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:

AS Degree:	**Area**	Effective:	Inactive:
CSU GE:	**Transfer Area**	Effective:	Inactive:
IGETC:	**Transfer Area**	Effective:	Inactive:

CSU Transfer:	Transferable	Effective:	Fall 1981	Inactive:	
UC Transfer:	Transferable	Effective:	Fall 1981	Inactive:	

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. Homorhythic (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	Other Category 5 - 10%

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.