

Syllabus for  
**MUS 102--Harmony II**  
2 Credit hours  
Spring 2024

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. STUDENT LEARNING OUTCOMES FOR THIS COURSE

- A. To prepare the music major for further studies in such specific areas as advanced harmony, form and analysis, counterpoint, orchestration, and composition.
- B. To have an increased knowledge of Rhythm, Melody, Harmony, Musical Texture and Form.
- C. To 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.
- D. To understand that as an intermediate level of the subject matter it 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.
- E. To be able to employ appropriate musical skills involving various styles of music:
  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.

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

- 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

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**

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**

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**

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.

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

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**

III. ASSOCIATED PROGRAMS

This course meets degree completion requirements for the following program: All Music degrees - General Music

- A. To provide opportunities for students to develop their music capabilities and interests through the use of music as a socializing force, as an aid to compassionate understanding of themselves and their environment and as an avenue of self-expression.
- B. To stimulate an appreciation and love for music through the study of its various disciplines.
- C. To develop techniques for mature evaluation of musical standards.
- D. To give an adequate background for further study in graduate school and cultivate tools for teaching in public and private schools, teaching in private studios, performing in professional

- organizations and working in related musical fields
- E. Prepare for various ministries and worship.

#### IV. UNIVERSITY OUTCOMES

This course aligns with the following University Outcomes as indicated on the last page

- A. Spiritual Integrity
- B. Personal Resilience
- C. Intellectual Pursuit
- D. Global Engagement
- E. Bold Vision

#### V. 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

#### VI. POLICIES AND PROCEDURES

A. Departmental Policies and Procedures- see the Music Handbook

##### B. 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.

## VII. 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>

## Program Outcome Alignment: MUSIC UNIT/MUSIC ARTS

This program contributes to the University 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.

Program Outcome alignment with University Outcomes		Significant	Moderate	Minimal	None
<b>Spiritual Integrity</b>					
Outcome 1	Students will apply a Biblical and Christian Worldview when creating, performing, teaching, worshiping, and analyzing a variety of styles of music.	<b>X</b>			
<b>Personal Resilience</b>					
Outcome 2	Students will demonstrate active engagement and self-motivation in the preparation for recitals, classroom teaching, worship sets, research, audio projects, and presentations in music.			<b>X</b>	
<b>Intellectual Pursuit</b>					
Outcome 3 NASM 8.B.2.a-b	Students will develop the technical performance skills for artistic expression in at least one major performance area at a level appropriate for the major or concentration.			<b>X</b>	
Outcome 4 NASM 8.B.1.c	Students will develop ability to ready at sight with fluency in their major performance area relevant to professional standards for the particular music concentration.		<b>X</b>		
Outcome 5 NASM 8.B.2.a	Students will develop <b>aural skills</b> to identify intervals, melodic structures, chord qualities, and harmonic progressions.		<b>X</b>		
Outcome 6 NASM 8.B.2.a	Students will demonstrate an understanding of the theory, harmonic progressions, and forms of a variety of styles of music when studying, listening, performing, and teaching music.	<b>X</b>			
Outcome 7 NASM 8.B.4	Students will acquire and develop the basic knowledge of music history and repertoire through the present time for a variety Western music cultures and styles.			<b>X</b>	
<b>Global Engagement</b>					
Outcome 8	Students will engage and analyze music from a wide variety of musical periods including Western and non-Western musical traditions (and worship).	<b>X</b>			
<b>Bold Vision</b>					
Outcome 9 NASM 8.B.1.f	Students will demonstrate vision, leadership, and artistry <b>in performance</b> through expression in phrasing, dynamics, articulations, and accepted practice for musical works in a variety of settings including the stage, classroom, therapeutic settings, and worship services.			<b>X</b>	