

**I. COURSE DESCRIPTION**

Division: Humanities  
Department: Speech and Performing Arts  
Course ID: MUS 201  
Course Title: Music Theory III: Basic Harmony  
Units: 3  
Lecture: 3 Hours  
Laboratory: None  
Prerequisite: Music 102 and Music 102L  
Corequisite: Music 201L

**Catalog Description:**

A complete study of diatonic harmonies, including a review of triad formations and principles of voice-leading. Beginning study of seventh chords, secondary dominants, realization of figured bass lines, beginning formal analysis and intermediate ear-training (two-part dictation) and sight-singing of harmonic parts in chorales. Includes analysis of the chorales by J.S. Bach, sight-singing chorale parts, and taking two-part dictation of melodic and harmonic lines from such chorales.

**Schedule Description:**

A complete study of diatonic harmonies, including a review of triad formations and principles of voice-leading. Beginning study of seventh chords, secondary dominants, realization of figured bass lines, beginning formal analysis and intermediate ear-training (two-part dictation) and sight-singing of harmonic parts in chorales. Includes analysis of the chorales by J.S. Bach, sight-singing chorale parts, and taking two-part dictation of melodic and harmonic lines from such chorales.

**II. NUMBER OF TIMES COURSE MAY BE TAKEN FOR CREDIT: One**

**III. EXPECTED OUTCOMES FOR STUDENTS:**

Upon completion of this course, students should be able to:

- A. Demonstrate an understanding of implied harmonies through a realization of figured bass using standard musical notation.
- B. Analyze four-part chorales for their harmonic structure.
- C. Demonstrate the ability to interpret two-part harmonies through the use of dictation.
- D. Demonstrate harmonic understanding through analysis of musical excerpts
- E. Compose sixteen-measure melodies for given instruments/voices
- F. Realize a figured bass line
- G. Discuss how music enhances the well being of the individual and society as a whole.
- H. Discuss how performances of music have evolved from sacred services to secular concerts and the resulting impact on society.

**IV. COURSE CONTENT:**

- A. Review of scales, intervals, triads
  - 1. Intervals measured by scales, scale degrees, classification of intervals inversion of intervals, enharmonic intervals
  - 2. Chord factors, triads on the scale degrees, kinds of triads, inversions, consonant and dissonant intervals, triads of the major mode, four part writing, doubling, the leading-tone triad spacing, close and open position. Notation
- B. Principles of Harmonic Progression in Root Position
  - 1. Table of usual root progressions, connection of chords, conjunct and disjunct melodic motion, rules of motion

2. The direct octave and fifth, treatment of the leading tone, overlapping and crossing, similar motion of four voices
  3. Scale differences, triads in the minor mode, harmonic progression, voice leading
- C. Tonality and Modality
1. modal scales, tonal functions of the scale degrees, dominant harmony, tonal strength of chords, interchangeability of modes, the Picardy third
  2. Relationship of relative major and minor: the secondary dominant principle, chromaticism and tonality, arpeggiation of chord factors.
- D. Chords of the Sixth and Figured Bass
1. Arabic-numeral notation, doubling, general effect of the first inversion, voice leading.
  2. Consecutive first-inversion triads, useage of the various triads, keyboard harmony and figured bass.
- E. Harmonic Structure of the Phrase
1. Uses of melody, shape, the motive, the phrase, harmony in melody-polyphonic melody
  2. melodic variation, approach to melodic analysis
- F. Harmonization of a Given Part
1. Analysis of the melody, melodic skips, sustained tones,
  2. Available chords, contrapuntal approach: melody and bass, use of formulae, harmonization and nonharmonic tones
- G. Nonharmonic Tones
1. Melodic dissonance, the passing tone, the neighbor note, the anticipation, the appoggiatura
  2. The suspension, escape tone and reaching tone, successive nonharmonic tones, the pedal and application
- H. The Six-four Chord
1. The cadential six-four chord, the passing six-four chord,
  2. the arpeggiating six-four chord and other forms
- I. Cadences
1. The authentic cadence, perfect and imperfect cadences, the half cadence, the Plagal cadence
  2. Downbeat and upbeat cadences, the deceptive cadence, the Phrygian cadence, exceptional cadential types
- J. Harmonic Rhythm
1. Rhythmic texture of music, harmonic rhythm and melodic rhythm,
  2. Frequency of root change, strength of harmonic progressions, dynamic indications and nonharmonic chords.
- K. Modulation
1. Psychological necessity for change of key, elementary relationships: three stages examples of modulating phrases, levels of tonality: tonicization and intermediate modulation
  2. The modulation chain, related keys, interchange of modes, exploration of means, enharmonic changes, abrupt modulations, pivot tones

**V. METHODS OF INSTRUCTION:**

- |              |  |
|--------------|--|
| <u>  x  </u> | Lecture  |
| <u>  x  </u> | Class and/or small group discussion                        |
| <u>  x  </u> | Critical evaluation of texts and other printed research    |
| <u>  x  </u> | Critical evaluation of recorded music or other media forms |
| <u>  x  </u> | Demonstrations and modeling                                |

- x        Analysis of live and recorded music
- x        Group singing exercises

**VI. TYPICAL OUT-OF-CLASS ASSIGNMENTS:**

- A. Reading Assignment. Reading assignments are required and may include (but are not limited to) the following: After reading principles of harmonic progression in the text, discuss with the class how we perceive such harmonic progressions in historical music.
- B. Writing Assignment. Writing assignments are required and may include (but are not limited to) the following: Attend a concert of chorales. In a four to six page paper, prepare a critique of the performance in which you apply what you have learned in class
- C. Critical Thinking Assignment. Critical thinking assignments are required and may include (but are not limited to) the following: Compare and contrast the impact of Bach's music on society from what was once a sacred setting (listened to only in church by the devout) and the abundance of performances given today in the secular settings of festivals and concert halls.
- D. Composition Assignment: Create a properly notated musical composition which demonstrates an understanding of harmonic structure, voice leading, nonharmonic tones in the assigned form. Performed in class by students and, if exceptional, in recital by college choir.

**VII. EVALUATION:**

A student's grade will be based on multiple measures of performance and will reflect the objectives explained above. A final grade of "C" or better should indicate that the student has the ability to successfully apply the principles and techniques taught in this course. These evaluation methods may include, but are not limited to, the following:

- 25% of grade Projects/Written papers or reports
- 15% of grade Comprehensive examinations (cumulative finals or certifications)
- 60% of grade Homework

**VIII. TYPICAL TEXTS:**

- A. Duckworth, William. A Creative Approach to Music Fundamentals with CD-Rom. (8<sup>th</sup> edition). Wadsworth, 2004
- B. Swain, Joseph P. Harmonic rhythm: Analysis and interpretation. Oxford University Press, 2002.
- C. Ottman, Robert. Advanced harmony: Theory and practice. Prentice Hall 1999.
- D. Piston, Walter; Devoto, Mark. Harmony (5<sup>th</sup> edition). W. W. Norton, 1987
- E. Piston, Walter; De Voto, Mark. Harmony Workbook (5<sup>th</sup> edition). W. W. Norton, 1987
- F. Bach, J.S. 371 Harmonized Chorales and 69 Chorale Melodies with Figured Bass. Edited by Albert Riemenchneider. New York: G. Schirmer, c1941

**IX. OTHER SUPPLIES REQUIRED OF STUDENTS: None**

**PREREQUISITE COURSE**

**Target Course:** Music 201, Music Theory III: Basic Harmony  
**Prerequisite Course:** Music 102, Music Theory II: Scales and Modes

Instructions:

1. List exit competencies (skills) from the Corequisite Course. These skills are listed in the "Student Outcomes" section of the Course Outline.
2. Indicate which of the listed exit competencies (skills) are necessary concurrent enrollment skills that should be developed in conjunction with completion of the target course. Mark with an "X" each needed skill.
3. Indicate the degree of importance of each identified concurrent enrollment skill related to the target course, using the following rating scale:

1= Critical                      2 = Very Helpful                      3= Desirable

**Skills Analysis**

Entry skills in Target Course	Exit Skills provided by corequisite course (Mark with an X if needed, and indicate corequisite course (if more than one).	Degree of Importance (Rate 1 – 3)
Demonstrate the ability to interpret melodic and rhythmic patterns through the use of dictation	x	1
Identify aurally harmonic intervals and chordal structure	x	1
Sing basic melodic patterns using the Solfegge (do, re, mi...) system	x	1
Write music using contrapuntal techniques, advanced harmony and the twelve-tone system	x	1
Identify harmonic qualities for all triads and seventh chords	x	1
Demonstrate ability to part-write chordal functions	x	1
Analyze the role of music and composers in society, including historical and multicultural perspectives	x	1
Demonstrate synthesis by composing a simple musical piece	x	1
Apply the musical analytical techniques above to self-critique the musical piece	x	1
Apply concepts of musical analysis to evaluate musical performances	x	1
Discuss how music enhances the well being of the individual and society as a whole.	x	1

**PREREQUISITE COURSE**

**Target Course: Music 201, Music Theory III: Basic Harmony**  
**Prerequisite Course: Music 102L, Musicianship II**

Instructions:

1. List exit competencies (skills) from the Corequisite Course. These skills are listed in the "Student Outcomes" section of the Course Outline.
2. Indicate which of the listed exit competencies (skills) are necessary concurrent enrollment skills that should be developed in conjunction with completion of the target course. Mark with an "X" each needed skill.
3. Indicate the degree of importance of each identified concurrent enrollment skill related to the target course, using the following rating scale:

1= Critical

2 = Very Helpful

3= Desirable

**Skills Analysis**

Entry skills in Target Course	Exit Skills provided by corequisite course (Mark with an X if needed, and indicate corequisite course (if more than one).	Degree of Importance (Rate 1 – 3)
Read and identify music of all style periods of music history	x	1
Sing an ascending and descending chromatic scale using chromatic syllables	x	1
Sing an ascending and descending major scale using solfeggio syllables	x	1
Sight sign melodic lines in both major and minor keys	x	1
Take single-part melodic dictation	x	1
Translate foreign musical terms and tempos found on a musical score	x	1
Identify simple conducting beat patterns	x	1

**COREQUISITE COURSE**

**Target Course:** Music 201, Music Theory III: Basic Harmony  
**Corequisite Course:** Music 201L, Musicianship III

Instructions:

- 1 List exit competencies (skills) from the Corequisite Course. These skills are listed in the "Student Outcomes" section of the Course Outline.
- 2 Indicate which of the listed exit competencies (skills) are necessary concurrent enrollment skills that should be developed in conjunction with completion of the target course. Mark with an "X" each needed skill.
- 3 Indicate the degree of importance of each identified concurrent enrollment skill related to the target course, using the following rating scale:

1= Critical

2 = Very Helpful

3= Desirable

**Skills Analysis**

Entry skills in Target Course	Exit Skills provided by corequisite course (Mark with an X if needed, and indicate corequisite course (if more than one).	Degree of Importance (Rate 1 – 3)
-------------------------------	---	-----------------------------------

Sight-sing intermediate level melodies in treble, bass, and alto clefs using scale numbers, solmization, or letter names to represent pitches.

x

1

Notate from dictation increasingly longer melodies which modulate

x

1

Differentiate aurally and in writing all diatonic seventh chords and modulation if it occurs within an harmonic progression.

x

1

Demonstrate the relationship between beat and a given rhythmic pattern containing quarter and eighth beat values in simple and compound meters.

x

1