

**College of San Mateo
Official Course Outline**

1. COURSE ID: MUS. 133 **TITLE:** Harmony III **C-ID:** MUS 140

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. 132

2. COURSE DESIGNATION:

Degree Credit

Transfer credit: CSU; UC

3. COURSE DESCRIPTIONS:

Catalog Description:

The study of chromatic harmony including secondary chords, borrowed chords, augmented and Neapolitan 6th chords, as well as more advanced modulatory techniques. Contextual analysis of classical, jazz, and popular music. Emphasis is on written, analytical, and creative skills. Concurrent enrollment in MUS. 113 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. Chromatic Chords: Write, identify and resolve: secondary/applied chords & 7ths; borrowed chords; Neapolitan and augmented 6th chords
2. Analysis: Analyze music containing secondary/applied chords & 7ths; borrowed chords; Neapolitan and augmented 6th chords; and advanced modulatory techniques;
3. Creative Composition: Compose original music and harmonize melodies using: secondary, borrowed, Neapolitan and augmented 6th chords; sequences; and more advanced modulatory techniques
4. Figured Bass: Realize figured bass symbols involving secondary, borrowed, Neapolitan and augmented 6th chords and sequences

5. SPECIFIC INSTRUCTIONAL OBJECTIVES:

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

1. Chromatic Chords: Write, identify and resolve: secondary/applied chords & 7ths; borrowed chords; Neapolitan and augmented 6th chords
2. Analysis: Analyze music containing secondary/applied chords & 7ths; borrowed chords; Neapolitan and augmented 6th chords; and advanced modulatory techniques;
3. Creative Composition: Compose original music and harmonize melodies using: secondary, borrowed, Neapolitan and augmented 6th chords; sequences; and more advanced modulatory techniques
4. Figured Bass: Realize figured bass symbols involving secondary, borrowed, Neapolitan and augmented 6th chords and sequences

6. COURSE CONTENT:

Lecture Content:

1. CHROMATIC HARMONY I
 - A. Secondary/Applied Dominants and Dominant 7ths
 - B. Sequences involving applied dominants
 - C. Modulation: sequential and common tone
2. CHROMATIC HARMONY II
 - A. Mode Mixture
 - B. Secondary viio chords and 7ths
 - C. Neapolitan 6th Chords
3. FORM
 - A. Binary and ternary forms
4. FURTHER CHROMATICISM
 - A. Augmented 6th Chords
 - B. Enharmonic Reinterpretation and Enharmonic Modulation

7. REPRESENTATIVE METHODS OF INSTRUCTION:

Typical methods of instruction may include:

- A. Lecture
- B. Activity
- C. Discussion
- D. Observation and Demonstration
- E. Other (Specify): 1. Regular assignments due each class including figured bass, analysis, chord construction, and voice leading exercises 2. Creative Composition projects stressing synthesis of concepts taught 3. Performances of chorales composed by the students, generating discussion of good versus problematic voice leading choices

8. REPRESENTATIVE ASSIGNMENTS

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

Writing Assignments:

Collection and correction of other assignments with written critical feedback

Reading Assignments:

Regular reading assignments from the required textbooks

9. REPRESENTATIVE METHODS OF EVALUATION

Representative methods of evaluation may include:

- A. Class Participation
- B. Class Performance
- C. Exams/Tests
- D. Homework
- E. Oral Presentation
- F. Projects
- G. 1. In-class correction of assignments (student answers on the board followed by class discussion) 2. Collection and correction of other assignments with written critical feedback 3. Take-home analyses projects and class presentations 4. In-class examinations throughout the semester 5. Final exam - take home question and in-class portion

10. REPRESENTATIVE TEXT(S):

Possible textbooks include:

- A. Laitz, S.. *The Complete Musician*, 3rd ed. Oxford University Press, 2012
- B. Kostka and Payne. *Tonal Harmony*, 7th ed. McGraw Hill, 2013

Origination Date: December 2015

Curriculum Committee Approval Date: September 2016

Effective Term: Fall 2017

Course Originator: Jane Jackson