

College of San Mateo
Official Course Outline

1. COURSE ID: MUS. 134 **TITLE:** Harmony IV **C-ID:** MUS 150

Units: 3.0 units **Hours/Semester:** 48.0-54.0 Lecture hours; and 96.0-108.0 Homework hours

Method of Grading: Letter Grade Only

Prerequisite: MUS. 133

2. COURSE DESIGNATION:

Degree Credit

Transfer credit: CSU; UC

3. COURSE DESCRIPTIONS:

Catalog Description:

A continuation of the study of chromatic harmony (including chromatic mediants, altered dominants, 9th, 11th, and 13th chords, and enharmonic reinterpretation and modulation) as well as an exploration of 20th century trends and the gradual dissolution of tonality. Explore topics such as new scale and tonal structures, advanced approaches to meter and rhythm, atonality and set theory. Concurrent enrollment in MUS. 114 strongly recommended for music majors.

4. STUDENT LEARNING OUTCOME(S) (SLO'S):

Upon successful completion of this course, a student will meet the following outcomes:

1. Chromatic Topics: Compose and/or analyze music containing chromatic harmony such as extended chords, chromatic mediants, and/or enharmonic reinterpretations
2. New Scales and Techniques: Build, sing, and/or recognize modal, pentatonic, and synthetic scales, and polychords and non-tertian sonorities
3. Creative Composition: Compose original short compositions using 20th century concepts learned
4. 12-tone Music: Manipulate a 12-tone row in all its forms and construct the 12x12 tone row matrix

5. SPECIFIC INSTRUCTIONAL OBJECTIVES:

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

1. Chromatic Topics: Compose and/or analyze music containing chromatic harmony such as extended chords, chromatic mediants, and/or enharmonic reinterpretations
2. New Scales and Techniques: Build, sing, and/or recognize modal, pentatonic, and synthetic scales, and polychords and non-tertian sonorities
3. Creative Composition: Compose original short compositions using 20th century concepts learned
4. 12-Tone Music: Manipulate a 12-tone row in all its forms and construct the 12x12 tone row matrix

6. COURSE CONTENT:

Lecture Content:

1. UNIT 1-3: CHROMATIC TOPICS

- A. 9ths/11ths/13ths
- B. Chromatic mediants
- C. Altered dominants/Enharmonic reinterpretation and modulation

2. UNIT 4: SCALE STRUCTURES

- A. Modal scales and their use in composition
- B. Pentatonic and Chromatic Scales and their use in composition
- C. Synthetic scales and their use in composition: octatonic, whole tone, hexatonic, lydian/mixolydian
- D. Composition: application of these scales to creative compositions

3. UNIT 5: NEW TECHNIQUES

- A. Non-functional harmony
- B. Parallelism
- C. Non-tertian sonorities - quartal/quintal harmony; secundal harmony and tone clusters
- D. Polychords and bi- and poly-tonal music
- E. Analysis, creative composition, study of main composers

4. UNIT 6: NEW RHYTHMIC SYSTEMS

- A. Asymmetrical meter, composite meter, mixed meter, displaced accent, metric modulation, non-retrogradeable rhythms, polyrhythm and polymeter

5. UNIT 7: ATONAL MUSIC AND 12-TONE SERIALISM

- A. Atonal Music: the cell and its manipulations; sets; the importance of register, timbre, counterpoint; musical analysis and main composers
- B. 12-tone Serialism: the tone row and its manipulations; the magic square; analysis

7. REPRESENTATIVE METHODS OF INSTRUCTION:

Typical methods of instruction may include:

- A. Lecture
- B. Critique
- C. Activity
- D. Discussion
- E. Other (Specify): 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

8. REPRESENTATIVE ASSIGNMENTS

Representative assignments in this course may include, but are not limited to the following:

Writing Assignments:

- 1. Skill-building exercises from text and handouts
- 2. Creative compositions, both derived from given patterns as well as original
- 3. Analysis/critique of music

Reading Assignments:

Regular weekly assignments in reading from text and various handouts

Other Outside Assignments:

- 1. Take-home synthesis projects
- 2. In-class presentations
- 2. Performances of student original compositions

9. REPRESENTATIVE METHODS OF EVALUATION

Representative methods of evaluation may include:

- A. Class Participation
- B. Class Performance
- C. Class Work
- D. Exams/Tests
- E. Final Class Performance
- F. Final Performance
- G. Final Public Performance
- H. Homework
- I. Oral Presentation
- J. Projects
- K. Quizzes
- L. Written examination

10. REPRESENTATIVE TEXT(S):

Possible textbooks include:

- A. Kostka and Payne. *Tonal Harmony*, 7th ed. McGraw Hill, 2013
- B. Clendinning, J and Marvin, E. *The Musician's Guide to Theory and Analysis*, 2nd ed. W.W. Norton & Co., 2011

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Course Originator: Jane Jackson