recognizing patterns and musical function, by aurally identifying and singing the diatonic modes (Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Locrian), taking dictation of chromatic, modulating (especially to distantly-related keys), modal, and post-tonal melodies, taking dictation of rhythms featuring irregular beat divisions and polyrhythms and/or in asymmetrical or mixed meters, aurally identifying and transcribing harmonic progressions utilizing secondary/applied chords, mode mixture, non-dominant 7<sup>th</sup> chords, Neapolitan and augmented 6<sup>th</sup> chords, extended and altered chords, and modulation to distantly-related keys.
- B. Illustrate proficient understanding of a musical score by sight reading and performing rhythms featuring irregular beat divisions and polyrhythms and/or in asymmetrical or mixed meters, preparing and sight singing chromatic, modulating (especially to distantly-related keys), modal, and post-tonal melodies.
- C. Write and identify in context borrowed chords, Neapolitans, augmented-sixth chords, 9<sup>th</sup>, 11<sup>th</sup>, and 13<sup>th</sup> chords, added sixth chords, and altered dominants.
- D. Write and recognize examples of enharmonic modulation.
- E. Define, analyze, and/or write examples of 20<sup>th</sup> century techniques such as: Impressionism, tone rows, set theory, pandiatonicism and polytonalism, and advanced approaches to meter and rhythm.
- F. Compose music using musical elements included in course content.

**V. CONTENT:**

- A. Romantic and Post-Romantic Techniques
  1. Analysis, singing, and dictation of advanced chromatic melodies including modulations to distantly-related keys
  2. Harmonic dictation including secondary/applied chords, mode mixture, non-dominant 7<sup>th</sup> chords, Neapolitan and augmented 6<sup>th</sup> chords, extended and altered chords, and modulations to distantly-related keys
- B. Impressionism and Modality
  1. Aural identification and singing of the diatonic modes: Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Locrian
  2. Aural identification and singing of non-diatonic and synthetic scales: whole-tone, pentatonic, octatonic, etc.

3. Sight singing, performance, and dictation of melodies in the diatonic modes and/or other scales
4. Analysis and dictation of chord progressions in the diatonic modes
- C. Twentieth-Century Techniques
  1. Analysis, performance, and dictation of pitch sets, tone rows, and post-tonal melodies
  2. Performance of melodies featuring irregular beat divisions and polyrhythms and/or in asymmetrical or mixed meters
  3. Dictation of rhythms featuring irregular beat divisions and polyrhythms and/or in asymmetrical or mixed meters
- D. Sight singing and performance of music in multiple parts (canons, duets, chorales, etc.) appropriate to the topics studied.
- E. Performance of rhythm and sight singing exercises while conducting.
- F. Exercises to detect errors in rhythm, pitch, harmony, and/or solfeggio.
- G. Exercises at the piano keyboard, such as playing chord progressions while singing any part or arpeggiations of the chords.
- H. borrowed chords and modal mixture
  - I. chromatic mediant
- J. Neapolitan and augmented-sixth chords
- K. 9<sup>th</sup>, 11<sup>th</sup>, and 13<sup>th</sup> chords
- L. altered chords and dominants
- M. enharmonic reinterpretation and modulation
- N. 20<sup>th</sup> century techniques such as: Impressionism, tone rows, set theory, pandiatonicism and polytonalism, advanced approaches to meter and rhythm

#### VI. METHODS OF INSTRUCTION:

- A. **Lecture** -
- B. **Demonstration** - with weekly assignments
- C. **Projects** -
- D. Practice and experience in sight singing and ear training
- E. Written and aural exercises

#### VII. TYPICAL ASSIGNMENTS:

- A. Compose a 12-tone piece using a matrix
- B. Analyze the first movement of a Stravinsky piece
- C. Compose a minimalist piece
- D. Write an analysis paper about a 20th Century work

#### VIII. EVALUATION:

##### A. **Methods**

1. Exams/Tests
2. Quizzes
3. Research Projects
4. Papers
5. Projects
6. Class Work
7. Home Work
8. Other:
  - a. In-class sight singing and dictation drills
  - b. In-class drills in rhythmic accuracy, conducting, and/or keyboard
  - c. Directed listening activities/exams
  - d. Individual sight singing examinations
  - e. Rhythmic, melodic, and harmonic dictation exercises/exams
  - f. Self-paced individual laboratory work
  - g. Final examination
    1. Typical examination question: Identify the tone row used in the following composition.
    2. Typical essay question: Discuss the difference between Impressionism and Expressionism.

##### B. **Frequency**

1. Two major composition projects
2. One major research paper
3. Two smaller projects
4. One quiz per week
5. One mid-term examination
6. One final examination
7. Weekly homework
8. Daily class work

#### IX. TYPICAL TEXTS:

1. Ottman, Robert, and Nancy Rogers. *Music for Sight Singing*. 9th ed., Pearson, 2013.
2. Rothstein, William, and Charles Burkhart. *Anthology for Musical Analysis*. 7th ed., Schirmer, 2011.
3. Benward, Bruce, and J. Kolosick. *Ear Training: A Technique for Listening*. 7th Edition ed., McGraw-Hill Education, 2009.
4. Weitzman, Carl. *Bowman's-Weitzman's Manual of Musical Theory*. 1st e ed., Forgotten Books, 2015.

#### X. OTHER MATERIALS REQUIRED OF STUDENTS: