

College of San Mateo
Official Course Outline

1. **COURSE ID:** MUS. 132 **TITLE:** Harmony II **C-ID:** MUS 130
Units: 3.0 units **Hours/Semester:** 48.0-54.0 Lecture hours; and 96.0-108.0 Homework hours
Method of Grading: Letter Grade Only
Prerequisite: MUS. 131

2. **COURSE DESIGNATION:**

Degree Credit

Transfer credit: CSU; UC

3. **COURSE DESCRIPTIONS:**

Catalog Description:

Topics include principles of diatonic harmonic progression, dominant and non-dominant 7th chords, voice leading, harmonization, and an introduction to two-part counterpoint, modulation and secondary/applied chords. Analyze both classical and popular music using Roman numerals and popular lead sheet symbols. Assignments emphasize part writing skills and creative composition. Concurrent enrollment in MUS. 112 strongly recommended for music majors.

4. **STUDENT LEARNING OUTCOME(S) (SLO'S):**

Upon successful completion of this course, a student will meet the following outcomes:

1. Analysis: Conduct harmonic and formal analysis of diatonic music (including music involving common chord modulation) using roman numerals and pop symbols
2. Harmonization: Compose original chords to folk, popular and/or chorale style melodies
3. Part Writing 1: Construct, approach, and resolve all diatonic chords and 7th chords properly in all inversions in 4 voices including secondary chords & sequences
4. Part Writing 2: Realize figured bass, both modulating and non-modulating, including non-dominant 7ths, secondary chords and sequences
5. Original Composition: Compose original chord progressions demonstrating knowledge of the diatonic harmonic model and following proper 4-part voice leading principles

5. **SPECIFIC INSTRUCTIONAL OBJECTIVES:**

Upon successful completion of this course, a student will be able to:

1. Analysis: Conduct harmonic and formal analysis of diatonic music (including music involving common chord modulation) using roman numerals and pop symbols
2. Harmonization: Compose original chords to folk, popular and/or chorale style melodies
3. Part Writing 1: Construct, approach, and resolve all diatonic chords and 7th chords properly in all inversions in 4 voices including secondary chords & sequences
4. Part Writing 2: Realize figured bass, both modulating and non-modulating, including non-dominant 7ths, secondary chords and sequences
5. Original Composition: Compose original chord progressions demonstrating knowledge of the diatonic harmonic model and following proper 4-part voice leading principles

6. **COURSE CONTENT:**

Lecture Content:

1. VOICE LEADING PRINCIPLES
 - A. Root-to-root position movement
 - B. Part writing principles for 1st and 2nd inversion diatonic chords
 - C. "Voice leading"/Expansion chords
2. HARMONIC PROGRESSION
 - A. The circle progression (descending 5ths sequence)
 - B. The harmonic model in major and minor mode
 - C. Musical analysis and creative composition
3. HARMONIZING MELODIES
 - A. Chorale and popular style using non-dominant 7th chords, modulation, and secondary chords
4. SEVENTH CHORDS: The V7, viio7, and non-dominant 7th Chords
 - A. Voice leading, analysis, use in composition and harmonization
5. MODULATION

- A. Modulation to closely related keys
 - B. Calculating common chords, closely related keys, recognizing, and composing
6. SECONDARY/APPLIED CHORDS
- A. The Secondary V(7) Chord - voice leading, analysis, use in harmonizations, and composition

7. REPRESENTATIVE METHODS OF INSTRUCTION:

Typical methods of instruction may include:

- A. Lecture
- B. Discussion
- C. Observation and Demonstration
- D. Other (Specify): 1. Daily Reading Assignments from text and numerous handouts that relate to concepts outlined in SLOs. 2. Daily written drills and exercises in building, resolving, and analyzing chords and progressions as outlined in SLOs. 3. Creative Student Compositions - assesses student's ability to apply concepts learned to composing their own music 4. Other Creative Application Projects (e.g. writing instrumental transcriptions of their own chorales which are then performed)

8. REPRESENTATIVE ASSIGNMENTS

Representative assignments in this course may include, but are not limited to the following:

Writing Assignments:

Typical class assignment: Write an 8-chord chord progression that weaves it's way logically through the harmonic model. Compose in SATB 4-voice style using proper voice leading techniques.

Reading Assignments:

Daily Reading Assignments from text and numerous handouts that relate to concepts outlined in SLOs.

9. REPRESENTATIVE METHODS OF EVALUATION

Representative methods of evaluation may include:

- A. Class Participation
- B. Exams/Tests
- C. Homework
- D. Projects
- E. Quizzes
- F. Written examination
- G. 1. Assignments and Creative Projects are handed in for evaluation and critical feedback 2. In-class discussion and evaluation of students' assignments 3. In-class work at the board to assess students' comprehension of material on an on-going basis 4. Quizzes and In-class Exams throughout the semester 5. Take-home Exam questions in composition, figured bass realization and analysis 6. Final Exam

10. REPRESENTATIVE TEXT(S):

Possible textbooks include:

- A. Clendinning, Jane, E. Marvin. *The Musician's Guide to Theory and Analysis*, 2nd ed. WW Norton & Co, 2011
- B. Kostka and Payne. *Tonal Harmony*, 7th ed. McGraw Hill, 2013
- C. Benward, Bruce and M. Saker. *Music in Theory and Practice, Volume 1*, ed. McGraw Hill, 2008

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Course Originator: Jane Jackson