ROSE STATE COLLEGE

Division Course Syllabus

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<th>Division</th>
<th>Humanities</th>
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<tr>
<td>Course Title</td>
<td>Harmony IV</td>
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<tr>
<td>Course Prefix and Number</td>
<td>MUS 2442</td>
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<tr>
<td>Semester and Year Submitted</td>
<td>Fall 2014</td>
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<tr>
<td>Credit Hours</td>
<td>2</td>
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<tr>
<td>Prepared by</td>
<td>Emily Robinson</td>
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<td>Hours Per Week:</td>
<td>Class 2, Lab 0</td>
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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 study of augmented sixth chords, Neapolitan sixth and altered dominant chords, enharmonic modulation and an introduction to 20th century harmonic practices. This exit/assessment course is the capstone course for music majors. Prerequisites: MUS 2402, MUS 2422; concurrent enrollment in MUS 2432 is required.

| Prerequisites | MUS 2402, MUS 2422; concurrent enrollment in MUS 2432 is required |
| Text(s): | Tonal Harmony, 7th edition; book and workbook |
| Author | Stefan Kostka, Dorothy Payne |
| Publisher | McGraw-Hill |
| 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 levels. Harmony IV is the fourth semester of study begun in Harmony I and continued in Harmony II and Harmony III.

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 modulation, chromatic chords and further harmonic elements.
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 modulation, chromatic chords and further harmonic elements.
4. Play on the keyboard chords that have been presented in the course of the semester.
5. Identify twentieth century compositional techniques such as a return to modes, serialism, parallism, planing, and new rhythmical devices.
6. 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. Chromatic chords (outcomes 1,2,3,4)
1. Borrowed chords in minor and major, the Neopolitan chord, and Augmented sixth chords will be studied.
3. Students will analyze harmonic structures as well as employ conventional voice leadings and chord resolutions in part writing these chords.
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. Enharmonic modulations (outcomes 1,2,3,4)
1. Understand enharmonic spellings.
2. Investigate common methods of enharmonic modulation:
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.

III. Further elements of harmonic vocabulary and late 19th Century (outcomes 1,2,3,4, 6)
1. Investigate further elements of harmony
   a. Dominant with substituted sixth
   b. Dominant with raised seventh
   c. Ninth, Eleventh and Thirteenth chords
   d. Common Tone Diminished seventh
   e. Mediant and Mediant chains
2. Analyze harmonic structures as well as employ conventional voice leadings and chord resolutions in part writing.
3. Students will use keyboard exercises, written exercises, and analyzing written literature to determine comprehension.
4. A test will be given on all of these elements.
5. A composition will be assigned that is due as part of the final.

IV. Introduction to 20th Century music and new directions (outcome 5)
1. Investigate materials and techniques of the Twentieth Century:
   a. Impressionism
   b. Modes, pentatonic scales, synthetic scales
   c. Extended harmonic structures
   d. Extended rhythmic structures
   e. Atonal theory
   f. Serialism
   g. Minimalism
   h. Electronic and Computer music
2. Students will use written exercises and analyzing written literature to determine comprehension.
3. A test will be given on all of these elements.