

## CHROMATIC HARMONY COURSE SYLLABUS

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| <b>Course:</b> Music 272.2A & B Chrom. Harmony<br><b>Semester:</b> Fall 2008<br><b>Day/Time:</b> A: M/W 3 <sup>rd</sup> per. 10:20-11:10<br>B: M/W 5 <sup>th</sup> per. 12:50-1:40<br><b>Location:</b> Room 202 Hurd Center (both) | <b>Instructor:</b> Asst. Prof.<br><b>Office:</b> #317, Single Brethren's House<br><b>Phone:</b> (610) 861-1621<br><b>Email:</b> <a href="mailto:nwetzelmoravian.edu">nwetzelmoravian.edu</a><br><b>Office Hours:</b> TBA after lesson scheduling |
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**Text:** Kostka & Payne: *Tonal Harmony* and *Workbook for Tonal Harmony*, 5<sup>th</sup> edition

### Content:

| Week                       | Date                | Subject  | Chapter | Homework  |
|----------------------------|---------------------|--|---------|---|
| 1                          | Aug. 25, 27         | Secondary Functions I                          | 16      | 16-1: A and B (all);<br>16-2: E (1) and F (3)                     |
| 2                          | Sept. 3             | Secondary Functions II                         | 17      | 17-1: A (1-8), B (1-8);<br>17-2: A (bar 9-end), B (1-5);<br>C (1) |
| 3                          | Sept. 8, 10         | More Secondary Functions II                    |         |   |
| 4                          | Sept. 15, 17        | Modulations Using Diatonic<br>Common Chords    | 18      | 18-2: A (2); B (5-8);<br>E (2)                                    |
| 5                          | Sept. 22, 24        | Some Other Modulatory<br>Techniques            | 19      | 19-1: A (2 and 4);<br>B; C  |
| 6                          | Sept. 29,<br>Oct. 1 | Mode Mixture                                   | 21      | 21-1: A (all); C (1-2);<br>D (all)                                |
| <b>Fall Break Oct. 6-9</b> |                     |  |         |   |
| 7                          | Oct. 8              | The Neapolitan Chord                           | 22      | 22-1: A (all); C (1-2);<br>D (all); E (1)                         |
| 8                          | Oct. 13, 15         | More on Neapolitan Chords                      |         |   |
| 9                          | Oct. 20, 22         | Augmented Sixth Chords I                       | 23      | 23-1: A (5-9); B (1-5);<br>C (1-5); E (1-3)                       |
| 10                         | Oct. 27, 29         | Augmented Sixth Chords II                      | 24      | 23-1: G<br>24-1: A (all); B (4)                                   |
| 11                         | Nov. 3, 5           | More on Augmented Sixth Chords                 |         |   |
| 12                         | Nov. 10, 12         | Enharmonic Spelling and<br>Modulations         | 25      | 25-1: A (all); B (1);<br>C (1); D (choose 1)                      |
| 13                         | Nov. 17, 19         | More Enharmonic Spelling and<br>Modulations    |         |   |
| 14                         | Nov. 24             | Further Elements of the Harmonic<br>Vocabulary | 26      | 26-1: A (all); C (7)  |
| 15                         | Dec. 3, 8, 10       | Review for final                               |         |   |

**Policy on 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 (Tue. 11:30) is crucial, as pieces performed at these classes are analyzed in class. (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.

Students with disabilities who believe that they may need accommodation in this class are encouraged to contact the Learning Services Office as soon as possible to enhance the likelihood that such accommodations are implemented in a timely fashion.

*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 Chromatic Harmony, as listed in the Music Department Self-Study, 2000**

Upon completion of Chromatic Harmony, each student will be able to complete all of the outcomes listed above under Diatonic Harmony. In addition, students will be able to:

1. realize a figured bass line employing common chromatic harmonies;
2. harmonize a melody in three-part and four-part textures, employing a mixture of diatonic and chromatic harmonies, including:
  - Neapolitan chords
  - augmented sixth chords
  - modal mixture
  - secondary dominants
  - secondary leading-tone chords (triads and sevenths)
  - common-tone diminished seventh chords
3. analyze with Roman numerals and inversions a chorale-type passage employing both diatonic and chromatic harmonies;
4. analyze with Roman numerals and inversions a chord progression within a variety of textures;
5. tonicize any chord within a key;
6. modulate via:
  - common chord modulation
  - common tone modulation
  - direct modulation (phrase modulation)
  - enharmonic respelling
7. recognize modulations and tonicizations within a variety of textures;
8. recognize elements discussed in class (e.g., authentic cadences) in the music they are performing or hearing in the current semester;
9. synthesize the parameters of both diatonic and chromatic harmonies, non-chord tones, and modulation and/or tonicization, and following standard conventions of voice leading, in the composition of a short song.