

Syllabus for
MUS 202 – Harmony, Sight Singing, and Ear Training IV
3 Credit hours
Spring 2012

I. COURSE DESCRIPTION

A continuation of MUS 201 that employs lecture, discussion, demonstration, compositional and analytical assignments, and drill of advanced musicianship skills. Includes (1) aural and visual analysis of music representative of larger forms, chromatic mediants, altered chords, extended chords, remote modulation, post-Romanticism, Impressionism, and the contemporary; (2) quasi-compositional skills in imitating and adapting the styles and techniques studied; (3) sight singing and ear training of material studied during the semester; and (4) keyboard skills relating to harmonization and other uses of certain techniques presented during the semester.
Prerequisites: MUS 201, or evidence of equivalent skills and knowledge.

II. COURSE GOALS

This course prepares students, primarily music majors, for the more advanced study in virtually all areas of the discipline of music. The concepts of the course must be applied to other music courses such as Form and Analysis, Orchestration, Counterpoint, Composition, and Choral and Instrumental Conducting. 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.

III. STUDENT LEARNING OUTCOMES FOR THIS COURSE

A. Terminal Objectives

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

1. Make appropriate aural and visual analyses of music studied—including introductory comprehensive analysis skills.
2. Sightsing tonally-oriented melodies with increasing numbers of chromatics and wider, more disjunct leaps.
3. Use quasi-compositional skills to show basic comprehensive analysis of the music studied, which serves only as a representative selection.
4. Improvise as a solo, duet, or trio performer using ideas related but not limited to post-romantic, impressionistic, and more contemporary theoretical concepts, including ideas relating to pentatonic scales, whole-tone scales, modal scales, planing of chords, quartal chords, secondal chords and clusters, serialized elements and aleatoric ideas.

B. Unit Objectives:

As a result of successfully completing the listed units, the students will be able to do the following:

1. Unit 1, Chromatic Mediants (Chapter 12)
 - a. Spell chromatic mediants in various keys according to Assignment 12.1 on p. 207.

- b. Add Alto and Tenor voices to melodies with pop symbols incorporating chromatic mediant as in Assignment 12.2 on pp. 207-208.
 - c. Analyze the Chopin Prelude in Assignment 12.3, pp. 209-210.
*Course Assignment #1, Chromatic Mediant handout
2. Unit 2, Rondo Forms (Chapter 9)
 - a. Write the "stereotyped formulae" for 5-part, 7-part, Variation, and Sonata Rondo forms.
 - b. Make an aural and visual analysis of Haydn's Piano Sonata in C, Hob XVI:35, movement III according to Assignment 9.1, pp. 173-176.
*Course Assignment #2
 - c. Compose a piece in rondo form. Instrumentation must include a harmonic instrument.
*Course Assignment #3
 - d. Make aural analyses of Rondo forms as in sonata allegro movements.
 - e. Sightsing melodies that incorporate chromatic mediant - SS handout.
 - f. Notate the melodic lines conceived in the quasi-compositional assignments and melodies from dictation of traditional music of the common practice period, incorporating chromatic mediant.
3. Unit III, 9th, 11th, and 13th Chords (Chapter 10)
 - a. Write requested chords according to Assignments 10.1 and 10.2, p. 187.
 - b. Part write the alto and tenor parts according to Assignment 10.3, pp. 188-189.
 - c. Analyze the musical excerpts of Assignment 10.4 and 10.5, pp. 190-192.
Use Pop Chords and Roman Numerals.
*Course Assignment #4 – Handout

Sightsinging Exam No. 1, week 6
Harmony Exam No. 1, week 7
MacGamut file – week 8
Keyboard Exam No. 1, week 8
4. Unit IV, Altered Dominants (Chapter 11)
 - a. Write the requested chords for Assignment 11.1 on p. 197.
 - b. Part write alto and tenor parts according to Assignments 11.2 and 11.3, pp. 197-198.
 - c. Analyze the musical excerpts according to Assignments 11.4 and 11.5, pp. 199-200.
 - d. Sightsing melodies involving leaps around altered dominant chords – SS handout.
 - e. Given an aural progression including altered dominants dictate the soprano and bass lines with a Roman numeral analysis.
*Course Assignment #5 – Assignments 11.1, 11.2, 11.3, 11.4, and 11.5 on pp. 197-200.
5. Unit V, The Romantic Period (Chapter 13)
 - a. Define the terms used in this unit and show musical applications of the terms by analysis, keyboard, and quasi-compositional skills.

- b. Extend the aural skills in which analysis is made comprehensively from observing the elements of Sound, Harmony, Melody, Rhythm, and Growth (SHMRG). Begin applying SHMRG elements to written analysis as well.
- c. Analyze and resolve diminished 7th chords and dominant 7th/German Aug. 6ths according to assignments 13.1, 2, 3, pp. 225-226.
- d. Part-write the figured basses and make Roman-numeral analysis of exercises in Assignment 13.4, pp. 226-227.
- e. In studying Foreign or Remote Modulation and Enharmonic Spellings, modulate at the keyboard to remote keys by diminished seventh chords used enharmonically or by Dom. 7th/Ger. Aug. 6ths enharmonic equivalents.
*Keyboard Exam will test the above objective, using enharmonic diminished 7th chords as pivots.
- f. Analyze harmonically according to Assigns. 13.5, 6, and 7, pp. 228-232.
*Course Assignment #6 – Borrowed pivot chord/Schubert handout.
*Course Assignment #7 – Enharmonic pivot chord handout

Keyboard Exam No. 2, week 11

- 6. Unit VI, The Post-Romantic Style, Impressionism, and Related Styles (Chapters 14 & 15)
 - a. Identify from score the compositional devices typical of late 19th and early 20th century composers.
 - b. With the help of class discussion and the illumination of the text, analyze Debussy's La Cathédrale Engloutie.
 - c. Analyze one of the three assignments 14.1, pp. 239-241, 15.1, 15.2, pp. 269-271.
*Course Assignment #8 – Impressionism handout
 - d. Compose with compositional devices according to Assignment 15.3, p. 272.
 - e. Make aural comprehensive analyses of music of the Post-Romantic period; identifying typical compositional devices of these styles.
 - f. Sightsing melodies comparable to any found in Chapters 18-20 of MSS.
 - g. Notate the melodic lines conceived in the quasi-compositional assignments and melodies from dictation of traditional music of the common practice period.
- 7. Unit VII, The Contemporary Period (Chapters 16, 17 and Postlude)
 - a. General Considerations (Chapter 16)
 - (1) Identify from musical examples the compositional devices typical of the period.
 - (2) With class discussion and the illumination of the text, analyze Stravinsky's "Marche du Soldat" from L'Histoire du Soldat, pp. 281-288.
 - (3) With class discussion and the illumination of the text, analyze Bartok's "Chromatic Invention," No. 91, Vol. 3 of Mikrokosmos. Assignments 16.3-16.6, pp. 297-301 are preparatory to the fuller analysis.

- (4) Identify from score, devices used in Bartok's "Song of the Harvest" No. 33, Assignment 16.7, pp. 305-307. (SHMRG applies.)
- (5) Sightsing melodies incorporating meter changes, asymmetric meters, pentatonic scales, whole tone scales, or synthetic scales. (MSS Chapters 17 & 21)

*Course Assignment #9 – Twentieth Century handout

- b. Twelve-tone Technique (Chapter 17) and Music Since 1945 (Postlude)
 - (1) Site the compositional devices of the Viennese atonalists from musical scores.
 - (2) With class discussion and the illumination of the text, analyze "Wie bin ich froh!" from Drei Lieder op. 25 No. 1 by Webern.
 - (3) Analyze Webern's op. 25, No. 2, Assignment 1, pp. 321-322.
 - (4) Site compositional techniques from music surveyed that has been composed since 1945.
 - (5) Make aural comprehensive analyses of music of the Contemporary Period.
 - (6) Sightsing melodies incorporating meter changes, asymmetric meters, pentatonic scales, whole tone scales, or synthetic scales. (MSS Chapters 17 & 21)
 - (7) Notate the melodic lines incorporating meter changes, asymmetric meters, pentatonic scales, whole tone scales, or synthetic scales.

MacGamut file – week 15

ET Exam No. 2, week 15

SS Exam No. 2, week 16

Harmony Exam No. 2, week 16

IV. TEXTBOOKS AND OTHER LEARNING RESOURCES

A. Required Materials

1. Textbooks

Benward, B. & Saker, M. Music in Theory and Practice. Vol. 2, 8th ed., Boston: McGraw-Hill, 2009. ISBN 978-0-07-310188-0

Ottman, R.W. Music for Sight Singing. 7th ed., Upper Saddle River, New Jersey: Prentice-Hall, 2006. ISBN 0-13-187234-6

Blombach, A. K. MacGamut 6. Columbus, Ohio: Music Software International, 2008. ISBN 978-1-886997-21-9

2. Other

Staff paper

B. Optional Materials

1. Textbooks

None

2. Other

None

V. POLICIES AND PROCEDURES

A. University Policies and Procedures

1. Attendance at each class or laboratory is mandatory at Oral Roberts University. Excessive absences can reduce a student's grade or deny credit for the course.
2. Students taking a late exam because of an unauthorized absence are charged a late exam fee.
3. Students and faculty at Oral Roberts University must adhere to all laws addressing the ethical use of others' materials, whether it is in the form of print, electronic, video, multimedia, or computer software. Plagiarism and other forms of cheating involve both lying and stealing and are violations of ORU's Honor Code: "I will not cheat or plagiarize; I will do my own academic work and will not inappropriately collaborate with other students on assignments." Plagiarism is usually defined as copying someone else's ideas, words, or sentence structure and submitting them as one's own. Other forms of academic dishonesty include (but are not limited to) the following:
 - a. Submitting another's work as one's own or colluding with someone else and submitting that work as though it were his or hers;
 - b. Failing to meet group assignment or project requirements while claiming to have done so;
 - c. Failing to cite sources used in a paper;
 - d. Creating results for experiments, observations, interviews, or projects that were not done;
 - e. Receiving or giving unauthorized help on assignments.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. Penalties for any of the above infractions may result in disciplinary action including failing the assignment or failing the course or expulsion from the University, as determined by department and University guidelines.
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 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. 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-Keyboards 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 Sight-singing and Ear Training division of the course each of the four exams will receive 20% of the division grade. The percentage of levels mastered out of 14 possible in the MacGamut Ear Training software will comprise the last 20% 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 to 70% a "C", from 69 to 60% 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. Whole Person Assessment Requirements
Sight Singing/Ear Training IV Final Exam
 3. 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. (Assignments listed are Course Assignments.)

Weeks 1-2

Unit I, Chapter 12 – Chromatic Mediants
Assignment 1

Weeks 3-4

Unit II, Chapter 9 – Rondo Forms
Assignments 2, 3
Ear Training Exam No. 1, week 4

Weeks 5-8

Unit III, Chapter 10– 9th, 11th, and 13th Chords
Assignment 4
Sightsinging Exam No. 1, week 6
Harmony Exam No. 1, week 7
MacGamut file, week 8
Keyboard Exam No. 1, week 8

Week 9

Unit IV, Chapter 11 – Altered Dominants
Assignment 5

Weeks 10-11

Unit V, Chapter 13 – The Romantic Period
Assignments 6, 7
Keyboard Exam No. 2, week 11

Week 12

Unit VI, Chapter 14 – Post Romantic, Impressionist and Related Styles
Assignment 8

Weeks 13-15

Unit VII, Chapter 15 – The Contemporary Period
Chapter 16 – Twelve-Tone Technique
Assignment 9
MacGamut file, week 15
Ear Training Exam No. 2, week 15

Week 16

Harmony Exam No. 2
Sightsinging Exam No. 2

Course Inventory for ORU's Student Learning Outcomes
Harmony, Sight Singing and Ear Training IV MUS 202
Spring 2012

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
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1	Outcome #1 – Spiritually Alive Proficiencies/Capacities				
1A	Biblical knowledge			X	
1B	Sensitivity to the Holy Spirit			X	
1C	Evangelistic capability			X	
1D	Ethical behavior		X		

2	Outcome #2 – Intellectually Alert Proficiencies/Capacities				
2A	Critical thinking	X			
2B	Information literacy	X			
2C	Global & historical perspectives	X			
2D	Aesthetic appreciation	X			
2E	Intellectual creativity	X			

3	Outcome #3 – Physically Disciplined Proficiencies/Capacities				
3A	Healthy lifestyle			X	
3B	Physically disciplined lifestyle		X		

4	Outcome #4 – Socially Adept 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	