

**MUSC 2B Course Outline as of Fall 2009****CATALOG INFORMATION**

Dept and Nbr: MUSC 2B Title: DIATONIC HARMONY

Full Title: Diatonic Harmony

Last Reviewed: 4/22/2019

Units		Course Hours per Week		Nbr of Weeks	Course Hours Total	
Maximum	3.00	Lecture Scheduled	3.00	17.5	Lecture Scheduled	52.50
Minimum	3.00	Lab Scheduled	0	17.5	Lab Scheduled	0
		Contact DHR	0		Contact DHR	0
		Contact Total	3.00		Contact Total	52.50
		Non-contact DHR	0		Non-contact DHR	0

Total Out of Class Hours: 105.00

Total Student Learning Hours: 157.50

Title 5 Category: AA Degree Applicable

Grading: Grade Only

Repeatability: 00 - Two Repeats if Grade was D, F, NC, or NP

Also Listed As:

Formerly: MUS 2B

**Catalog Description:**

A study of common-practice diatonic harmony and part writing. Topics include: progressions with triads and dominant seventh chords, an introduction to species counterpoint, principles of four-part (SATB--Soprano/Alto/Tenor/Bass) writing and arranging, non-harmonic tones, melody writing, bass line construction, and an historical survey of the development of harmony and texture in Western music.

**Prerequisites/Corequisites:**

Course Completion of MUSC 2A ( or MUS 2A)

**Recommended Preparation:**

Concurrent Enrollment in MUSC 3B AND Concurrent private or classroom piano study as recommended.

**Limits on Enrollment:****Schedule of Classes Information:**

Description: A study of common-practice diatonic harmony and part writing. Topics include: progressions with triads and dominant seventh chords, an introduction to species counterpoint, principles of four-part writing and arranging, non-harmonic tones, melody writing, bass line

construction, and an historical survey of the development of harmony. (Grade Only)

Prerequisites/Corequisites: Course Completion of MUSC 2A ( or MUS 2A)

Recommended: Concurrent Enrollment in MUSC 3B AND Concurrent private or classroom piano study as recommended.

Limits on Enrollment:

Transfer Credit: CSU;UC.

Repeatability: Two Repeats if Grade was D, F, NC, or NP

## **ARTICULATION, MAJOR, and CERTIFICATION INFORMATION:**

<b>AS Degree:</b>	<b>Area</b>	Effective:	Inactive:
<b>CSU GE:</b>	<b>Transfer Area</b>	Effective:	Inactive:

<b>IGETC:</b>	<b>Transfer Area</b>	Effective:	Inactive:
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<b>CSU Transfer:</b>	Transferable	Effective:	Fall 1981	Inactive:
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<b>UC Transfer:</b>	Transferable	Effective:	Fall 1981	Inactive:
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### **CID:**

CID Descriptor:	MUS 130	Music Theory II
SRJC Equivalent Course(s):	MUSC2B	

### **Certificate/Major Applicable:**

Major Applicable Course

## **COURSE CONTENT**

### **Outcomes and Objectives:**

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

1. Write four-part (SATB) arrangements using diatonic triads in root position and inversion.
2. Construct and utilize dominant seventh chords in root position.
3. Compose a soprano melody and realize a complete four-part arrangement from a given figured bass line.
4. Harmonize a given melody by composing a bass line and creating a complete four part arrangement.
5. Identify and utilize non-harmonic tones.
6. Demonstrate and utilize the principles of species counterpoint.
7. Compare and contrast the harmonic and textural characteristics of music from various styles and historical eras.

### **Topics and Scope:**

- I. The Historical Development of Harmony and Musical Texture
  - A. The style periods of Western music
    1. Medieval (500-1450)
    2. Renaissance (1450-1600)
    3. Baroque (1600- 1750)
    4. Classic (1750-1825)
    5. Romantic (1825-1900)
    6. Post-Romantic/Impressionist (1875-1920)

- 7. Modern (1900-present)
- 8. Jazz and popular music (1900-present)
- B. Musical texture
  - 1. Monophony and heterophony
  - 2. Polyphony
  - 3. Monody and homophony
  - 4. Homorhythmic (chorale) texture
- II. Introduction to Species Counterpoint
  - A. Overview of the species
  - B. Exercises in first species
    - 1. Melodic design - restrictions on interval leaps
    - 2. Consonant and dissonant harmonic intervals - restrictions
    - 3. Contrapuntal motion between voices - restrictions
    - 4. Formulaic openings and endings
- III. Four-Part Writings Basics
  - A. SATB (Soprano/Alto/Tenor/Bass) notation
  - B. Vocal and instrumental arranging
  - C. Arranging for piano
  - D. Range, spacing, and doubling
  - E. Voice crossing and overlapping
  - F. Open and close voiced triads
  - G. Complete and incomplete chords
  - H. Restrictions on melodic and harmonic motion
  - I. Treatment of the leading tone
- IV. Root Position Part Writing
  - A. Piston's "Rules of Thumb"
  - B. Working in close and open spacing
  - C. Changing voicing on repeated chords
  - D. The Noncommon-tone (NCT) connection
  - E. The V-VI deceptive progression (VI with a doubled third)
  - F. Writing in minor keys (avoiding the A2)
  - G. Using free voice leading
- V. Dominant Seventh Chords and the Perfect Authentic Cadence (PAC)
  - A. The dominant seventh chord (spelling and voicing)
  - B. Strict and free resolution of the leading tone
  - C. Treatment of the chord 7th - strict and free resolution
- VI. Principles of Harmonic Motion and Chord Progressions
  - A. Tonal function of the primary chords (I, IV, V)
  - B. Use of secondary chords by chord substitution
  - C. Chord progressions and harmonic rhythm
    - 1. The "circle progression"
    - 2. Progression and retrogression
    - 3. Other types of harmonic motion
- VII. Triad Inversions
  - A. First Inversion (6) Triads
    - 1. Usage
    - 2. Voicing and doubling
    - 3. Particulars of various 6 chords
  - B. Second Inversion (6/4) Triads
    - 1. Usage
    - 2. Voicing and doubling
- VIII. Non-Harmonic Tones (NHT)

- A. Second species NHT
    - 1. Passing tones (PT) and neighbor tones (NT)
    - 2. The appoggiatura (APP) and escape tone (ET)
    - 3. Anticipation (ANT)
  - B. Third species - the cambiata (changing tones)
  - C. Fourth species - suspensions and retardations
  - D. Two "golden rules" of NHT usage
    - 1. A NHT may not cause a part writing error
    - 2. A NHT cannot repair a part writing error
- IX. Melody Harmonization
- A. Choice of chords
  - B. Composition of bass line
    - 1. Melodic contour
    - 2. Counterpoint w/ soprano melody
    - 3. Implies a strong functional progression
  - C. Writing inner parts
  - D. Usage of NHT

### Assignment:

- 1. Workbook assignments in part writing and harmonization.
- 2. Harmonic and melodic analysis of 3-5 short musical compositions from the common-practice repertoire.
- 3. Comprehensive midterm and final exams.

### Methods of Evaluation/Basis of Grade:

**Writing:** Assessment tools that demonstrate writing skills and/or require students to select, organize and explain ideas in writing.

None, This is a degree applicable course but assessment tools based on writing are not included because problem solving assessments are more appropriate for this course.

Writing  
0 - 0%

**Problem Solving:** Assessment tools, other than exams, that demonstrate competence in computational or non-computational problem solving skills.

Homework problems

Problem solving  
50 - 75%

**Skill Demonstrations:** All skill-based and physical demonstrations used for assessment purposes including skill performance exams.

None

Skill Demonstrations  
0 - 0%

**Exams:** All forms of formal testing, other than skill performance exams.

Music notation, arranging, and composition

Exams  
20 - 40%

**Other:** Includes any assessment tools that do not logically fit into the above categories.

Attendance and participation
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Other Category 5 - 10%
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**Representative Textbooks and Materials:**

Benward, Bruce and Marilyn Saker. Music In Theory and Practice, Vol.1.

8th ed. McGraw Hill, 2008.

Kostka, Steven and Dorothy Payne. Tonal Harmony. 6th ed. McGraw Hill, 2009.