ROSE STATE COLLEGE

Division Course Syllabus

<table>
<thead>
<tr>
<th>Division</th>
<th>Humanities</th>
</tr>
</thead>
<tbody>
<tr>
<td>Course Title</td>
<td>Harmony III</td>
</tr>
<tr>
<td>Course Prefix and Number</td>
<td>MUS 2422</td>
</tr>
<tr>
<td>Semester and Year Submitted</td>
<td>Fall 2014</td>
</tr>
<tr>
<td>Credit Hours</td>
<td>2</td>
</tr>
<tr>
<td>Prepared by</td>
<td>Emily Robinson</td>
</tr>
<tr>
<td>Hours Per Week: Class</td>
<td>2</td>
</tr>
<tr>
<td>Lab</td>
<td>0</td>
</tr>
</tbody>
</table>

Course Description (as it appears in Catalog)

An advanced study of the melodic, harmonic and rhythmic materials of music as used by the composers of the 17th through the 19th centuries. This course of study includes the study of modulation, secondary dominants and secondary leading tone chords. It also includes larger forms such as binary, ternary, rondo and sonata. Prerequisites: MUS 1232, MUS 1242; Concurrent enrollment in MUS 2402 is required.

Prerequisites

MUS 1232, MUS 1242; concurrent enrollment in MUS 2402 is required

Text(s):

<table>
<thead>
<tr>
<th>Title</th>
<th>Tonal Harmony, 7th edition; book and workbook</th>
</tr>
</thead>
<tbody>
<tr>
<td>Author</td>
<td>Stefan Kostka, Dorothy Payne</td>
</tr>
<tr>
<td>Publisher</td>
<td>McGraw-Hill</td>
</tr>
</tbody>
</table>

Copyright Date

2013

ISBN #

978-0-07-802514-3; 978-0-07-741017-9

Reading Level

NA

Supplemental Materials:

(Other books, audio visual aids, etc.)

Music Manuscript Paper

Dry erase board with permanent staff lines

Piano or keyboard

CD player

Internet access
Outline for Remainder of Syllabus:

Rationale:
Any individual aspiring to be a musician and wanting to develop musicianship should have a thorough knowledge of the tools of his craft. Traditionally, the study of the musicianship is initiated through the study of Music Theory, a four-semester course based upon the study of music as it was written during the seventeenth and eighteenth centuries. During this era, the foundation for music composition was firmly established and the principles of writing that were established by earlier composers can still serve as a model for all music that continues to be written in the Western World.

Today, this study of the theoretical aspect of music is customarily taught for four consecutive semesters, each course leading to the next, more advanced level. Harmony III is the third semester of study begun in Harmony I and continued in Harmony II.

Expected Outcomes:
At the end of the course, students will be able to do the following:
1. Understand and use terminology pertinent to the study of analytical theory.
2. Identify and analyze examples of musical composition by key, form and chord function. These examples will include secondary function chords, modulation, and chromatic chords.
3. Part-write four part choral examples using standard part-writing procedures, and analyze them by key, form and chord function. These examples will include secondary function chords, modulation, and chromatic chords.
4. Play on the keyboard chords that have been presented in the course of the semester.
5. Compose an original composition.

Methods of Instruction:
Traditional/Lecture
Some internet or computer based instruction
Keyboard skills

Assessment (Including Critical Thinking measurements):
Students will be required to demonstrate their knowledge of the course content, as identified in the learning objectives, on written workbook assignments, computer assignments, keyboard skills, and written examinations.
The grades will be assigned based on a predetermined scale.
Suggested:
30% Assignments
40% Short quizzes given over chapters
10% Midterm
20% Final Exam
Learning Objectives:

Unit I  Secondary Functions (outcomes 1,2,3,4)
1. Dominant chords and leading tone chords will be reviewed. Student will learn to spell and recognize secondary dominant and secondary leading tone chords.
2. Understand the difference between diatonic and chromatic chords and the use of tonicization.
3. Analyze harmonic structures as well as employ conventional voice leadings and chord resolutions in part writing.
4. Students will use keyboard exercises, written exercises, and analyzing written literature to determine comprehension.
5. A test will be given on all of these elements.

Unit II Modulation (outcomes 1,2,3,4)
1. Understand modulation, change of key, and closely related keys.
2. Investigate common methods of modulation:
   a. Common chord (pivot chord)
   b. Altered chords
   c. Common tone
   d. Monophonic
   e. Direct
3. Analyze harmonic structures as well as employ conventional voice leadings and chord resolutions in part writing.
4. Students will use keyboard exercises, written exercises, and analyzing written literature to determine comprehension.
5. A test will be given on all of these elements.

Unit III  Larger forms (outcomes 1,2,5)
1. Recognize and analyze the form of compositions by identifying phrases, periods, double periods, harmonic structures and cadences.
2. These forms include:
   a. Binary
   b. Ternary
   c. 12-bar Blues
   d. Minuet and Trio
   e. Sonata-allegro
   f. Rondo
3. A test will be given on these elements.
4. A short composition will be assigned that is due as part of the final.