

Syllabus for
MUS 201—Harmony, Sight Singing, and Ear Training III
3 Credit Hours
Fall 2003

I. COURSE DESCRIPTION

Harmony III will employ lecture, drill, discussion, demonstration teaching techniques and compositional and analytical assignments of advanced musicianship skills. The course is a continuation of Harmony II and Sight Singing--Ear Training II, Music 102 and 104, and will include: 1) aural and visual analysis of music representative of late Renaissance polyphony, 18th-century counterpoint, variation techniques, and Romanticism including altered chords; 2) quasi-compositional skills in imitating and adapting the previously mentioned styles and techniques; 3) sight singing and ear training of materials studied during the semester; and 4) keyboard skills relating to harmonization and other uses of certain techniques presented during the semester.

Prerequisites: Harmony II and Sight Singing--Ear Training II, Music 102 and 104, or evidence of comparable knowledge, and skill demanded by these courses is a prerequisite for Music 201.

II. COURSE GOALS

The purpose of this course is to enable the student to do the following:

- A. Become equipped to pursue more advanced study in virtually all areas of the discipline of music. The concepts of the course must be synthesized, transferred, applied and expanded for use in such courses as Form and Analysis, Orchestration, Counterpoint, Composition, and Choral and Instrumental Techniques. In a larger sense, the course content is designed to be a vital tool as students pursue any musical activity involving listening, studying from score, creating, or recreating.
- B. Make appropriate aural and visual analyses of music studied, be able to use sight singing and ear training as well as keyboard and quasi-compositional skills to comprehend, adapt, imitate, and perform the music studied, which serves only as a representative selection of the musical experiences of the future.

III. COURSE OBJECTIVES

- A. Terminal Objectives
Upon a successful completion of this course the student will be able to do the following:
Improvisation: Within each unit, relating to individual skills and to subject matter content, students will improvise within prearranged parameters including rhythmic patterns only, ostinato bass figures, broken-chord accompaniment with specified harmony, block chords (specified harmony), pentatonic scales, whole tone scales, modal scales, major and minor scales, blues formulas, and descants/obligati, etc. to hymns and spiritual songs, or other tunes.
- B. Unit Objectives
Upon successful completion of this unit, the student will be able to do the following:
 - 1. **Unit I, Late Renaissance Polyphony (Chapter 1)**
 - a. analyze a two-voiced motet, regarding dissonances, cadences, melodic line, modality, rhythm and text influences according to the stylistic characteristics of the period. Assignment 1.1, p. 21.
**Course Assignment 1, Required Assignment 1.1, p. 21*
 - b. circle errors and make corrections on an excerpt of a two-voiced motet containing stylistic errors. Assignment 1.2, p. 22.
 - c. analyze a three-voice motet according to the technique for two voices and regarding the instructions of Assignment 1.3, pp. 23-26.
 - d. sight sing one- and two-voiced modal melodies. (Refer to MSS, 5th ed., Chapter 20.)
 - e. notate ear training dictation in melodic, rhythmic, and harmonic material based upon the modes (MET, 12).

Sightsinging Exam NO. 1 – week 3

2. **Unit II**, Eighteenth-Century Counterpoint (Chapters 2, 3)
Upon successful completion of this unit, the student will be able to do the following:
- a. TWO-PART INVENTIONS
- (1) make a complete analysis of a two-part intervention according to the model on pp. 29-33 (Fig.2.3). Refer to Assignment 2.1, pp. 39-40.
 - (2) compose a two-part invention or a portion of an invention according to specified stylistic characteristics. (See the instructor.) Assignment 2.5, pp. 44-45.
**Course Assignment 2 Required 2.1, pp. 39-40 and/or 2.5, p. 44-45 for extra credit*
- b. FUGUE
- (1) write an appropriate answer--real or tonal--on a fugal subject.
Assignment 3.1, pp. 63-64
 - (2) analyze a "school" fugue. Assignment 3.2, pp. 64-66
**Course Assignment 3, Required*
 - (3) sight sing melodies emphasizing triplet and duplet division of the beat (MSS, 16).
 - (4) notate ear training dictation, in melodic, rhythmic, and harmonic material from MSS, 16 and MET; 9, 11, 14.
 - (5) given a performance of a contrapuntal form such as the invention or fugue, make an aural analysis.
3. **Unit III**, Chromatic Harmony (Chapter 4-6)
Upon successful completion of this unit, the student will be able to do the following:
- a. BORROWED CHORDS
- (1) write requested borrowed chords, followed by an appropriate chord, and make analyses of both chords. Assignment 4.1, p. 75.
 - (2) part write alto and tenor, provide chord symbols, and sing the exercises. Assignment 4.2, pp. 75-76.
 - (3) realize the figured bass as in Assignment 4.3, p.77.
 - (4) harmonize a chorale melody according to Assignment 4.4, p. 78.
 - (5) given borrowed chords as an aural stimulus in harmonic progression, notate the bass and soprano lines; and give Roman numeral symbols for each chord (MET, 12).
 - (6) **Course Assignment 6. From personal music, turn in an excerpt in which a borrowed chord is circled and appropriately labeled with Roman-numeral symbol and with "pop" chord symbols. Give the composer and work from which the example is found.*

Ear Training Exam No. 1 – week 7

- b. NEAPOLITAN CHORDS
- (1) part write examples containing Neapolitan chords. Assignments 5.2 and 5.3, pp. 85-87
 - (2) analyze the examples of Assignment 5.4, pp. 88-89 and 5.5, pp. 90-92.
Use Pop Chords and Roman Numerals.
 - (3) sightsing melodies containing chromaticism that implies the Neapolitan chord (MSS, 19).
 - (4) given borrowed chords and/or Neapolitan chords as an aural stimulus in harmonic progression, give the Roman numeral symbols, and notate the bass and soprano lines (MET, 16).

Harmony Exam No. 1 – week 8

- c. AUGMENTS 6TH CHORDS

- (1) write requested augmented 6th chords according to Assignment 6.1 and 6.2, p. 101.
- (2) write resolutions of augmented 6ths according to Assignment 6.3 and 6.4, pp. 102-103.
- (3) make keyboard applications to progressions containing Borrowed chords, Neapolitan chords and Augmented 6th chords according to “hand-out”.
- (4) analyze excerpts from music literature according to Assignments 6.5, pp. 104-105 and 6.6, pp. 106-107. Use Pop Chords and Roman Numerals.
**Course Assignment 7, Required. Assignments 6.5 and 6.6*
- (5) sight sing melodies containing chromaticism that implies the Augmented 6th chords (MSS, 19).
- (6) given as an aural stimulus in harmonic progression, borrowed, Neapolitan, and Aug. 6th chords, notate with Roman numeral symbols, and the bass and soprano lines.

4. **Unit III, Variation Techniques and Sonata Form (Chapters 7-8)**

Upon successful completion of this unit, the student will be able to do the following:

a. Variation Techniques

- (1) given a them as the basis of a them and variation form, compose variations according to specified stylistic techniques. (Assignment 7.1, p. 119)
**Course Assignment 4, Required Assignment 7.1, p. 119. Follow the directions given, but for three or more variations, using any of the procedures listed at the bottom of p. 117. You may select your own theme.*
- (2) given a basso ostinato of four measures length, compose examples of continuous variation form. Assignment 7.2, p. 120.
**Course Assignment 6, Assignment 7.2, pp. 120. Required five or more repetitions of the ostinato. Observe the suggestions in items 1-5 on p. 120.*
- (3) given an excerpt of a theme and variation or a complete example of the form, name the techniques used for each variation. Assignment 7.3, pp. 121-127.
- (4) sightsing materials in the unit and continue practicing in MSS, Chapter 14-16.
- (5) given an aural excerpt of variation describe the techniques used for each variation.

Sightsinging Final Exam – week 11

b. Sonata Form

- (1) write the “stereotyped formula” for the sonata-allegro form.
- (2) given Mozart’s Piano Sonata in C. Maj., Movement 1, and class discussion along with the illumination from the text, write the parts of the form on the score and indicate an understanding of application of the form by ear.
- (3) given the score of a sonata-allegro movement, similar to Beethoven’s Piano Sonata No. 1, Movement I, make an analysis using the approach presented in class and in the text.
**Course Assignment No. 1, Assignment 8.1, pp. 149-158.*
- (4) given a recording of a sonata-allegro movement, identify the parts of the form. Employ Sound, Harmony, Melody, Rhythm, and Growth (SHMRG) in your analyses.
- (5) write at least a “melodic outline” of an exposition as given in Assignment 8.2, p. 158 for EXTRA CREDIT.
- (6) make keyboard application to harmonizing augmented 6ths of “hand-

- out” melodies.
(7) given a performance of a sonata-allegro movement make an aural analysis of the sonata form.

Keyboard Exam No. 2 – week 14
Ear Training Final Exam – week 15
Harmony Final Exam – week 16

IV. TEXTBOOKS

Benward and Saker. Music in Theory and Practice. Vol. 2, 7th ed., Boston: McGraw-Hill, 2003.

Ottman, Robert W. Music for Sight Singing. 5th ed., Upper Saddle River, New Jersey: Prentice-Hall, 2001.

V. POLICIES AND PROCEDURES

A. University Policies and Procedures

1. Attendance at each class or laboratory is mandatory at Oral Roberts University.
2. Double cuts will be assessed for absences immediately preceding or following holidays.
3. Excessive absences will reduce a student’s grade or deny credit for the course.
4. Students taking a late exam because of an unauthorized absence will be charged a late exam fee.
5. Students and faculty at Oral Roberts University adhere to all laws addressing the ethical use of others’ materials, whether it is in the form of print, video, multimedia, or computer software.
6. Final exams cannot be given before their scheduled times. Students need to check the final exam schedule before planning return flights or other events at the end of the semester.

B. Department Policies and Procedures – See Music Department Student Handbook

C. Course Policies and Procedures

1. Evaluation Procedures

- a. The course has two main divisions: 1) Analysis, Quasi Compositional Skills, and Keyboard; and 2) Sight Singing and Ear Training (SS-ET). Each division will be evaluated at 50% of the total grade. For any music major to receive credit in the course, a grade of "C" or better must be made in both divisions. If a "C" or better is made in one division, and not in the other, the student will receive a grade of "D" for the course.
- b. For the Harmony-Keyboard portion of the course Harmony exams will receive 55% of the portion grade. Assignments will be 25% and Keyboard exams will be 20%. For the Sightsinging and Ear Training division of the course each of the four exams will receive 25% of the division grade. For the composite course score 90% or better will be a grade of “A”, from 89 to 80% a “B”, from 79-70% a “C”, from 69-69% a “D”, and from 59 to 0% an F.
- c. Pop quizzes are given and add 5% extra to the students' grades.
- d. Quizzes that are missed are not made up except for excused extended absences. Scores from these quizzes are added to composite score of the appropriate division of the course.

2. Other Policies and/or Procedures

- a. For all tests, effort is made to keep optimum objectivity. Criteria are established for subjective parts of tests in an effort to make consistent judgments, and sight-singing tests are tape-recorded with students maintaining a degree of anonymity. Keyboard tests are evaluated according to a set of criteria which are explained to the students prior to administering the tests.
- b. Credit By Examination: To receive credit by examination, a student must take

the terminal exam in all areas of the course, and as many other exams considered necessary to prove sufficient mastery of the course content. The basic score level of 90% an "A", 80% a "B", 70% a "C", will be maintained unless an ORU "Norm" for each grade level has been established. Music majors must earn at least a "C" in each of the two main divisions of the course.

- c. If possible, excused absences must be presented in an official manner before the absence takes place, but not later than one week after the absence. In the case of extended absences, involved students should provide official notification and excuse of absence upon returning to class.
- d. Makeup Exam Policy: If any scheduled exam is missed for any reason, it will not be made up unless the instructor is notified in advance. Only extreme emergencies can be exceptions to this rule. If the notification is made in advance and the absence is excusable, a makeup exam will be given at a time agreed upon by the student or students involved and the professor. Makeup exams are always more difficult and/or graded more strictly than are the original exams.

VI. COURSE CALENDAR

The following schedule is based on the 15-week semester, plus finals week, and three class periods each week. The schedule is merely a rough guide that may need numerous revisions.

Weeks 1-2

Unit I, Chapter 1 – Late Renaissance Polyphony
Sightsinging Exam No. 1- Modal Melodies, Week 3
Assignment 1, 1.1 p. 21

Weeks 3-5

Unit II, Chapter 2 – Two – Voice Eighteenth-Century Counterpoint
Chapter 3 – The Fugue
Assignments 2, 3 and 4

Weeks 6-8

Unit III, Chapter 4 – Borrowed Chords
Chapter 5 – The Neapolitan 6th Chords
Ear Training Exam No. 1, week 7
Harmony Exam No. 1, Units I, II, III, Week 8
Assignments 5 and 6

Weeks 9-10

Unit IV, Chapters 6 – Augmented 6th Chords
Keyboard Exam No. 1, Harmonic Progressions including Borrowed Chords, Neapolitan 6th Chords and Augmented 6th Chords (Handout), Week 10
Assignments 7 and 8

Weeks 11-12

Unit V, Chapter 7 – Variation Technique
Sightsinging Exam No. 2, FINAL - Chapters 11-16, Week 11

Week 13-15

Unit V, Chapter 8 – Sonata Form
Keyboard Exam No. 2, Final – Melodic Harmonization of melodies incorporating Borrowed chords, Neapolitan 6th chords, and Augmented 6th chords, week 14
Assignments 9 and 10

Week 16

Harmony Exam No. 2 – Final, Units IV and V

Walker

Name of Instructor

MISSION

The lifestyle at ORU is rooted in the word "Wholeness." ORU seeks to educate the whole person, with balanced emphasis placed on the development of mind, spirit, and body.

GENERAL OUTCOMES

1. Spiritual Development
2. Physical Development
3. Communication
4. Analysis
5. Problem Solving
6. Valuing in Decision-making
7. Social Interaction
8. Global Perspectives
9. Effective Citizenship
10. Aesthetic Responsiveness

MUS 201-01

Course No.

MAJOR OUTCOMES

Within a Christian, Charismatic environment, provide students an excellent undergraduate foundation in music.

To provide professional training for a career as a music teacher, performer, composer, and church musician.

Become intellectually aware of a wide variety of music by listening, analyzing, creating, and recreating.

Attain proficiency on a primary instrument and at least functional piano skills, also knowledge and skill in music theory and in music history.

To gain knowledge and skill to pass along these areas of knowledge to others.

Harmony III

Title of Course

COURSE GOALS (OBJECTIVES)

Make appropriate aural and visual analyses of music considered.

Use sight singing and ear training and keyboard and quasi-compositional skills to comprehend, adapt, imitate, and perform the music studied.

(The music studied is only representative of music of Renaissance and Baroque periods and the broad area of chromatic harmonies.)

Music

Name of Department

ASSESSMENT OF COURSE GOALS

STIMULI:

Pencil and paper tests-- music analysis and quasi-compositional assignments.

Keyboard applications.

Pencil and paper response to the harmonic, melodic, and structure of music examples.

CRITERIA:

Two divisions of course:

Harmony/Keyboard:

90-100% = A

80- 89% = B

70- 79% = C

60- 69% = D

Below 59% = F

Sight Singing/Ear Training:

90-100% = A

80- 89% = B

70- 79% = C

60- 69% = D

Below 59% = F