SYLLABUS

DATE OF LAST REVIEW: 02/2013
CIP CODE: 24.0101
SEMESTER: DEPARTMENTAL SYLLABUS
COURSE TITLE: Music Theory IV
COURSE NUMBER: MUSC0214
CREDIT HOURS: 4
INSTRUCTOR: DEPARTMENTAL SYLLABUS
OFFICE LOCATION: DEPARTMENTAL SYLLABUS
OFFICE HOURS: DEPARTMENTAL SYLLABUS
TELEPHONE: DEPARTMENTAL SYLLABUS
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KCKCC issued email accounts are the official means for electronically communicating with our students.

PREREQUISITES: MUSC0213 Music Theory III

REQUIRED TEXT AND MATERIALS: Please check with the KCKCC bookstore, http://www.kckccbookstore.com/, for the required texts for your particular class.

COURSE DESCRIPTION: The purpose of this course is to continue the studies begun in Music Theory I, II and III. This course will complete the study of chromatic harmony and include a complete study of twentieth-century theoretical techniques. Topics covered will include enharmonic modulation, Impressionism, modes, scales, twelve tone techniques, and quartal harmony, and other twentieth century materials, plus elements of musicianship including sightsinging, dictation, rhythm, and keyboard skills.

METHOD OF INSTRUCTION: A variety of instructional methods may be used depending on content area. These include but are not limited to: lecture, multimedia, cooperative/collaborative learning, labs and demonstrations, projects and presentations, speeches, debates, and panels, conferencing, performances, and learning experiences outside the classroom. Methodology will be selected to best meet student needs.
COURSE OUTLINE:

I. Enharmonic modulation
   A. Introduction
   B. Using dominant sevenths and German sixths
   C. Using fully diminished seventh chords
   D. Spelling and recognizing fully diminished seventh chords
   E. Resolution of fully diminished seventh chords

II. Modes
   A. Modes in the Middles Ages
   B. Authentic vs. plagal modes
   C. Modes in the Renaissance
   D. Modes in twentieth century music
   E. Writing modes

III. Impressionism
   A. Parallelism
   B. Non-functional harmony
   C. Use of modes, whole tone and pentatonic scales
   D. Modal harmony

IV. Atonality
   A. Introduction to atonality
   B. Octatonic scale
   C. Interval music
   D. Symmetrical construction
   E. Pandiatonicism

V. 20^{th}-century harmonic techniques
   A. Quartal harmony
   B. Secundal harmony
   C. Bichordality
   D. Clusters
   E. Sound mass

VI. Twelve tone technique
   A. Tone rows
   B. The matrix
   C. Method of analysis

VII. Other compositional techniques
   A. Minimalism
   B. Pointillism
   C. Modes of limited transposition
   D. Klangfarbenmelodie
   E. Microtonality

VIII. Rhythmic techniques
   A. No meter
   B. Polyrhythm
   C. Polymeters
   D. Changing meters
   E. Non-retrogradable rhythms
F. Metrical modulation

IX. Avant garde music
   A. Philosophical basis of the avant garde
   B. Indeterminacy
   C. Aleatoric music
   D. Total serialization
   E. Electronic music
   F. New notation systems

EXPECTED STUDENT OUTCOMES:
A. The student will be able to recognize, explain, and use enharmonic modulation.
B. The student will be able to explain the use of modes in the Middle Ages, Renaissance, and the 20th century and construct all modes.
C. The student will be able to recognize and analyze techniques used in Impressionism.
D. The student will be able to define and recognize various techniques involving atonality.
E. The student will be able to define and recognize various 20th century harmonic techniques.
F. The student will be able to analyze and understand the concepts of twelve tone technique.
G. The student will be able to define and recognize various other 20th century compositional techniques.
H. The student will be able to define and recognize various 20th century rhythmic techniques.
I. The student will be able to define and recognize various techniques typical of the musical avant garde.

COURSE COMPETENCIES: Upon successful completion of this course:

The student will be able to recognize, explain, and use enharmonic modulation.
1. The student will be able to define the concepts of enharmonic modulation.
2. The student will be able to analyze enharmonic modulation using dominant seventh chords that can be respelled as German sixths (and vice versa).
3. The student will be able to analyze enharmonic modulation using respelled fully diminished seventh chords.
4. The student will be able to spell all possible fully diminished seventh chords.
5. The student will be able to resolve any fully diminished seventh chord.

The student will be able to explain the use of modes in the Middle Ages, Renaissance, and the 20th century and construct all modes.
6. The student will be able explain the use of modes in the Middle Ages
7. The student will be able to discuss the differences between the authentic and plagal modes.
8. The student will be able to explain the use of modes in the Renaissance.
9. The student will be able to explain the use of modes in the 20th century.
10. The student will be able to write all modes starting on any pitch.

The student will be able to recognize and analyze techniques used in Impressionism.
11. The student will be able to analyze, create, and explain the technique of parallelism.
12. The student will be able to define non-functional harmony.
13. The student will be able to analyze the presence of modes, whole tone and pentatonic scales in Impressionist music.

14. The student will be able to describe the process of modal harmony.

*The student will be able to define and recognize various techniques involving atonality.*

15. The student will be able to define the concept of atonality.

16. The student will be able to write and recognize the octatonic scale.

17. The student will be able to analyze various types of interval music.

18. The student will be able to analyze music based on symmetrical construction techniques.

19. The student will be able to recognize music using the technique of pandiatonicism.

20. The student will be able to recognize music using the technique of quartal harmony.

21. The student will be able to recognize music using the technique of secundal harmony.

22. The student will be able to recognize music using the technique of bichordality.

23. The student will be able to recognize music using the technique of clusters.

24. The student will be able to recognize the technique of sound mass.

*The student will be able to analyze and understand the concepts of twelve tone technique.*

25. The student will be able to define the concept of a tone row and write tone rows.

26. The student will be able to create a matrix demonstrating all forms of a tone row.

27. The student will be able to analyze a twelve tone composition using the matrix.

*The student will be able to define and recognize various other 20th century compositional techniques.*

28. The student will be able to recognize the technique of minimalism.

29. The student will be able to recognize the technique of pointillism.

30. The student will be able to recognize the technique of modes of limited transposition.

31. The student will be able to recognize the technique of klangfarbenmelodie.

32. The student will be able to recognize the technique of microtonality.

*The student will be able to define and recognize various 20th century rhythmic techniques.*

33. The student will be able to recognize the technique of no meter.

34. The student will be able to recognize the technique of polyrhythm.

35. The student will be able to recognize the technique of polymeters.

36. The student will be able to recognize the technique of changing meters.

37. The student will be able to recognize the technique of non-retrogradable rhythms.

38. The student will be able to recognize the technique of metrical modulation.

*The student will be able to define and recognize various techniques typical of the musical avant garde.*

39. The student will be able to explain the philosophical basic of the avant garde movement.

40. The student will be able to recognize the technique of indeterminacy.

41. The student will be able to recognize the technique of aleatoric or chance music.

42. The student will be able to recognize the technique of total serialization.
43. The student will be able to describe the history of electronic music and some of its innovations.
44. The student will be able to read and analyze new systems of musical notation.

ASSESSMENT OF STUDENT OUTCOMES:
Assessment will take place through written graded exercises that allow students to demonstrate their mastery of each topic, through graded keyboard harmony exercises, through graded sightsinging and rhythm exercises, through graded melodic and rhythm dictation exercises, and through a mid-term and final exam.

SPECIAL NOTES:
This syllabus is subject to change at the discretion of the instructor. Material included is intended to provide an outline of the course and rules that the instructor will adhere to in evaluating the student’s progress. However, this syllabus is not intended to be a legal contract. Questions regarding the syllabus are welcome any time.

Kansas City Kansas Community College is committed to an appreciation of diversity with respect for the differences among the diverse groups comprising our students, faculty, and staff that is free of bigotry and discrimination. Kansas City Kansas Community College is committed to providing a multicultural education and environment that reflects and respects diversity and that seeks to increase understanding.

Kansas City Kansas Community College offers equal educational opportunity to all students as well as serving as an equal opportunity employer for all personnel. Various laws, including Title IX of the Educational Amendments of 1972, require the college’s policy on non-discrimination be administered without regard to race, color, age, sex, religion, national origin, physical handicap, or veteran status and that such policy be made known.

Kansas City Kansas Community College complies with the Americans with Disabilities Act. If you need accommodations due to a documented disability, please contact the Director of the Academic Resource Center at 913-288-7670.