



COURSE OUTLINE

MUS 227
Course Number

Music Theory III
Course title

3
Credits

2 lecture/2 lab
Hours

Catalog description:

Study of chromatic harmony especially as used in modulation. Students recognize and compose harmonic progressions involving secondary dominants, diminished seventh chords, as well as altered and borrowed chords, correlated with exercises in ear training, sight-singing, and keyboard harmony. Also includes harmonic and formal analysis of 18th and 19th century repertoire. Spring offering.

Prerequisites: MUS 128

Corequisites: None

Required texts/other materials:

Gauldin, Robert. Workbook for *Harmonic Practice in Tonal Music* (2nd edition), W. W. Norton and Company, 2004.

Ottman, Robert. *Music for Sight Singing* (6th edition), Pearson-Prentice Hall, 2004.

Last revised: 2009

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Course Goals:

The student will be able to:

1. Acquire and demonstrate a more sophisticated understanding of tonal principles and procedures through the study of chromatic harmony.
2. Understand what is meant by chromatic harmony through syntactically correct use of chords whose constituent tones include pitches that lie outside the diatonic pitch collection of the key.
3. Demonstrate various ways in which chromatically altered harmonies can serve to weaken as well as strengthen the integrity of the original tone center, while enhancing the sense of forward motion in a harmonic progression.
4. Explain, and demonstrate the use of, several specific classes of chromatic chord structures, including; secondary dominants, borrowed chords, the Neopolitan 6th chord, and the three varieties of augmented 6th chords.
5. Assimilate and execute the formal principle of conventional voice leading, especially as they apply to the above categories of chromatic chords.
6. Understand and explain the phenomenon of modulation as distinct from transient and temporary tonicization.
7. Execute with correct voice leading the various ways by which modulation is achieved, including; pivot chord, common tone, chromatic inflection, harmonic sequence, borrowed chord as pivot, and enharmonic respelling of augmented 6th chords.
8. Engage in ear training and sight-singing exercises that enable him or her to notate from dictation chromatically inflected melodies, as well as sing at sight the same.
9. Understand tonal music as a formal, non-semantic language whose elements are bound together by principles analogous both to linguistic syntax and mathematical forms of organization.
10. Be awakened to the formal beauty of the Western European musical language and continue to acquire a deeper appreciation of the great works of art that exemplify and embody its expressive power.

General Education Objectives:

GOAL 2: MATHEMATICS:

Students will use appropriate mathematical and statistical concepts to interpret data and to solve problems.

MCCC Core Skills:

GOAL A. WRITTEN AND ORAL COMMUNICATION IN ENGLISH

Students will communicate effectively in speech and writing, and demonstrate proficiency in reading.

GOAL B. CRITICAL THINKING AND PROBLEM SOLVING

Students will use critical thinking and problem solving skills in analyzing skills information.

Academic Integrity Policy

As stated in the student handbook, "A student will be guilty of violating academic integrity if he/she (a) knowingly represents the work of others as his/her own, (b) uses or obtains unauthorized assistance in the execution of academic work, or (c) gives fraudulent assistance to another student." Students should read the Academic Integrity policy in the MCCC Rights and Responsibilities Handbook.

Academic Dishonesty will result in failure of this course.

Units of Study and Learning Objectives

UNIT I: Secondary Dominant Chords and Transient Tonicization

The student will be able to:

1. Understand and define the nature of a secondary dominant chord as a chromatically altered harmony that functions as the temporary dominant of the chord that follows it.
2. Understand and explain the concept of transient tonicization as the aural phenomenon of a momentary shift of focus onto a chord other than the original tonic resulting from its having been preceded by its own dominant
3. Enumerate the five classes of chords that may function as secondary dominants, i.e., major triads (when not diatonic to the original key), dominant 7th chords, diminished triads, half-diminished 7th chords, and fully diminished 7th chords.
4. Understand that each diatonic scale degree and its supporting harmony (except the leading tone) may become the focal point of a momentary or transient tonicization.
5. Understand that a secondary dominant must, by definition, contain the leading tone to the root of the chord being tonicized.
6. Spell, construct, and notate the secondary dominant chord in each of its five structural manifestations as applied to all of the harmonies diatonic to the original key, using all appropriate chromatic inflections.
7. Perform a harmonic analysis on passages of music that make use of secondary dominants, using the correct and appropriate analysis notation, e.g.:

$$V/ii, vii^{\circ}/IV, vii^{\flat 7}/V, \text{ etc.}$$

8. Compose musical passages that make use of secondary dominants, taking special care to employ proper voice leading and the correct resolution of dissonance.

UNIT II: Modulation of Closely Related Keys

The student will be able to:

1. Understand and explain the process of modulation as an emphatic and prolonged creation of a new tone center different from the original tonic of a piece of music.
2. Articulate and demonstrate the difference between and among transient tonicization, temporary tonicization, and full scale modulation.
3. Identify and define the three primary harmonic procedures by means of which modulation is implemented, i.e., pivot chord, chromatic, and direct modulation.
4. Construct harmonic progressions in which modulation to closely related keys (those diatonic to the original key) is achieved, employing each of the three devices enumerated above.
5. Identify through harmonic analysis examples of all three types of common modulation.
6. Locate ambiguous passages in which a change in key center could be analyzed as either a modulation or temporary tonicization, defending his or her analysis as one or the other.

UNIT III: Harmonic Sequences

The student will be able to:

1. Understand and define the phenomenon of harmonic cycle as a harmonic move of a specific intervallic distance that is reiterated or duplicated at least twice at different pitch levels; e.g., $G_{\Delta} - E_m - C_{\Delta} - A_m$ (down a 3rd, down a 3rd, down a 3rd).
2. Understand and explain a harmonic sequence as a harmonic cycle with a parallel duplication of voice leading and melodic movement in the upper parts.
3. Identify and define the most commonly encountered harmonic sequences in terms of their patterned intervallic root movement, i.e., descending 5ths (ascending 4ths), ascending 5ths (descending 4ths), descending 3rds, ascending and descending 2nds.
4. Construct and notate harmonic progressions that exhibit sequential structure at both root movement and voice leading levels with at least two repetitions of the original progression, using both triadic and 7th chord harmonies in root position as well as in various inversions.
5. Construct and voice more sophisticated harmonic sequences whose original iteration is defined by two chordal moves (three chords) incorporating the use of chromatic secondary dominant harmonies; e.g., down a 3rd – up a 4th or up a 3rd – down a 5th.
6. Understand, explain, and demonstrate the use of harmonic sequence as a potential modulatory device.
7. Locate and identify through harmonic analysis the occurrence of all the various types of harmonic sequence in musical examples taken from the classical, jazz, and pop idioms.

UNIT IV: Borrowed Chords and Modal Mixture

The student will be able to:

1. Understand and define the concept of the borrowed chord as the use of a harmonic structure indigenous to the minor key system in the context of its parallel major key, and vice versa.
2. Understand and explain the use of the lowered 6th scale degree in major keys as the primary source of chords “borrowed” from the parallel minor mode; e.g.: $\flat VI$ instead of vi , iv instead of IV , $vii^{\circ 7}$ instead of $vii^{\flat 7}$, ii° ($ii^{\flat 7}$) instead of ii (ii^7).
3. Be sensitized to the heightened resolution tendencies of these harmonies as a result of lowered 6's inclination to move toward scale degree 5.
4. Understand and construct additional chords borrowed from the parallel minor as generated by the lowered 3rd and 7th scale degrees, e.g., i , $\flat III$, and $\flat VII$, to be used in the context of major keys.
5. Define and demonstrate a working understanding of modal mixture by constructing harmonic progressions that make prolonged and liberal use of borrowed chords from minor alongside harmonies intrinsic to the parallel major mode.
6. Locate and identify examples of modal mixture through harmonic analysis of musical examples from the classical, jazz, and pop idioms.

UNIT V: The Neopolitan Chord

The student will be able to:

1. Understand and define the Neopolitan harmony as a non-diatonic major triad built on lowered scale degree 2, most commonly used in 1st inversion.
2. Demonstrate the correct execution of the Neopolitan chord in its function as a pre-dominant harmony in both major and minor keys, employing the appropriate doubling and voice leading.
3. Understand the origin of the Neopolitan as a chromatically altered diminished triad on scale degree 2 whose root has been lowered a half step.
4. Locate the Neopolitan through harmonic analysis of musical passages from a variety of genres and indicate it with its proper analytical designation – $\flat\text{II}^{\circ}$ or N° .
5. Recognize and execute harmonic passages in which the Neopolitan is used in root position.
6. Understand and construct musical passages in which the Neopolitan is tonicized by being preceded by its own secondary dominant chord, $\flat\text{VI}$.

UNIT VI: Augmented 6th Chords

The student will be able to:

1. Understand, spell, and construct the three classes of augmented 6th chords – Italian 6th, German 6th, and French 6th – in all major and minor keys.
2. Explain the process by which the chromatically altered scale degree 4 transforms a pre-existing harmony into each of the three respective augmented 6th chords, i.e., $\text{iv}^{\flat 6} + \text{raised } 4 = \text{It}^{\flat 6}$, $\text{iv}^{\flat 6}_5 + \text{raised } 4 = \text{Ger}^{\flat 6}_5$, $\text{ii}^{\flat 6}_3 + \text{raised } 4 = \text{Fr}^{\flat 6}_3$.
3. Understand and explain the use of augmented 6th chords in major keys as a borrowed chord by virtue of lowered scale degree 6.
4. Demonstrate the pre-dominant function of the augmented 6th chords, as reflected in their chords of origin, by executing the proper resolution of each into the V chord.
5. Explain and demonstrate the occasional enharmonic respelling of the German 6th in major keys by substituting raised scale degree 2 for the lowered 3rd in order to clarify its resolution into $\text{I}^{\flat 6}_4$ before proceeding to V , with the resultant avoidance of parallel 5ths.
6. Identify and execute the correct resolution of the augmented 6th interval that lies between lowered 6 in the bass and raised 4 in an upper voice, citing this as the unifying structural feature common to all three varieties of augmented 6th chords.
7. Compose musical passages that correctly employ the use of each of three types of Augmented 6th chords.
8. Locate and identify occurrences of the augmented 6th chords through harmonic analysis of musical excerpts taken from the classical literature as well as from the jazz and pop repertoires.

UNIT VII: Advanced Modulation – Modulation to Remote Keys

The student will be able to:

1. Define and explain remote modulation as a shift of focus to a new tone center whose tonic chord is not diatonic to the original key.
2. Execute remote modulations by means of common tone to create a pivot chord into the new key.
3. Employ various borrowed chords as pivot chords into new, remote keys.
4. Use the Italian 6th and German 6th chords as pivots into remote keys through enharmonic respellings of each, transforming their function from pre-dominants in another, remote key.
5. Execute the reverse of objective 4 by enharmonically respelling diminished triads and dominant 7th chords as It.⁶ and Ger.⁶/₅ chords, respectively, facilitating entry into a new, remote key.
6. Locate and identify occurrences of the various methods of remote modulation through harmonic analysis of classical, jazz and pop repertoire.

Evaluation of Student Learning

Each student's attainment of both course level objectives and unit level learning outcomes will be assessed using the following means of evaluation.

Evaluation Tools	% of Grade
Completion of and performance on weekly reading and written homework assignments	20%
Periodic quizzes (six to eight) designed to assess the student's level of mastery of concepts and procedures studied in class	30%
A comprehensive and inclusive final examination	30%
Attendance and participation in class discussion	20%

Students with Disabilities

Any student in this class who may have special needs because of a disability is entitled to receive accommodations. Eligible students at Mercer County Community College are assured services under the Americans with Disabilities Act and Section 504 of the Rehabilitation Act of 1973.

If you believe you are eligible for services or an accommodation, please contact Arlene Stinson, Director of Academic and Support Services, at 609-570-3525.