

Music 171.2 A Diatonic Harmony
 Spring 2008 M/W 12:50-1:40
 Room 207 Hurd Center
 Asst. Prof. Elizabeth Ruccius
 Office #305 Hurd Center
 Phone (610) 861-1671
 Email – eruccius@moravian.edu

SYLLABUS

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

Week	Date	Subject	Chapter	Homework
1	Jan. 14, 16	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 (A, B 1-6; C 1-6)
2	Jan. 23	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)
3	Jan 28, 30	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. 4, 6	Principles of Voice Leading	5	Ex. 5-1 (A, B) Ex. 5-2 (A) Ex. 5-3 (all)
5	Feb. 11, 13	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. 18, 20	Harmonic Progression	7	Ex. 7-1 (B, C 1-2; D 2; E; H 1)
7	Feb. 25, 27	Triads in First Inversion	8	Ex. 8-1 (A 2-3; C 1-6; E; H 1; I 4)
8	Mar. 3, 5	Spring Break!		
9	Mar. 10, 12	Triads in Second Inversion	9	Ex. 9-1 (A 1; B 1-3; C 3; D 1)
10	Mar. 17, 19	Cadences, Phrases, and Periods	10	Ex. 10-1 (A; B 2 and 7)
11	Mar. 26	Non-Chord Tones I	11	Ex. 11-1 (B; C; D 1)
12	Mar. 31, Apr. 2	Non-Chord Tones II	12	Ex. 12-1 (A4; D1; E)

13	Apr. 7, 9	The V7 Chord	13	Ex. 13-1 (C 1-7; D 1-5; E 2) Ex. 13-2 (D 1-6)
14	Apr. 14, 16	The II7 and VII7 Chords	14	Ex. 14-1 (A 1-8; B; C 2; E 5-8; F 1-3)
15	Apr. 21, 23	Other Diatonic Seventh Chords	15	Ex. 15-1 (A 1-8; B, C 3; E 1-6)

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 $\checkmark +$. The $\checkmark +$ 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 $\checkmark +$. Note: *Please complete the redone assignments on a separate piece of score paper; which you should staple to original.*

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 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