

**I. COURSE DESCRIPTION**

Division: Humanities  
Department: Speech and Performing Arts  
Course ID: MUS 202  
Course Title: Music Theory IV: Harmony  
Units: 3  
Lecture: 3 Hours  
Laboratory: None  
Prerequisite: Music 201 and Music 201L  
Corequisite: Music 202L

**Catalog Description:**

A conclusive study of diatonic harmonies, including further work with secondary dominant chord structures and figured bass line realizations. An extensive study of ninth chords (complete, incomplete, and dominant ninth), Neapolitan and augmented sixth chords as well as a study of irregular resolution will be undertaken. Conclusive study of Bach Chorales and other brief forms will be undertaken.

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**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. Analyze Bach Chorales having more advanced harmonic structures as well a spectrum of non-harmonic tones.
- B. Compose modulating melodic lines.
- C. Using notation, demonstrate an understanding of implied harmonies through a realization of figured bass.
- D. Demonstrate an understanding of harmonic rhythm through chordal accompaniment of given melodies using notation.
- E. Compose thirty-two measure chorales with original melodies and appropriate harmonic accompaniment with proper voice leading and a full spectrum of non-harmonic tones.
- F. Analyze other basic musical forms (apart from chorale structures)

**IV. COURSE CONTENT:**

- A. Review of modulation (harmonic and melodic)
  1. Review of psychological necessity for key change
  2. Review of the modulation chain
- B. The dominant seventh chord
  1. Origin of the harmonic dissonance, regular resolution
  2. The first inversion, the second inversion, the third inversion
- C. Secondary dominants
  1. Importance and definition of the secondary dominant function, resolution
  2. Using the secondary dominants, cross- relation, V of II, V of III, V of IV, V of V, V of VI and V of VII
- D. Irregular resolutions
  1. Definitions of irregularities, variety of irregular resolutions
  2. Irregular resolutions of the secondary dominants.

- E. The diminished seventh chord
  - 1. Definitions, enharmonic equivalents, resolution, inversions.
  - 2. The secondary dominants, irregular resolutions, consecutive diminished sevenths, modulation using the diminished seventh chord.
- F. The incomplete major ninth
  - 1. The half-diminished seventh chord, inversions
  - 2. Irregular resolution, secondary dominants, modulation
- G. The ninth, eleventh, and thirteenth chords
  - 1. The complete dominant ninth, spacing, inversions, secondary dominants, modulation, non-dominant ninth chords, appoggiatura with delayed resolution
  - 2. The unresolved appoggiatura, eleventh and thirteenth
- H. The sequence
  - 1. The initial pattern, harmonic rhythm, length of the sequence, degree of transposition, the non-modulating sequence, secondary dominants in the sequence
  - 2. The modulating sequence, the sequence in harmonization, keyboard practice
- I. Non-dominant Harmony - seventh chords
  - 1. Function of dissonant non-dominant chords, comparative structure of seventh chords, the non-harmonic element, resolution, the tonic seventh, the supertonic seventh, the mediant seventh, the subdominant seventh
  - 2. The submediant seventh, the leading-tone seventh, non-dominant sevenths in sequence, modulation, neighbor-note harmony: the triad with added sixth, the half-diminished seventh chord
- J. The Neapolitan Sixth Chord
  - 1. Definition, resolution, preparation, and doubling
  - 2. Secondary relationships, V of the Neapolitan, intermediate modulation, modulation with the Neapolitan
- K. Augmented sixth chords
  - 1. Origin as secondary dominants, definitions, resolution, inversions
  - 2. Irregular resolutions, modulation, exceptional forms
- L. Other chromatic chords
  - 1. Enharmonic restrictions of altered scale degrees, appoggiatura chords, characteristic chromaticism
  - 2. The augmented fifth, the diminished fifth, the raised and lowered fifth
- M. Extension of Tonality
  - 1. Modal scales, modal harmony, the decline of the dominant harmony
  - 2. Remote tonal relationships, the reevaluation of counterpoint, the independent vertical sonority, new definitions of tonality

**V. METHODS OF INSTRUCTION:**

- Lecture
- Class and/or small group discussion
- Critical evaluation of texts and other printed research
- Critical evaluation of recorded music or other media forms
- Demonstrations and modeling
- Analysis of live and recorded music
- 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 modulation in the text, discuss with the class the psychological necessity for change of key.
- B. Writing Assignment. Writing assignments are required and may include (but are not limited to) the following: Attend a concert of baroque music and with the use of a score, prepare a four to six page critique with particular attention to the use of moronic structure of the phrase and its rendering in the performance.
- C. Critical Thinking Assignment. Critical thinking assignments are required and may include (but are not limited to) the following: Compare and contrast the harmonic structures as they appear in Bach's *Sleepers Awake* with those found in Beethoven's *Bagatelle*. Does the harmonic comparison indicate an evolution that is commensurate with the overall evolution of the music and the time frame from which they came? Why or why not?
- D. Composition Assignment: Harmonize a given bass line, work in four-part style, with traditional harmonic resolutions studies in class.

**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 202, Music Theory IV: Harmony  
**Prerequisite Course:** Music 201, Music Theory III: Basic Harmony

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 an understanding of implied harmonies through a realization of figured bass using standard musical notation.	x	1
Analyze four-part chorales for their harmonic structure.	x	1
Demonstrate the ability to interpret two part harmonies through the use of dictation.	x	1
Demonstrate harmonic understanding through analysis of musical excerpts	x	1
Compose sixteen measure melodies for given instruments/voices	x	1
Realize a figured bass line	x	1
Discuss how music enhances the well being of the individual and society as a whole.	x	1
Discuss how performances of music have evolved from sacred services to secular concerts and the resulting impact on society.	x	1

**COREQUISITE COURSE**

**Target Course: Music 202, Music Theory IV: Harmony**  
**Corequisite Course: Music 202L, Musicianship IV**

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 modal melodies and more difficult tonal melodies containing non-diatonic tones in treble, alto, tenor and soprano clefs using scale numbers, solmization, or letter names to represent pitches	x	1
Notate dictation from increasingly longer and more complex tonal and modal melodies, two melodies heard simultaneously, and analyze the use of non-diatonic tones.	x	1
Differentiate aurally and in writing the use of secondary, augmented sixth and Neapolitan sixth chords.	x	1
Demonstrate the relationship between beat and a given rhythmic pattern within a phrase containing changer meters and supertriplets.	x	1

**PREREQUISITE COURSE**

**Target Course:** Music 202, Music Theory IV: Harmony  
**Prerequisite 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)
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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