

Syllabus for  
**MUS 102—Harmony II**  
2 Credit hours  
Spring 2004

I. COURSE DESCRIPTION

A continuation of MUS 101. Includes (1) analysis of music of dominant sevenths, half and fully diminished sevenths, non-dominant sevenths, secondary dominants, closely related key modulation, two- and three-part song forms, and American popular song, along with blues, boogie, and jazz; (2) part-writing of figured basses, harmonizing in chorale, instrumental and keyboard styles, and composing and improvising using the harmonic and stylistic vocabularies; and (3) harmonizing at the keyboard excerpts of folk songs, American popular songs, blues, boogie, and/or jazz.

Prerequisites: MUS 101 and MUS 103 or evidence of comparable study or skills.

II. COURSE GOALS

The purpose of this course is to prepare the music major for further studies in such specific areas as advanced harmony, form and analysis, counterpoint, orchestration, and composition. The course is basic to the students' complete understanding of such related subjects as music history, applied and laboratory music courses, conducting, and music methods and technique courses. It is the intermediate level of the subject matter that must be applied throughout and within all courses of music and must be used outside the purely academic situation every time music is heard, studied from score, performed, or created.

III. COURSE OBJECTIVES

A. Terminal Objectives

As a result of successfully completing this course, the student will be able to do the following:

1. Analytical Skills
  - a. Provide harmonic and melodic analysis for music of the traditional or common practice period to include all diatonic triads and seventh chords, modulations of closely related keys, and secondary dominant and secondary leading tone chords.
  - b. Provide analysis of musical structure to include Binary and Ternary forms.
  - c. Provide stylistic analysis to contrast and compare the music of the traditional period with that of American popular song and blues, boogies, and jazz.
2. Quasi-Compositional Skills
  - a. Part-write figured basses and harmonize melodies in hymn/chorale style for music of the traditional period as in A.1. above.
  - b. Compose/harmonize folk songs, American popular songs, and blues, boogie, and jazz in appropriate keyboard/instrumental style.
3. Improvisational Skills  
Improvise as a solo or small-ensemble performer using prearranged parameters and/or ideas as discipline and motivation.
4. Keyboard Skills  
In close position keyboard style, harmonize at the keyboard excerpts similar to folk songs.

B. Unit Objectives

Improvisation: Within each unit, relating to individual skills and to subject matter content, students will improvise within prearranged parameters including, but not limited to, ostinato-bass figures, broken-chord accompaniment with or without

specified harmony, block chords with or without specified harmony, pentatonic scales, whole tone scales, modal scales, and major and minor scales.

## UNITS/WEEKS

Measured from tests and quizzes and from textbook assignments, at the successful conclusion of each unit, the students will be able to do the following:

Unit 1. Texture and Textural Reduction (Chapter 7) Wk. 1

1. Label the elements of texture and the texture types of various musical styles according to Assignment 7.1, pp. 143-145 in text.
2. Reduce accompaniments to a simple harmonic progression and rhythm according to Assignment 7.2, pp. 145-148 in text.
3. *Demonstrate skill in labeling texture types and the elements of texture by analyzing the choral parts of Handel's "Hallelujah Chorus" from Messiah, p. 207 in workbook. \*Course Assignment 1*

Unit 2. Dominant Seventh Chords (Chapter 11) Wk. 2-4

1. Spell dominant seventh chords according to Assignment 11.1, p. 207 in text.
2. *Spell and resolve dominant seventh chords according to pp. 97-98 (A-C) in workbook. \*Course Assignment 2*
3. *Give a harmonic analysis of measures 1-8 of Kuhlau Sonatina in F major and meas. 1-8 of Beethoven Piano Sonata, Op. 5 on pp. 209-210 of text. \*Course Assignment 3*
4. Realize figured basses according to Assignment 11.D and 11.E, pp. 99-103 in workbook.
5. *Harmonize the folk song melody according to Assignment 11.6 p.213 in text. \*Course Assignment 4*  
Harmonize these at the keyboard and on paper in keyboard style. (This keyboard skill will be tested by Keyboard Exam #1.)

### **\*HARMONY EXAM NO. 1**

Unit 3. Leading-Tone Seventh Chords (Chapter 12) Wk. 5-6

1. Given various keys spell leading tone seventh chords, according to Assignment 12.1 on p. 223 of text.
2. *Spell and correctly resolve leading tone seventh chords according to workbook p. 109 (A-C). \*Course Assignment 5*
3. Part-write figured bass with soprano according to Assignment 12.2, p. 224 in text or 12.E, 12.F and 12.G in workbook, pp. 110-115.
4. Write and/or play the chorale phrases of Assignments 12.7, pp. 226-227 in text.
5. *Harmonize a melody in waltz style according to Assignment 12.H, pp. 115-116 in workbook. \*Course Assignment 6 - one item of Assignment 12.H. (One item from Assignments 12.3 and/or 12.4 in text may be substituted.)*

### **\*KEYBOARD EXAM NO. 1 (Melodic Harmonization)**

Unit 4. Nondominant Seventh Chords (Chapter 13) Wk. 7-8

1. Spell nondominant seventh chords according to Assignment 13.1, p. 235.
2. *Spell and correctly resolve nondominant seventh chords in progression according to workbook pp. 119-120 (A-C). \*Course Assignment 7*
2. Write and/or play non dominant sevenths and their resolutions according to Assignment 13.2, pp. 235-236.
3. Part-write figured bass with soprano according to Assignments 13.D, pp. 120-122 in workbook.
4. *Write realizations of figured basses according to Assignment 13.E, pp. 122-124 in workbook. \*Course Assignment 8 (Assignment 13.E - 4 of 6 items)*
5. Analyze excerpts of music using nondominant seventh chords according to 13. F in workbook pp. 124-126.

### **\*HARMONY EXAM NO. 2**

Unit 5. Secondary Dominant and Leading Tone Chords (Chapter 15) Wk. 9-11

1. Spell on paper or at the keyboard secondary dominant and leading tone chords according to Assignments 15.1, 15.2, and 15.3, pp. 281-282.

2. Write or play figured bass and soprano according to Assignment 15.4, pp. 283-285.
  3. *In a variety of manners spell, correctly resolve and part-write secondary dominants and secondary leading tone chords according to workbook pp. 141-144 (A- #1, 5, 6; B- #2, 3, 5, 6, 11; C- All; D- #1) \*Course Assignment #9*
  3. Harmonize the chorale melodies of Assignment 15.7, p. 287-288.
  4. At the keyboard, play the folk song with "pop" chord symbols and add a secondary dominant or leading tone chord according to Assignment 15.8, p. 288.
  5. *Analyze a musical excerpt according to Assignment 15.G, pp. 148-149 in workbook. \*Course Assignment 10*
  6. Realize figured basses according to Assignment 15.11, pp. 292-294 or Assignment 15.F, pp. 146-148 in workbook.
- Unit 6. Modulation (Chapter 14) Wk. 12-13
1. Name the five closely related keys according to Assignment 14.1 on p. 253 of text.
  2. Analyze music in 4-part chorale style for modulations according to Assignment 14.2, pp. 253-254 of text.
  3. Realize the figured bass according to Assignments A–C, pp. 131-135 in workbook.
  2. Harmonize modulations according to Assignment 14.A and 14.B, pp.131-134 in workbook.
  3. *Provide complete analysis of material with modulations: Bach chorale, Jesu, du mein liebstes Leben, pp. 264-265 in text. \*Course Assignment 11*
- Unit 7. Binary and Ternary Forms (Chapters 16 and 17) Wk. 14-15
1. Analyze binary and ternary forms according to Assignments 16.1, pp. 305-307 and 16.4 on pp. 309-310 of text. Show all analysis on the scores.
  2. Analyze according to Assignments 17.1 and 17.2 pp. 321-325 of text.
  3. *Analyze the structure (form) of Grieg's Volkweise, p. 204 in workbook. \*Course Assignment 12*
- \*KEYBOARD EXAM - FINAL**  
**\*HARMONY EXAM - FINAL Wk. 16**

#### IV. TEXTBOOKS

##### Required Textbooks:

Benward, Bruce and Saker, Marilyn. Music in Theory and Practice. Vol. 1. 7th edition. New York: McGraw-Hill, Inc., 2003.

Benward and Saker. Workbook, Music in Theory and Practice. Vol. 1, 7th edition. New York: McGraw-Hill, Inc., 2003.

#### 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. Students are evaluated by results from quizzes in harmony and keyboard, harmony assignments, improvisations, keyboard tests, and harmony tests. Quizzes are often given to test assigned reading. Quizzes may not be announced ahead of time. Missed quizzes can not be made up except for extended illness. Enough scores are possible from quizzes and allowances made to prevent reasonable misses to penalize students' overall grade.
    - b. The grade for the course is determined by quizzes - an extra 5%; Harmony assignments - 30%; Keyboard tests - 15%; and Harmony tests - 55%.
    - c. To receive credit by examination, a student must take the terminal exam in both areas of the course and as many other exams considered necessary to prove sufficient mastery of the course content. On any one test a score of 90% or higher is an A, 80-89% is a B, 70-79% is a C, 60-69% is a D, and anything lower than 60% is failing. If a test-out exam has an established ORU "norm" for each grade level, those levels will be used for grading criteria. The keyboard testing receives 30% of the total course grade, and the analysis and quasi-compositional skills portion, 70%.
  - 2. Other Policies and/or Procedures  
If any 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 are graded more strictly than are the original exams.

## VI. COURSE CALENDAR

The calendar is tentative and may need considerable revision.

WEEKS	UNITS	UNIT TITLES/CHAPTERS
1	1	Texture and Texture Reduction (Chapter 7)
2-4	2	Harmony: Dominant Seventh Chords (Chapter 11) <b>*HARMONY EXAM NO. 1</b>
5-6	3	Harmony: Leading-Tone Seventh Chords (Chapter 12) <b>*KEYBOARD EXAM NO. 1</b>
7-8	4	Harmony: Nondominant Seventh Chords (Chapter 13) <b>*HARMONY EXAM NO. 2</b>
9-11	5	Harmony: Secondary Dominant and Secondary Leading Tone Chords (Chapter 15)
12-13	6	Harmony: Modulation (Chapter 14)
14-15	7	Form: Binary and Ternary (Chapters 16 and 17) <b>*KEYBOARD EXAM NO. 2—FINAL (Week 14)</b>
16		<b>*HARMONY EXAM NO. 3—FINAL</b>

Walker, West  
Name of Instructor

MUS 102-01, 02, 03  
Course No.

Harmony II  
Title of Course

Music  
Name of Department

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

MAJOR OUTCOMES

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

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.

Gain knowledge and skill in these areas to pass along to others.

COURSE GOALS

To apply harmonic and melodic analysis for traditional music to include all diatonic triads and seventh chords, modulations of closely related keys, and secondary dominance and secondary leading tone chords. Also includes analysis of binary and ternary forms and the contrast with American popular styles.

Use quasi-compositional skills for traditional styles and for folk songs and American popular styles.

Use harmony skills at the keyboardCfolk song excerpts.

ASSESSMENT OF COURSE GOALS

STIMULI:

Paper and pencil examinations and quizzes.  
Keyboard applications  
Performance of music--some original material.

CRITERIA:

Standard:  
90% + = A  
80--89% = B  
70--79% = C  
60--69% = D  
Below 60% = F  
Quiz scores are summed and 5% are bonus points.  
Assignment averages = 25%  
Keyboard test avg. = 20%  
Harmony tests = 55% of the total semester grade for each student.