

College of San Mateo

Course Outline

- New Course
 Update/No change
 Course Revision (Minor)
 Course Revision (Major)

Date: October 25, 2008

Department: Music Number: 134

Course Title: Harmony IV Units: 3

Total Semester Hours: Lecture: 48 Lab: Homework: 96 By Arrangement:

Length of Course

- Semester-long
 Short course (Number of weeks ___)
 Open entry/Open exit

Grading

- Letter
 Pass/No Pass
 Grade Option (letter or Pass/No Pass)

1. **Prerequisite** (Attach Enrollment Limitation Validation Form.)

Music 133 or equivalent

2. **Corequisite** (Attach Enrollment Limitation Validation Form.)

3. **Recommended Preparation** (Attach Enrollment Validation Form.)

Concurrent enrollment in Mus 104 and Mus 800 strongly recommended for music majors

4. **Catalog Description** (Include prerequisites/corequisites/recommended preparation.)

134 Harmony IV (3) Minimum of forty-eight lecture hours per term. Prerequisite: MUS 133. Concurrent enrollment recommendation for music majors: MUS 104 and MUS 800. Study of the gradual dissolution of tonality in Post-Romantic and 20th century music. Topics include impressionism in music, modal and pentatonic music, new scale structures, atonality and 12-tone serialism. Assignments include analysis, composition, and related skills.

5. **Class Schedule Description** (Include prerequisites/corequisites/recommended preparation.)

What new musical ideas and systems came into being in the Post Romantic era that catapulted music into the new, "modern" sound world of the early 20th century? Explore the trends that led to the gradual demise of tonality through listening, discussion and analysis of the music of Debussy, Stravinsky, Bartok, Schoenberg, and others. Assignments emphasize critical thinking, analysis, and composition. Prerequisite: MUS 133 or equivalent. Concurrent enrollment in MUS 104 and MUS 800 strongly recommended for all music majors (CSU/UC).

6. **Student Learning Outcomes** (Identify 1-6 expected learner outcomes using active verbs.)

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

1. New Scales and Techniques:
 - a. Skills: Build, sing, and recognize modal, pentatonic, and synthetic scales; build and identify polychords and non-tertian sonorities
 - b. Analysis: Identify in music uses of the above compositional techniques
2. Creative Composition:

Compose original short compositions using these 20th century concepts
3. Atonality/12-tone Music:
 - a. Be able to analyze atonal music using the appropriate new techniques and language
 - b. Manipulate a 12-tone row in all its forms and construct the 12x12 tone row matrix
7. **Course Objectives** (Identify specific teaching objectives detailing course content and activities. *For some courses, the course objectives will be the same as the student learning outcomes. If this is the case, please simply indicate this in this section).*

same as "Student Learning Outcomes" - see #6 above
8. **Course Content** (Brief but complete topical outline of the course that includes major subject areas [1-2 pages]. Should reflect all course objectives listed above. In addition, you may attach a sample course syllabus with a timeline.)
 - A. UNIT I: SCALE STRUCTURES
 1. Modal Scales and their use in composition
 2. Pentatonic and Chromatic Scales and their use in composition
 3. Synthetic Scales and their uses: Octatonic, Whole tone, Hexatonic, Lydian/Mixolydian
 4. Composition: application of these scales to creative compositions
 - B. UNIT II: NEW TECHNIQUES
 1. Non-functional harmony
 2. Parallelism
 3. Non-tertian sonorities - quartal/quintal harmony; secundal harmony and tone clusters
 4. Polychords and Bi- and Poly-tonal music
 5. Deconstructive Analysis, Creative Composition, Main Composers
 - C. UNIT III: NEW RHYTHMIC SYSTEMS

Concepts covered such as asymmetrical meter, composite meter, mixed meter, displaced accent, metric modulation, non-retrogradeable rhythms, polyrhythm and polymeter
 - D. UNIT IV: ATONAL MUSIC AND 12-TONE SERIALISM
 1. Atonal Music: the cell and its manipulations; sets; the importance of register, timbre, counterpoint; musical analysis and main composers
 2. 12-tone Serialism: the tone row and its manipulations; the magic square; analysis
9. **Representative Instructional Methods** (Describe instructor-initiated teaching strategies that will assist students in meeting course objectives. Include examples of out-of-class assignments, required reading and writing assignments, and methods for teaching critical thinking skills.) **If hours by arrangement are required by this course, indicate the additional instructional activity which will be provided during this time.**
 1. Regular analysis of musical compositions in and out of class, emphasizing the development of independent critical thinking (i.e. "what method will you use to deconstruct this piece of music and why?"; "How has the composer achieved tonal instability and/or obscurity?")

2. Creative Composition projects stressing synthesis of concepts taught
3. Regular weekly assignments in readings from text and handouts
4. Regular weekly assignments in building skill sets and analytical thinking

10. **Representative Methods of Evaluation** (Describe measurement of student progress toward course objectives. Courses with required writing component and/or problem-solving emphasis must reflect critical thinking component. If skills class, then applied skills.)

1. In-class correction and discussion of assignments given
2. Class presentations of students' analyses and conclusions
3. Compositional exercises
4. In-class examinations throughout the semester
5. Final exam - take home question and in-class portion

11. **Representative Text Materials** (With few exceptions, texts need to be current. Include publication dates.)

Tonal Harmony Kostka and Payne, 6th ed (McGraw Hill, 2008)

Prepared by:

(Signature)

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Submission Date:
