

Music 171.2 B Diatonic Harmony  
 Spring 2007 TuTh 6 2:20-3:10  
 Room 207 Hurd Center  
 Prof. Larry Lipkis  
 Office Hours TBA

## SYLLABUS

Text: Kostka & Payne: *Tonal Harmony and Workbook for Tonal Harmony*, 5<sup>th</sup> edition

Week	Date	Subject	Chapter	Homework
1	Jan. 17, 19	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. 24, 26	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 31, Feb. 2	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. 7, 9	Principles of Voice Leading	5	Ex. 5-1 A, B Ex. 5-2 A Ex. 5-3 A, B, C
5	Feb. 14, 16	Root Position Part Writing	6	Ex. 6-1 all Ex. 6-2 A 2, 3 Ex. 6-3 A 1-3; B 3-5 Ex. 6-4 B1-2; D 4
6	Feb. 21, 23	Harmonic Progression	7	Ex. 7-1 C 1, 2; D 2; E; H 1, 2
7	Feb. 28, Mar. 2	Triads in First Inversion	8	Ex. 8-1 A 2, 3; C 1-6; E; H 2 (in four parts only)
8	Mar. 7, 9	Spring Recess		
9	Mar. 14, 16	Triads in Second Inversion	9	Ex. 9-1 A 1; B 1-3; C 3; D 1
10	Mar. 21, 23	Cadences, Phrases, and Periods	10	Ex. 10-1 A 1-12; B 2 and 7
11	Mar. 28, 30	Non-Chord Tones I	11	Ex. 11-1 B; C; D 1 and 2

12	Apr. 4, 6	Non-Chord Tones II	12	Ex. 12-1 A4; C; D1; E (extra credit)
13	Apr. 11, 13	The V7 Chord	13	Ex. 13-1 C 1-7; D 1-5; E 2 Ex. 13-2 C 1-5; D 1-6; H 3 (extra credit)
14	Apr. 18, 20	The II7 and VII7 Chords	14	Ex. 14-1 A 1-8; B; C 2; F 1-3; G (extra credit)
15	Apr. 25, 27	Other Diatonic Seventh Chords	15	Ex. 15-1 A 1-8; B; C 3; D 1-4; E 1-6; G (extra credit)

**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 +.

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 (Tues. 11:30) is crucial, as pieces performed at these classes are discussed and 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.

*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