

Syllabus for  
**MUS 101 - Harmony I**  
2 Credit Hours  
Fall 2009

I. COURSE DESCRIPTION

A foundation is provided in analytical, quasi-compositional, and keyboard skills combined with an historical perspective using a lecture-demonstration teaching method. Introductory study is made of style periods and an approach to style analysis. The course includes the rudiments of music and harmonic concepts including all diatonic triads in major and minor keys in root position and inversions. Melodic structure is presented for purposes of analyzing and creating with applications to music beyond that of the common practice period of our Western civilization. (Companion course to MUS 103.)  
Prerequisite: MUS 100 or a passing score on the music theory placement exam.

II. COURSE GOALS

MUSIC 101 enables the student to study basic theory and prepares the music major for further studies in such specific areas as advanced harmony, form and analysis, orchestration, and composition. The course is basic to complete understanding of such related subjects as music history, applied and laboratory music courses, conducting, and methods courses. It is the beginning of the subject matter, which 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. STUDENT LEARNING OUTCOMES FOR THIS COURSE

A. Terminal Objectives

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

1. Analyze scores appropriate to the music studied.
2. Show quasi-compositional skills relating to melodic organization as studied and to harmonizing melodies in keyboard style and in chorale style.
3. Improvise as a solo or duet performer using prearranged parameters and/or ideas as discipline and motivation.
4. Demonstrate keyboard skills by playing in close position various chord progressions including authentic, plagal, and deceptive cadences.

B. Unit Objectives

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.

Unit I. Introduction and Notation (Intro. and Chapter 1)

After successfully completing this unit, the student will be able to do the following:

1. Discuss in class the terms on pages xiii-xvi of the text.
2. Write the letter names of pitches placed on the staff using G, F, and C clefs, according to notation Assignments 1.1 and 1.2 on page 21 of the text.

3. Apply appropriate octave identification along with pitch names for notes of varying ranges, according to Assignment 1.3 on page 22 of the text.
4. Given notes in which enharmonic equivalents are present, pair up those equivalents, according to Assignment 1.4 on page 22 of the text.
5. Determine whether meter signatures are simple or compound and indicate the number of beats according to assignment 1.5 on p. 22 of the text
6. Given melodic lines with various rhythmic organizations but without meter signatures, give an appropriate meter signature for each line, according to assignment 1.6 on page 23 of the text.
7. Given musical examples discern the rhythmic pulse and division of the pulse according to Assignment 1.7 on pages 23 and 24 of the text.
8. Given music examples with meter signatures and rhythmic notation that is either confusing or incorrect, rewrite the rhythm to more appropriately confirm the meter, according to Assignment 1.8 and 1.9 on pages 25 and 26 of the text..  
*\*Course Assignment 1 = Workbook pages 1-5 (A-I). Due end of Week 2.*
9. Create a rhythmic composition, according to handout.  
*\*Course Assignment 2 = Rhythmic Composition, due end of Week 2.*

#### Unit II. Scales, Tonality, Key, Modes (Chapter 2)

After successfully completing this unit, the student will be able to do the following:

1. Write sharps or flats to form major or minor scales as requested in Assignment 2.1 on page 49 of the text.
2. Write key signatures to various major and minor keys according to Assignment 2.2 on page 50 of the text.
3. Write letter names of scale degrees in various scales according to Assignment 2.5 on page 51 of the text.
4. Match up key signatures to relative and parallel keys according to Assignment 2.6 on page 51 of the text.
5. Given short melodies based on various scales, determine the scale upon which each melody is based, according to Assignment 2.7 and 2.8 on pages 52-54 of the text.

*\*Course Assignment 3 = Workbook pages. 7-10 (A-G). Due in Week 3.*

#### Unit III. Intervals (Chapter 3)

After successfully completing this unit, the student will be able to do the following:

1. Write intervals requested above and below given notes, according to assignments 3.A and B, pages 17 and 18 in the workbook.
2. Indicate intervals from a two-voice musical context, and determine inversions of those intervals, according to Assignment 3.D, page 20 in workbook.

*\*Course Assignment 4 = Text page 67 (Assignments 3.1, 3.2, 3.3). Due Week 4.*

### HARMONY EXAM 1

#### Unit IV. Chords (Chapter 4)

After successfully completing this unit, the student will be able to do the following:

1. Write and provide pop symbols for major, minor, augmented and diminished triads similar to those of Assignment 4.1, page 87. (Also play these on the keyboard).
2. Write triads with regard to key, mode, and scale degree, according to assignment 4.3, page 88.
3. Respond to diatonic major, minor, and diminished triad exercises, according to

assignments 4.4, 4.5, and 4.6 pages 88-89.

*\*Course Assignment 5 = Workbook pages 27-30 (A – E ,I and J). Due Week 5.*

4. Play at the keyboard major, minor, augmented and diminished triads in root position, 1st and 2nd inversions. Play each chord in close position.

### **KEYBOARD EXAM 1**

5. Analyze triads according to Assignment 4.7, page 90.  
*\*Course Assignment 6 = Text pages 90-92 – (Assignment 4.8). Due week 6.*
6. Provide figured bass symbols and pop chord symbols, according to Assignments 4.9, 4.10, 4.11 and 4.12 pages 93-94.

Unit V. Harmony: Cadences, Nonharmonic Tones, Harmonic Rhythm (Chapter 5)

After successfully completing this unit, the student will be able to do the following:

1. Name the cadences of Assignments 5.1, page 113.
2. Give a Roman Numeral Analysis, identify the nonharmonic tones, and label cadences in Assignments 5.2, 5.3, 5.4 and 5.5 on pp. 113-118.
3. Create specified nonharmonic tones according to Assignment B in Workbook pp. 33-34.

*\*Course Assignment 7 = Workbook pages 38-39 - Assignment G.. Due end of Week 8.*

Unit VI. Harmony: Voice Leading in Four Voices(Chapter 9).

After successfully completing this unit, the student will be able to do the following:

1. Write root position exercises according to Assignment 9.1, pages 205-207.
2. Write chorale phrases containing first and second inversion triads, Assignments 9.2 and 9.3, pages 208-211.  
*\*Course Assignment 8 = Workbook page 80 - Assignment E (#1-6). Due end of Week 10.*
3. Write the melody and harmony according to the figured bass given in assignment 9.4, page 212.

*\*Course Assignment 9 = Text page 212 - Assignment 9.4 (#4-6). Due the first of Week 11.*

### **HARMONY EXAM 2**

Unit VII. Harmony: Harmonic Progression (Chapter 10)

After successfully completing this unit, the student will be able to do the following:

1. Indicate root motion in harmonic progressions according to Assignment 10.2, page 227.
2. Determine patterns of chord progressions according to Assignments 10.4, 10.5, and 10.6, pages 228-230.
3. Play at the keyboard from a handout of selected progressions, particularly from the cycle of fifths and thirds, including cadences such as authentic, plagal, and deceptive. Use close position chords in the right hand and a single note or octaves in the bass the left hand.

### **KEYBOARD EXAM 2**

4. Determine harmonic rhythm of musical excerpts according to Assignment B in workbook pp. 88-90.
5. Harmonize folk songs according to Assignment 10.7, page 231. Play at the keyboard several phrases of these folk songs, using an acceptable keyboard style.
6. Harmonize chorale melodies according to Assignment 10.8, page 232.
7. Complete the upper voices of figured basses as in Assignment 10.10, page 234.

*\*Course Assignment 10 = Text page 231 Assignment 10.7 # 2 and Text page 232 assignment 10.8 #2. Due in Week 12.*

*\*Course Assignment 11 = Workbook page 95 – Assignment E.*

#### Unit VIII. Melody: Organization (Chapter 6)

After successfully completing this unit, the student will be able to do the following:

1. Determine phrase/period construction, according to Assignment 6.1, pages 135-136.
2. Write designated period structures, according to Assignment 6.2, pages 136-137.
3. Write melodic extensions according to workbook page 53 Assignment D.
4. Write various types of sequences according to Workbook pages 53-54, assignments F-I.
5. Make complete melodic analyses of music from literature as shown in assignment 6.3 and 6.4, pages 138-139.

*\*Course Assignment 11 = Workbook page 226 – German Dance by Schubert Analyses for Course Assignment 11 should include the key, indication of each phrase and cadence, location of motives and phrase members, precise labeling of sequences, presentation of extensions (if applicable), and description and name of the structure or form of the example.*

### HARMONY EXAM 3 (FINAL)

#### IV. TEXTBOOKS AND OTHER LEARNING RESOURCES

##### A. Required Materials

1. Textbooks  
Benward, Bruce and Saker, Marilyn. Music in Theory and Practice. Vol. 1. 8th edition. New York: McGraw-Hill, Inc., 2009.  
  
Benward, Bruce and Saker, Marilyn. Workbook, Music in Theory and Practice. Vol. 1, 8th edition. New York: McGraw-Hill, Inc., 2009.  
  
Blombach, Ann. MacGamut 6. Columbus OH: Music Software International, 2008.
2. Other  
Staff paper

##### B. Other Materials

1. Textbooks  
None
2. Other  
None

#### V. COURSE PROCEDURES

##### A. University Policies and Procedures

1. Attendance at each class or laboratory is mandatory at Oral Roberts University. According to the Music department's policy four absences will lower the overall grade one letter grade. Excessive absences will further reduce a student's grade or deny credit for the course. See the Music Department handbook for full

- details.
2. Students taking a late exam because of an unauthorized absence will be charged a late exam fee.
  3. 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. By submitting an assignment in any form, the student gives permission for the assignment to be checked for plagiarism, either by submitting the work for electronic verification or by other means.
  4. 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.
  5. Students are to be in compliance with university, school, and departmental policies regarding Whole Person Assessment requirements. Students should consult the WPA handbooks for requirements regarding general education and the students' majors.
    - a. The penalty for not submitting electronically or for incorrectly submitting an ePortfolio artifact is a zero for that assignment.
    - b. By submitting an assignment, the student gives permission for the assignment to be assessed electronically.
- 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 and MacGamut assignments - 30%; Keyboard tests - 15%; and Harmony exams - 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. 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%.
    - d. In all areas of the course 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.
  2. ePortfolio Requirements  
There are no ePortfolio requirements for this course.
  3. 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.

<u>Weeks</u>	<u>Units</u>
1	I Introduction and Notation
2-3	II Scales, Tonality, Key, Modes
4	III Intervals HARMONY EXAM 1
5-6	IV Chords KEYBOARD EXAM 1
7-8	V Harmony: Cadences, Nonharmonic Tones, Harmonic Rhythm
9-11	VI Harmony: Voice Leading in Four Voices HARMONY EXAM 2
12-13	VII Harmony: Harmonic Progression KEYBOARD EXAM 2
14-15	VIII Melodic Organization and Structure
16	HARMONY EXAM 3 (FINAL)

## Course Inventory for ORU's Student Learning Outcomes

### Harmony I MUS 101 Fall 2009

This course contributes to the ORU student learning outcomes as indicated below:

**Significant Contribution** – Addresses the outcome directly and includes targeted assessment.

**Moderate Contribution** – Addresses the outcome directly or indirectly and includes some assessment.

**Minimal Contribution** – Addresses the outcome indirectly and includes little or no assessment.

**No Contribution** – Does not address the outcome.

The Student Learning Glossary at <http://ir.oru.edu/doc/glossary.pdf> defines each outcome and each of the proficiencies/capacities.

OUTCOMES & Proficiencies/Capacities		Significant Contribution	Moderate Contribution	Minimal Contribution	No Contribution
<b>1</b>	<b>Outcome #1 – Spiritually Alive</b> Proficiencies/Capacities				
1A	Biblical knowledge			X	
1B	Sensitivity to the Holy Spirit			X	
1C	Evangelistic capability			X	
1D	Ethical behavior	X			
<b>2</b>	<b>Outcome #2 – Intellectually Alert</b> Proficiencies/Capacities				
2A	Critical thinking	X			
2B	Information literacy	X			
2C	Global & historical perspectives		X		
2D	Aesthetic appreciation	X			
2E	Intellectual creativity	X			
<b>3</b>	<b>Outcome #3 – Physically Disciplined</b> Proficiencies/Capacities				
3A	Healthy lifestyle			X	
3B	Physically disciplined lifestyle		X		
<b>4</b>	<b>Outcome #4 – Socially Adept</b> Proficiencies/Capacities				
4A	Communication skills		X		
4B	Interpersonal skills		X		
4C	Appreciation of cultural & linguistic differences		X		
4D	Responsible citizenship				X
4E	Leadership capacity		X		