

Syllabus for  
**MUS 201—Harmony, Sight Singing, and Ear Training III**  
Fall 1999

I. COURSE DESCRIPTION

Harmony III will employ lecture, discussion, demonstration, compositional and analytical assignments, and drill of advanced musicianship skills to present a continuation of Harmony II and Sight Singing--Ear Training II, Music 102 and 104. The study will include: 1) aural and visual analysis of music representative of late Renaissance polyphony, 18th-century counterpoint, variation techniques, and Romanticism including altered chords; 2) quasi-compositional skills in imitating and adapting the previously mentioned styles and techniques; 3) sight singing and ear training of materials studied during the semester; and 4) keyboard skills relating to harmonization and other uses of certain techniques presented during the semester.

II. COURSE GOALS

This course is designed to provide the following:

- A. prepare students, primarily music majors, for more advanced study in virtually all areas of the discipline of music. The concepts of the course must be synthesized, transferred, applied and expanded for use in such theoretical courses as Form and Analysis, Orchestration, Counterpoint, Composition, and Choral and Instrumental Techniques. 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.
- B. teach students to make appropriate aural and visual analyses of music studied, be able to use sight singing and ear training as well as keyboard and quasi-compositional skills to comprehend, adapt, imitate, and perform the music studied, which serves only as a representative selection of the musical experiences of the future.

III. COURSE 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, broken-chord accompaniment with specified harmony and melody, block chords (specified harmony) and melody, pentatonic scales, whole tone scales, modal scales, major and minor scales, blues formulas, and descants/obligati, etc. to hymns and spiritual songs, or other tunes.

Upon completion of each unit, students should be able to demonstrate the following:

- A. Unit I, Late Renaissance Polyphony (Chapter 1)
  - 1. analyze a two-voiced motet, regarding dissonances, cadences, melodic line, modality, rhythm and text influences according to the stylistic characteristics of the period.  
Assignment 1.1, p. 23.  
\*Course Assignment 1, Required Assignment 1.1, p. 23
  - 2. circle errors and make corrections on an excerpt of a two-voiced motet containing stylistic errors. Assignment 1.2, p. 24.
  - 3. analyze a three-voice motet according to the technique for two voices and regarding the instructions of Assignment 1.3, pp. 24-27.
  - 4. sight sing one- and two-voiced modal melodies. (Refer to MSS, Chapter 19.)
  - 5. take ear training dictation, and detect and correct errors in melodic harmonic and rhythmic material from Unit 13 of ET.

\*SS EXAM NO. 1, Modal Melody

B. Unit II, Eighteenth-Century Counterpoint (Chapters 2, 3)

1. TWO-PART INVENTIONS

Upon completion of this unit, the student should be able to demonstrate the following:

- a. make a complete analysis of a two-part intervention according to the model on pp. 32-34. Assignment 2.1, pp. 39-40.
- b. compose a two-part invention or a portion of an invention according to specified stylistic characteristics. Assignment 2.5, pp. 44-45.  
\* Course Assignment 2 Required 2.1, pp. 39-40 and/or 2.5 , p. 44-45 for extra credit

2. FUGUE

- a. write an appropriate answer--real or tonal on a fugal subject. Assignment 1, pp. 63-64
- b. analyze a "school" fugue. Assignment 3.2, pp. 64-66  
\* Course Assignment 3, Required
- c. select one of the given fugal subjects and compose a Fugal Exposition, as indicated in Assignment 3, items 1, and 2.  
\* Course Assignment 4, Required Assignment 3.1, pp. 63-64, items 1, and 2
- d. sight sing melodies similar to those in MSS, Chapters 11-14
- e. take ear training dictation, and detect and correct errors in melodic, harmonic, and rhythmic material from Unit 14 of ET.  
\* EAR TRAINING TEST NO. 1 of material from Units 13 and 14 of ET.

C. Unit III, Variation Techniques (Chapter 7)

Upon completion of this unit, the student should be able to demonstrate the following:

1. take a theme for the basis of a theme and variation form, and compose variations according to specified stylistic techniques. Assignment 7.1, p. 117  
\* Course Assignment 5, Required Assignment 7.1, p. 117. Follow the directions given, but for three or more variations, using any of the procedures listed at the bottom of p. 115.
2. take a basso ostinato of four measures length, and compose examples of continuous variation form. Assignment 7.2, pp. 117.  
\* Course Assignment 6, Assignment 7.2, pp. 117. Required five or more repetitions of the ostinato. Observe the suggestions in items 1-5 on p. 117.
3. take an excerpt of a theme and variation or a complete example of the form, and name the techniques used for each variation. Assignment 7.3, pp. 118-124.
4. sight sing material in the unit and continue practicing in MSS, Chapter 16.
5. take ear training dictation, and detect and correct errors in melodic, harmonic, and rhythmic material from Unit 15 of ET.  
\* HARMONY EXAM NO. 1--Units I, II, and III

D. Unit IV, Chromatic Harmony (Chapters 4-6)

Upon completion of this unit, the student should be able to demonstrate the following:

1. BORROWED CHORDS

- a. write requested borrowed chords, follow with an appropriate chord, and make analysis of both chords. Assignment 4.1, p. 75.
  - b. part write soprano and bass, provide chord symbols, and sing the exercises. Assignment 4.2, pp.75-76.  
realize the figured bass as in Assignment 4.3, p. 77.
  - c. harmonize a chorale melody according to Assignment 4.4, p. 78.
- \* Course Assignment 7. From personal music, turn in an excerpt in which a borrowed chord is circled and appropriately labeled with Roman-numeral symbols and with "pop"

chord symbols. Give the composer and work from which the example is found.

2. NEAPOLITAN CHORDS

- a. part write examples containing Neapolitan chords. Assignments 5.2, 3, 4, pp. 87-89
- b. analyze the examples of Assignment 45.1, pp. 85-86 and 5.5, pp. 89-91. Use Pop Chords and Roman Numerals.

3. AUGMENTED 6TH CHORDS

- a. write requested augmented 6th chords according to Assignment 6.2, p. 102.
- b. write resolutions of augmented 6ths according to Assignment 6.3, p. 103.
- c. make keyboard application to harmonizing augmented 6ths of "hand-out" melodies.  
\* KEYBOARD EXAM 1 on "hand-out" material.
- d. analyze excerpts from music literature according to Assignments 6.1, pp. 101-102 and 6.6, pp.105-106. Use Pop Chords and Roman Numerals.  
\* Course Assignment 8, Required. Assignments 6.1 and 6.6.,

E. Unit V, Extended and Chromatic Harmony (Chapters 10, 12)

Upon completion of this unit, the student should be able to demonstrate the following:

1. 9TH, 11TH, AND 13TH CHORDS

- a. write requested chords according to Assignments 10.1 and 10.2, p. 171.
- b. part write the given soprano and bass according to Assignment 10.3, pp. 171-172.
- c. analyze the Ravel excerpt of Assignment 10.4, pp. 173-174. Use Pop Chords and Roman Numerals. Do not be concerned about inversions.

2. ALTERED DOMINANTS

- a. write the requested chords for Assignment 11.1 and part write Assignment 11.2, p. 177.
- b. analyze the popular song excerpt (Ellington) according to Assignment 11.3, p. 178.  
\* Course Assignment 9, Required. Assignment 11.3, p. 178  
Use "Pop" Chords and Roman Numerals. Do not be concerned about inversions.

3. CHROMATIC MEDIANTS

- a. demonstrate basic understanding of chromatic mediants by completing material of Assignment 12.1 and 12.2, pp. 183-184.  
\* SS EXAM NO. 2--FINAL, Chapters 11-16 MSS  
\* KEYBOARD EXAM NO. 2--FINAL, Melodic Harmonization with "Pop" Chord Symbols
- b. analyze the Chopin of Assignment 12.3, pp. 184-185.  
\* Course Assignment 10, Required. Assignment 12.3, pp. 184-185. Use Pop Chords and Roman Numerals. Do not be concerned about inversions.  
\* ET EXAM NO. 2--FINAL, Chapters 13-16 of ET  
\* HARMONY EXAM NO. 2—FINAL

IV. TEXTBOOKS

- A. Benward and White, Music in Theory and Practice, Vol. 2, 6th edition, McGraw-Hill, 1998.
- B. Bernard, Bruce, Ear Training, A Technique for Listening, 5th edition, McGraw-Hill, 1996.
- C. Ottman, Robert W., Music for Sight Singing, 4th edition, Prentice-Hall, 1996.

V. COURSE PROCEDURES

A. Course Prerequisites

1. Harmony II and Sight Singing--Ear Training II, Music 102 and 104, or evidence of

comparable knowledge, and skill demanded by these courses is a prerequisite for Music 201.

2. Transfer students may need to take tests to prove at least minimum proficiency to begin course work in Music 201.

#### B. Evaluation Procedures

1. The course has two main divisions: 1) Part Writing, Creative Writing, and Keyboard; and 2) Sight Singing and Ear Training. 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.
2. The tests given will be evaluated with regard to the performance of the total class. For the Harmony-Keyboard division of the course approximately 90% or better of the top score in the class will be a grade of "A", from 89 to 80% a "B", from 79 to 70% a "C", and from 69 to 60% a "D". In addition to tests, required assignments will be evaluated for 20% of the total Harmony-Keyboard division. Keyboard tests will be 25% of the total grade with Harmony tests 55%. For the Sight Singing-Ear Training division of the course, a minimum of 55% of the top score in the class must be achieved for a C, or a passing grade. Grades of A and B are prorated above the minimum grade, as are D's and F's below.
3. 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.
4. Pop quizzes are given and add 5% extra to the students' grades. Quizzes that are missed are not made up except for excused extended absences. Scores from these quizzes are added to the Harmony-Keyboard or Sight Singing-Ear Training composite scores of the course.

#### C. Other Information

1. "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. Students and faculty at Oral Roberts University adhere to all laws addressing the ethical use of others' materials, whether it be in the form of print, video, multimedia, or computer software.
3. 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.
4. 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.

## VI. 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 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.
- E. One absence from a class will result in a deduction of two points from the appropriate Composite grade. Two times tardy will result in one absence.

## VII. 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.

Weeks 1 and 2 (Assignments listed are Course Assignments.)

Unit 1, Chapter 1  
 SS Exam No. 1, Modal Melodies, WK 3-1  
 Assignment 1 due no later than WK 3-3.

Weeks 3, 4, 5

Unit II, Chapters 2 and 3  
 ET Exam No. 1, from Units 13-14 of ET, WK 5-3  
 Assignments 2, 3 and 4 due no later than WK 6-1.

Weeks 6, 7, 8

Unit III, Chapter 7  
 HARMONY EXAM No. 1, Units I, II, III, WK 8-3  
 Assignments 5 and 6 due no later than WK 7-3.

Weeks 9, 10, 11, 12

Unit IV, Chapters 4, 5, 6  
 KEYBOARD EXAM No. 1, Augmented 6ths (Handout), WK 11-3  
 Assignments 7 and 8 due no later than WK 12-3.

Weeks 13, 14, 15

Unit V, Chapters 10 and 11

SS EXAM No. 2--FINAL, Chapters 11-16 MSS, WK 13-1

KEYBOARD EXAM No. 2--FINAL, Melodic. Harm. of "Pop" Chord Symbols, WK 14-2

ET EXAM No. 2--FINAL, Chapters 13-16 of ET, WK 14-3

Assignments 9 and 10 due no later than WK 14-3.

Week 16

HARMONY EXAM No. 2--FINAL

Robbins  
Name of Instructor

MUS 201-01  
Course No.

Harmony III  
Title of Course

Music  
Name of Department

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.

To 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.

To gain knowledge and skill to pass along these areas of knowledge to others.

COURSE GOALS (OBJECTIVES)

Make appropriate aural and visual analyses of music considered.

Use sight singing and ear training and keyboard and quasi-compositional skills to comprehend, adapt, imitate, and perform the music studied.

(The music studied is only representative of music of Renaissance and Baroque periods and the broad area of chromatic harmonies.)

ASSESSMENT OF COURSE GOALS

STIMULI:

Pencil and paper tests-- music analysis and quasi-compositional assignments. Keyboard applications.

Pencil and paper response to harmonic, melodic, and structure music examples.

CRITERIA:

Two divisions of course:

Harmony/Keyboard:

90-100% = A  
80- 89% = B  
70- 79% = C  
60- 69% = D

Sight Singing/Ear Training:

88-100% = A  
73- 87% = B  
55- 72% = C  
40- 54% = D  
Below 40% = F