

Syllabus for
MUS 102--Harmony II
2 Credit hours
Spring 2017

I. COURSE DESCRIPTION

A continuation of MUS 101. Includes (1) analysis of music including half and fully diminished sevenths, non-dominant sevenths, secondary dominants and 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 jazz.

Corequisite: MUS 104.

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 will enable the student to gain an 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. STUDENT LEARNING OUTCOMES FOR THIS COURSE

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:

1. 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:

2. Unit 1. Texture and Textural Reduction (Chapter 7) Wk. 1
 - a. Label the elements of texture and the texture types of various musical styles according to Assignment 7.1, pp. 157-159 in text.
 - b. Reduce accompaniments to a simple harmonic progression and rhythm according to Assignment 7.2, pp. 160-162 in text.
 - c. Demonstrate skill in labeling texture types and the elements of texture by analyzing the choral parts of Handel's "Hallelujah Chorus" from Messiah, pp. 198-204 in workbook. *Course Assignment 1
3. Unit 2. Dominant Seventh Chords (Chapter 11) Wk. 2-4
 - a. Spell dominant seventh chords according to Assignments 11.1, 11.2, and 11.3 p. 243 in text.
 - b. Spell and resolve dominant seventh chords according to p. 101 (A, B) in workbook. *Course Assignment 2
 - c. Give a harmonic analysis of four musical excerpts from music literature on pp. 248-250 of text. *Course Assignment 3
 - d. Realize figured basses according to Assignment 11.E and 11.F, pp. 106-109 in workbook.
 - e. Harmonize the folk song melody according to Assignment 11.7 p.247 in text. *Course Assignment 4
 - f. Harmonize melodies at the keyboard in keyboard style according to Assignment 11.G, pp. 110-111 in the workbook. (This keyboard skill will be tested by Keyboard Exam #1.)

***HARMONY EXAM NO. 1**
4. Unit 3. Leading-Tone Seventh Chords (Chapter 12) Wk. 5-6
 - a. With and without key signatures spell leading tone seventh chords, according to Assignment 12.1, 12.2, 12.3, 12.4 on p. 263 of text.
 - b. Spell and correctly resolve leading tone seventh chords according to workbook pp. 115-116 (A-D). *Course Assignment 5
 - c. Part-write figured bass with soprano according to Assignment 12.5, pp. 264-265 in text or 12.F, 12.G and 12.H in workbook, pp. 118-122.
 - d. Complete a Roman Numeral analysis of musical excerpts in Assignment 12.7 on pp. 266-267

- e. Write and/or play the chorale phrases of Assignments 12.10, 12.11, pp. 268-270 in text.
- f. Harmonize a melody in waltz style according to Assignment 12.I, pp. 123-124 in workbook. *Course Assignment 6 - one item of Assignment 12.I

***KEYBOARD EXAM NO. 1**

- 5. Unit 4. Nondominant Seventh Chords (Chapter 13) Wk. 7-8
 - a. Spell nondominant seventh chords with and without key signatures according to Assignments 13.1, 13.2, 13.3 p. 279.
 - b. Spell and correctly resolve nondominant seventh chords in progression according to workbook pp. 127-128 (A-C). *Course Assignment 7
 - c. Write and/or play non dominant sevenths and their resolutions according to Assignment 13.4, p. 280.
 - d. Part-write figured bass with soprano according to Assignments 13.E, pp. 129-130 in workbook.
 - e. Write realizations of figured basses according to Assignment 13.F, pp. 130-131 in workbook. *Course Assignment 8
 - f. Analyze excerpts of music using nondominant seventh chords according to 13.G in workbook pp. 132-133.
 - g. Harmonize melodies with seventh chords as in 13.H, p. 134 in the workbook.

***HARMONY EXAM NO. 2**

- 6. Unit 5. Secondary Dominant and Leading Tone Chords (Chapter 14) Wk. 9-11
 - a. Spell on paper or at the keyboard secondary dominant and leading tone chords according to Assignments 14.1, 14.2, p. 303.
 - b. Write or play figured bass and soprano according to Assignment 14.4, pp. 305-307. Decorate and expand these chorales in Assignment 14.5 and 14.6, pp. 307-308.
 - c. In a variety of manners spell, correctly resolve and part-write secondary dominants and secondary leading tone chords according to workbook pp. 137-140 (A- #1-4; B- #2, 3, 5, 6, 12; C- All; D- #1) *Course Assignment #9
 - d. Harmonize the chorale melodies of Assignment 14.7, p. 309.
 - e. At the keyboard, play the folk song with “pop” chord symbols and add a secondary dominant or leading tone chord according to Assignment 14.8, p. 309.
 - f. Analyze musical excerpts according to Assignment 14.G, pp. 145-146 in workbook. *Course Assignment 10
 - g. Realize figured basses according to Assignment 14.12, p. 314 or Assignment 14.F, pp. 143-144 in workbook.
- 7. Unit 6. Modulation (Chapter 14) Wk. 12-13
 - a. Name the five closely related keys according to Assignment 15.1 on p. 325 of text.
 - b. Analyze music in 4-part chorale style for modulations according to Assignment 15.2, p. 326 of text.
 - c. Realize the figured bass according to Assignments A–C, pp. 153-157 in

- workbook.
 - d. Harmonize modulations according to Assignment 15.6 and 15.7, pp.331-332 in the text.
 - e. Provide complete analysis of material with modulations: Bach chorale, Jesu, du mein liebstes Leben, p. 334 in text. *Course Assignment 11
8. Unit 7. Two-Part (Binary) and Three Part *(Ternary) Forms (Chapters 16 and 17) Wk. 14-15
- a. Analyze binary and ternary forms according to Assignments 16.1 on pp. 349-351, 17.1 and 17.2 pp. 365-371 of text. Show all analysis on the scores.
 - b. Analyze the structure (form) of Grieg's Volkweise, pp. 195-196 in workbook. *Course Assignment 12
- *KEYBOARD EXAM - FINAL**
***HARMONY EXAM - FINAL**

IV. TEXTBOOKS AND OTHER LEARNING RESOURCES

A. Required Materials

- 1. Textbooks
 - Benward, Bruce and Saker, Marilyn. *Music in Theory and Practice*. Vol. 1. 9th edition. New York: McGraw-Hill, Inc., 2015. ISBN 978-0-07-802515-0
 - Benward, Bruce and Saker, Marilyn. *Workbook, Music in Theory and Practice*. Vol. 1, 9th edition. New York: McGraw-Hill, Inc., 2015. ISBN
 - Blombach, Ann. MacGamut 6. Columbus OH: 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. 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 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. 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 cannot 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 and MacGamut levels - 35%; Keyboard tests - 10%; 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. Whole Person Assessment Requirements

Students will compose a 24 measure composition in the key D major or Bm. It should be in simple or compound meter employing rhythms involving the sixteenth note subdivision. The student may choose the instrumentation but should be homophonic in texture. The formal design of the composition is to be Ternary including a closely related modulation and a return to the original key. Harmonies need to include at least two seventh chords and two secondary dominants or secondary leading tone chords. The finished project is to be notated in Finale or Sibelius with a complete harmonic and formal analysis of the piece. A digital recording of the work will accompany the score. This project will be due the last week of class.

3. Other Course 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) *HARMONY EXAM NO. 1
5-6	3	Harmony: Leading-Tone Seventh Chords (Chapter 12) *KEYBOARD EXAM NO. 1
7-8	4	Harmony: Nondominant Seventh Chords (Chapter 13) *HARMONY EXAM NO. 2
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)

***KEYBOARD EXAM NO. 2—FINAL** (Week 14)

16

***HARMONY EXAM NO. 3—FINAL**

Course Inventory for ORU's Student Learning Outcomes

Harmony II MUS 102 Spring 2017

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
-------------------------------------	--	--------------------------	-----------------------	----------------------	-----------------

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	