



**COURSE OUTLINE : MUSIC 213**  
**D Credit – Degree Applicable**  
**COURSE ID 001179**  
**Cyclical Review: August 2020**

**COURSE DISCIPLINE :** MUSIC

**COURSE NUMBER :** 213

**COURSE TITLE (FULL) :** Harmony III

**COURSE TITLE (SHORT) :** Harmony III

**CALIFORNIA STATE UNIVERSITY SYSTEM C-ID :** MUS 140 – Harmony III

**CATALOG DESCRIPTION**

MUSIC 213 is a course designed to provide students with a deeper understand of traditional composition. Emphasis is placed on secondary chords, borrowed and mixture chords, sequences, modulation, and using these elements in figured bass realization, harmonization, and analysis. MUSIC 213 also includes an introduction to chromatic harmony. Students will conduct formal analysis of music using binary and ternary forms, and will compose examples of the music concepts being studied.

Total Lecture Units: 3.00

Total Laboratory Units: 0.00

**Total Course Units: 3.00**

Total Lecture Hours: 54.00

Total Laboratory Hours: 0.00

Total Laboratory Hours To Be Arranged: 0.00

**Total Contact Hours: 54.00**

**Total Out-of-Class Hours: 108.00**

Prerequisite: MUSIC 212 or equivalent. Corequisite: MUSIC 203.



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**ENTRY STANDARDS**

	Subject	Number	Title	Description	Include
1	MUSIC	212	Harmony II	Realize a figured bass;	Yes
2	MUSIC	212	Harmony II	harmonize a given melody;	Yes
3	MUSIC	212	Harmony II	identify and write 7th chords, sequences, secondary chords and modulation to closely related keys;	Yes
4	MUSIC	212	Harmony II	conduct basic harmonic analysis of musical examples containing elements from the course content;	Yes
5	MUSIC	212	Harmony II	conduct a basic analysis of binary and ternary forms;	Yes
6	MUSIC	212	Harmony II	write and identify dominant and non-dominant 7th chords in root position and inversions;	Yes

**EXIT STANDARDS**

- 1 Identify and write secondary/applied and borrowed chords;
- 2 realize figured bass lines using secondary chords, sequences, and modulation;
- 3 conduct intermediate to advance harmonic analysis of musical examples containing these elements;
- 4 analyze binary, ternary and sonata musical forms;
- 5 write and identify secondary/applied chords in root position and inversions;
- 6 write and identify borrowed chords and mixture chords in root position and inversions;
- 7 realize figured bass lines and harmonize melodies using secondary and borrowed chord and diatonic and modulation sequences;
- 8 conduct harmonic analysis of music using secondary and borrowed chord and diatonic and modulation sequences.

**STUDENT LEARNING OUTCOMES**

- 1 conduct formal and harmonic analysis of musical examples using binary, ternary and sonata forms
- 2 compose musical examples using concepts included in the course content

**COURSE CONTENT WITH INSTRUCTIONAL HOURS**

	Description	Lecture	Lab	Total Hours
1	Review of Diatonic Harmony, Voice–Leading and Figured Bass	4	0	4



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2	<b>Secondary/Applied Chords</b> <ul style="list-style-type: none"> <li>• Introduction and function</li> <li>• Dominant and 7th chords</li> <li>• Inversions</li> <li>• Analysis and composition</li> </ul>	7	0	7
3	<b>Borrowed/Mixture Chords</b> <ul style="list-style-type: none"> <li>• Introduction and function</li> <li>• Analysis and composition</li> </ul>	6	0	6
4	<b>Figured Bass</b> <ul style="list-style-type: none"> <li>• Secondary/applied chords</li> <li>• Borrowed/mixture chords</li> <li>• Analysis and composition</li> </ul>	5	0	5
5	<b>Sequences</b> <ul style="list-style-type: none"> <li>• Diatonic</li> <li>• Modulating</li> <li>• Analysis and composition</li> </ul>	5	0	5
6	<b>Modulation</b> <ul style="list-style-type: none"> <li>• Closely and distantly related keys</li> <li>• Common chord</li> <li>• Phrase, common tone, sequential</li> <li>• Analysis and composition</li> </ul>	7	0	7
7	<b>Harmonize a Given Melody</b> <ul style="list-style-type: none"> <li>• Use of secondary/applied chords</li> <li>• Use of borrowed/mixture chords</li> <li>• Use of sequences</li> <li>• Use of modulation</li> <li>• Analysis and composition</li> </ul>	8	0	8
8	<b>Introduction to Chromatic Harmony</b> <ul style="list-style-type: none"> <li>• Neapolitan chords</li> <li>• Augmented-sixth chords</li> </ul>	6	0	6
9	<b>Formal Analysis</b> <ul style="list-style-type: none"> <li>• Binary form</li> <li>• Ternary form</li> <li>• Sonata form</li> </ul>	6	0	6
				<b>54</b>



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**OUT OF CLASS ASSIGNMENTS**

- 1 compose music using basic chromatic harmony and modulation;
- 2 analyze music containing basic chromatic harmony and modulation.

**METHODS OF EVALUATION**

- 1 compositions;
- 2 class discussions;
- 3 exams;
- 4 final cumulative exam.

**METHODS OF INSTRUCTION**

- Lecture
- Laboratory
- Studio
- Discussion
- Multimedia
- Tutorial
- Independent Study
- Collaboratory Learning
- Demonstration
- Field Activities (Trips)
- Guest Speakers
- Presentations

**TEXTBOOKS**

Title	Type	Publisher	Edition	Medium	Author	IBSN	Date
Concise Introduction to Tonal Harmony	Required	W.W. Norton and Company	2	Print	Burstein, L Poundie	9780393679601	2020
Music in Theory and Practice Volume 2	Required	McGraw-Hill Education	10	Print	Saker, Bruce	9781260493559	2020