Syllabus for MUS 101--Harmony I Fall 1999

I. COURSE DESCRIPTION

- A. A lecture demonstration teaching method will be used to present the foundation in analytical, quasi-compositional, and keyboard skills combined with an historical perspective.
- B. The content of MUSIC 101 includes the rudiments of music with an historical background in notation, scale tuning, and modes.
- C. Concepts in harmony include all diatonic triads, major and minor keys in root position and inversions, the traditional cadences, and basic progressions.
- D. Melodic structure is presented for purposes of analysis and creativity. The melodic components and the method of presenting them are applicable for music beyond that of the common practice period of our Western civilization.
- E. Brief discussions of style periods and an approach to style analysis are part of the first attempt to teach an all-inclusive, comprehensive approach to music.

II. COURSE GOALS

- A. MUSIC 101 is the basic theory course to prepare the music major for his further studies in such specific areas as advanced harmony, form and analysis, orchestration, and composition.
- B. The course is basic to complete understanding of such related subjects as music history, applied and laboratory music courses, conducting, and methods and techniques courses.
- C. It is the beginning of the subject matter which must be applied throughout and within all courses of music and must be used outside of the purely academic situation every time music is heard, studied from score, performed, or created.

III. TERMINAL OBJECTIVES

Upon completion of this semester's course, the student should be able to do the following:

- A. analyze scores appropriate to the music studied.
- B. show quasi-compositional skills relating to melodic organization as studied and to harmonizing melodies in keyboard style and in chorale style.
- C. improvise as a solo or duet performer using prearranged parameters and/or ideas as discipline and motivation.
- D. demonstrate keyboard skills by playing in close position various chord progressions including authentic, plagal, and deceptive cadences.

IV. UNIT OBJECTIVES

Improvisation: Within each unit, relating to individual skills and to subject matter content, students will improvise within prearranged parameters including ostinato bass figures with melody, brokenchord accompaniment with specified harmony and melody, block chords (specified harmony) and melody, pentatonic scales, whole tone scales, modal scales, major and minor scales. A. Unit I. Introduction and Notation (Intro. and Chapter 1)

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

- 1. discuss in class the terms on pages 3-6 of the text.
- 2. write the letter names of pitches placed on the staff using G, F, and C clefs, according to Notation Assignments A and B, pages 1 and 2 of WORKBOOK.
- 3. apply appropriate octave identification along with pitch names for notes of varying ranges, according to Assignment 1.3, page 26 in TEXT.
- 4. take notes in which enharmonic equivalents are present and pair up those equivalents, according to Assignment 1.4, page 26 in TEXT.
- 5. take melodic lines with various rhythmic organizations but without meter signatures and give an appropriate meter signature for each line, according to Assignment 1.5, page 27 in TEXT.
- 6. take music examples with meter signatures and rhythmic notation that is either confusing or incorrect, and rewrite the rhythm to more appropriately confirm the meter, according to Notation Assignment F, page 3 of WORKBOOK.
 - *Course Assignment 1 = Assignment F, due end of Week 2.
- create a rhythmic composition, according to Assignment 1.8, page 28 in TEXT.
 *Course Assignment 2 = Assignment 1.8, due end of Week 2.
- B. Unit II. Scales, Tonality, Key, Modes (Chapter 2)

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

- 1. write sharps or flats to form major or minor scale as requested in Assignment 2.A, page 7 in WORKBOOK.
- 2. take short melodies based on various scales, and determine the scale upon which each melody is based, according to Assignment 2.D, page 8 in WORKBOOK.
- 3. add or subtract accidentals to change melodies to specific modes requested, according to Assignment 2.F, page 10 in WORKBOOK.
- 4. determine key, according to Assignment 2.G, items 1, 2, and 6, pages 11-13. *Course Assignment 3 = Assignment 2.G. Due first of Week 4.
- C. Unit III. Intervals (Chapter 3)

After completing this unit, the student should 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 WORKBOOK.
- indicate intervals from a two-voice musical context, and determine inversions of those intervals, according to Assignment 3.D, page 20 in WORKBOOK.
 HARMONY EXAM 1
- D. Unit IV. Chords (Chapter 4)

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

- 1. write and play at the keyboard major and minor triads similar to those of Assignment 4.1, page 81. (Also play the root in the bass.).
- 2. write triads with regard to key, mode, and scale degree, according to Assignment 4.2, page 81.
- respond to major, minor, and diminished triad exercises, according to Assignments 4.3, 4.4, 4.5, and 4.6 pages 82-83.
 *Course Assignment 4 = Assignments 4 C and 4 H, pages 20, 20 in WORKPOOK.

*Course Assignment 4 = Assignments 4.G and 4.H, pages 29-30 in WORKBOOK. Due end of Week 5

4. play at the keyboard major and minor triads in root position, lst and 2nd inversions with either the root, 3rd or 5th of the chord in the top (soprano) voice. Play each chord in close position. Double the bass for root position and 2nd inversion and the top (soprano) voice for lst inversion.

KEYBOARD EXAM 1

- 5. analyze triads according to Assignment 4.7, page 84.
- 6. analyze from music literature. *Course Assignment 5 = Farnaby, "The New Sa-Hoo," page 203 of WORKBOOK. Farnaby analysis as above. Due the first of Week 6.
- 7. provide figured bass symbols and pop chord symbols, according to Assignments 4.9 and 4.10, pages 87-88.
- 8. write those block chords indicated by pop Chord symbols, according to Assignment 4.11, page 88.

*Course Assignment 6 = Assignments 4.I and 4.J, page 31 in WORKBOOK. Give Pop Chord symbols in addition to Roman numeral symbols. Due Week 6.

- E. Unit V. Harmony: Cadences, Nonharmonic Tones, Harmonic Rhythm (Chapter 5) After completing this unit, the student should be able to do the following:
 - 1. name the cadences of Assignments 5.1, 5.3, and 5.4, pages 107-110.
 - 2. identify the nonharmonic tones of Assignments 5.2, 5.3, and 5.4.
 *Course Assignment 7 = Assignment 5.F, odd-numbered items, pages 37-38 in WORKBOOK. Due end of Week 8.
- F. Unit VI. Harmony: Voice Leading in Four Voices(Chapter 9). After completing this unit, the student should be able to do the following:
 - 1. write root position exercises according to Assignment 9.1, page 175.
 - 2. write chorale phrases containing first and second inversion triads, Assignment 9.5, pages 179-180.

*Course Assignment 8 = Assignment 9.E, four of eight items, pages 78-79 in WORKBOOK. Due end of Week 10.

3. write the melody and harmonize it according to the figured bass given in Assignment 4, pages 195-196.

*Course Assignment 9 = Assignment 9.7, page 182 in TEXT. Due the first of Week 11. HARMONY EXAM 2

- G. Unit VII. Harmony: Harmonic Progression (Chapter 10) After completing this unit, the student should be able to do the following:
 - 1. part write according to Assignment 10.1, pages 197-198.
 - 2. determine patterns of chord progressions according to Assignments 10.2, 10.3, 10.4, 10.5, and 10.6, pages 198-200.
 - play at the keyboard 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 will partially evaluate this objective.)
 - 4. harmonize folk songs according to Assignment 10.7, page 201. Play at the keyboard several phrases of these folk songs, using an acceptable keyboard style.
 - 5. harmonize chorale melodies according to Assignment 10.8, page 202.
 - 6. complete the remaining 3 upper voices of figured basses as in Assignment 10.10, page 204.

*Course Assignment 10 = Assignments 10.8 and 10.10, pages 202 and 204 in TEXT. Due in Week 12.

KEYBOARD EXAM 2

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

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

- 1. determine phrase/period construction, according to Assignment 6.1, pages 127-128.
- 2. write designated period structures, according to Assignment 6.2, page 129.
- 3. make complete melodic analyses of music from literature.
- Analyses for Course Assignments 11, 12 and 13 should include the key, indication of each phrase and cadence, location of phrase members, precise labeling of sequences, presentation of extensions (if applicable), and description and name of the structure

or form of the example.

- 4. *Course Assignment 11 = Assignment 6.3., pages 130-131 in the TEXT. Due the beginning of Week 14.
- 5. *Course Assignment 12 =Minuetto from *Eine kleine Nachtmusik*, by Mozart, page 226 in WORKBOOK. Due the end of Week 14.
- 6. *Course Assignment 13 =German Dance, by Schubert, page 236 in WORKBOOK.

HARMONY EXAM 3 (FINAL)

V. TEXTBOOKS (REQUIRED)

- A. Benward, Bruce and White, Gary. <u>Music in Theory and Practice</u>. Vol. 1. 6th edition. Wm. C. Brown, 1997.
- B. Benward and White. <u>Workbook, Music in Theory and Practice</u>. Vol. 1, 6th edition. Wm. C. Brown, 1997.

VI. COURSE PROCEDURES

- A. Course Prerequisites--None
- B. Evaluation Procedures
 - 1. Students will be evaluated by results from quizzes in harmony and keyboard, harmony assignments, keyboard tests, and harmony tests. Quizzes will often be given to test assigned reading. Quizzes may not be announced ahead of time. Missed quizzes will not be made up except for extended illness. Enough scores will be possible from quizzes and allowances made to prevent reasonable misses to penalize students' overall grade.
 - 2. The grade for the course will be determined by quizzes an extra 5%; Harmony Assignments 30%; Keyboard tests 15%; and Harmony tests 55%.
 - 3. 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 will receive 30% of the total course grade, and the analysis and quasi-compositional skills portion, 70%.
- C. Other Information
 - "Consistent with Section 504 of The Rehabilitation Act of 1973, and the Americans With Disabilities Act, ORU ensures that no "qualified individual" will be denied reasonable accommodation in the form of modification of policies, practices and/or procedures." Students with disabilities who wish to access services should contact their professor(s) and the Office of Disability Services at Ext. 7355 to initiate the process.
 - 2. Student entering MUSIC 101 may be required to take the entrance exam, Music Department Freshman Entrance Examination. This test will be used for counseling purposes only. No minimum grade is required for admittance into the course.
 - 3. 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 proper notification is made and the absence excusable, a make-up exam will be given. Make-up exams are always more difficult and/or are graded more strictly than are the original exams.

VII. ATTENDANCE POLICY

A. Attendance at each class or laboratory is mandatory at Oral Roberts University.

- B. Double cuts will be assessed for absences immediately preceding or following holidays or breaks.
- C. Virtually every class period will begin with a Quiz. Each Quiz will begin at the time the class is scheduled to begin. Each Quiz will be timed. When time is up, the Quiz will end.

Roll will be checked by the Quizzes taken. Students coming into class after the Quiz is over must submit a piece of paper providing name, ID number, date, and the statement TARDY. This paper must be submitted after class. It is the responsibility of involved students to report a tardy immediately after the class in which the tardy occurred. If this action is not taken, students involved will be counted absent.

- D. If possible, excused absences must be presented in an official manner before the absence takes place, but no 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.
- E. One absence from Harmony I class will result in a deduction of two points from the Composite Grade. Two tardies will result in one absence.

VIII.COURSE CALENDAR

The calendar is tentative and may need considerable revision.

Weeks	Units	
1	Ι	Introduction and Notation
2-3	II	Scales, Tonality, Key, Modes
4	III	Intervals
		HARMONY EXAM 1
5-6	IV	Chords
	KEYBOA	ARD 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)

Robbins, Walker, West Name of Instructor <u>MUS 101-01, 02, 03</u> Course No. <u>Harmony I</u> Title of Course

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/OBJECTIVES

Apply skills of harmony and melodic analysis, and gain understanding and insights into classical and popular music.

Use notational skills to create music. Interpret music by the recreative process in harmonizing melodies in chorale style.

Analyze music with harmonic concepts including all diatonic triads in major and minor keys, traditional cadences, and basic progressions.

At the keyboard, play close position chords, including authentic, plagal, and deceptive cadences and harmonize simple melodies. <u>Music</u> Name of Department

ASSESSMENT OF COURSE GOALS

STIMULI:

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

CRITERIA:

Standard: 90% + above	= A
80% - 89%	= B
70% - 79%	= C
60% - 69%	= D
Below 60%	= F