

Music 171.2A Diatonic Harmony
Spring 2006 MW 5th 12:50-1:40
Room 202 Hurd Center

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SYLLABUS

Text: Kostka & Payne: *Tonal Harmony* and *Workbook for Tonal Harmony*, 5th edition

Grading:

Homework assignments	70%
Attendance/class participation	10%
Final	20%

Homework:

- Assignments are due by 4 PM on the due date.
- Assignments handed in within one day of the due date will be docked a fraction of a grade (i.e.: A- becomes B+).
- Assignments handed in after one day but within a week of the due date will be docked a full letter grade (i.e.: A- becomes B-).
- Assignments handed in more than a week late will be corrected but not graded (i.e.: a grade of zero is recorded for that assignment).
- Any assignment that received a grade below the level of an A may be redone for a check (√). The check does not replace the original grade, but counts positively towards your final grade, particularly in borderline cases. You have unlimited chances to correct your assignments in order to gain a check (√).

Attendance:

Your attendance is required at all class meetings. Any unexcused absence will result in a lower grade. You will also be expected to observe departmental guidelines for attendance at recitals and concerts. *Note: Attendance at the weekly Performance Class (Tue. 11:30) is crucial, as pieces performed at these classes are analyzed in class.*

Note: Absences are excused only when you bring a note from the health center or from any physician.

If you arrive in class more than ten minutes late, you will be considered absent (exceptions: weather problems or other circumstances beyond your control).

Students must adhere to college-wide policies on academic honesty, as described in the Student Handbook on pages 50-56.

Note: This syllabus is subject to change. It is within my purview to apply qualitative judgment in determining the grades for all assignments and for the final grade. Students should expect 1-2 hours of homework for every hour of class.

Outcomes for Diatonic Harmony, as listed in the Music Dept. Self-Study, 2000

At the end of **Diatonic Harmony**, students will be able to:

1. read and write in treble, bass, alto, and tenor clefs
2. identify parallel and relative keys;
3. identify major and minor keys signatures;
4. navigate the circle of fifths;
5. spell major, minor, augmented, and diminished triads, and all types of seventh chords;
6. realize on paper a figured bass line employing standard conventions of voice leading in a four-part vocal texture;
7. harmonize a melody in three-part and four-part vocal textures, employing a variety of diatonic triads and seventh chords and non-chord tones;
8. analyze a simple four-part chorale using Roman numerals and inversion symbols;
9. analyze chord progressions in a variety of textures;
10. recognize and label periodic phrase structures;
11. compose and voice a diatonic chord progression using standard conventions of voice-leading;
12. recognize and correct common errors in voice-leading, including:
 - improper resolution of leading tones
 - improper doublings of pitches
 - improper resolution of sevenths
 - parallel perfect consonances
 - direct fifths and octaves
 - crossed voicing
 - augmented and diminished melodic intervals
 - weak chord progressions (ex. V-IV)
 - spacing errors
13. recognize elements discussed in class (e.g., authentic cadences) in the music they are performing or hearing in the current semester;
14. synthesize the individual elements of theory and voice leading learned in class by composing a simple, diatonic, 4-part chorale in periodic form, free from errors in voice-leading

Week	Date	Subject	Chapter	Homework
1	Jan. 16, 18	Elements of Pitch; Elements of Rhythm	1 and 2	Ex. 1-2 (B, C, D) Ex. 1-3 (B, D) Ex. 1-6 (C 1-10) Ex. 2-1 (A 1-8) Ex. 2-4 (B 1-6; C 1-6)
2	Jan. 23, 25	Introduction to Triads and Seventh Chords	3	Ex. 3-1 (C 1-7; D 1-15) Ex. 3-2 (A 1-7; B 1-7) Ex. 3-3 (A 1-8; B 1-2)
3	Jan 30, Feb. 1	Diatonic Chords in Major and Minor Keys	4	Ex. 4-1 (A, B, C) Ex. 4-2 (A 8-15; B 8-15; C)
4	Feb. 6, 8	Principles of Voice Leading	5	Ex. 5-1 (A, B) Ex. 5-2 (A) Ex. 5-3 (all)
5	Feb. 13, 15	Root Position Part Writing	6	Ex. 6-1 (all) Ex. 6-2 (A 2, 3) Ex. 6-3 (A 1-3; B 3-5)
6	Feb. 20, 22	Harmonic Progression	7	Ex. 7-1 (C 1, 2; D 2; E; H 1)
7	Feb. 27, Mar. 1	Triads in First Inversion	8	Ex. 8-1 (A 2, 3; C 1-6; E)
8	Mar. 6, 8	Spring Recess		
9	Mar. 13, 15	Triads in Second Inversion	9	Ex. 9-1 (A 1; B 1-3; C 3; D 1)
10	Mar. 20, 22	Cadences, Phrases, and Periods	10	Ex. 10-1 (A; B 2 and 7)
11	Mar. 27, 29	Non-Chord Tones I	11	Ex. 11-1 (B; C; D 1)
12	Apr. 3, 5	Non-Chord Tones II	12	Ex. 12-1 (A4; D1; E)
13	Apr. 10, 12	The V7 Chord	13	Ex. 13-1 (C 1-7; D 1-5; E 2) Ex. 13-2 (D 1-6)
14	Apr. 19	The II7 and VII7 Chords	14	Ex. 14-1 (A 1-8; B; C 2; F 1-3)
15	Apr. 24, 26	Other Diatonic Seventh Chords	15	Ex. 15-1 (A 1-8; B, C 3; E 1-6)
Finals Week	Week of May 1-6	Final Exam		