

Course: Music 171.2 A Diatonic Harmony Semester: Spring 2011 Day/Time: T/Th 5 th period, 1:10-2:00 Location: Room 207 Hurd Campus	Instructor: Dr. Office: #317, Single Brethren's House Phone: (610) 861-1621 Email: nwetzelmoravian.edu Office Hours: TBA after lesson scheduling
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SYLLABUS

Text: Kostka & Payne: *Tonal Harmony and Workbook for Tonal Harmony*, 6th edition

Week	Date	Subject	Chapter	Homework
1	Jan. 18, 20	Elements of Pitch; Elements of Rhythm	1 and 2	Ex. 1-2 (B, C) 1-3 (B, D); 1-5 (C 1-20) 1-6 (C 1-10) 2-1 (A 1-8; B) 2-2 (B) 2-3 (B) 2-4 (B 1-6; C 1-6; D 1-6)
2	Jan. 25, 27	Introduction to Triads and Seventh Chords	3	Ex. 3-1 (C 1-7; D1-15) 3-2 (A 1-7; B 1-7) 3-3 (A 1-8; B 1)
3	Feb 1, 3	Diatonic Chords in Major and Minor Keys	4	Ex. (4-1 A, B, C) 4-2 (A 8-15; B 8-15; C)
4	Feb. 8, 10	Principles of Voice Leading	5	Ex. 5-1 (A, B) 5-2 (A) 5-3 (A, B, C, D)
5	Feb. 15, 17	Root Position Part Writing	6	Ex. 6-1 (all) 6-2 (A 2 & 3) 6-3 (A 1-3; B 3-5) 6-4 (B 1-2; C 2)
6	Feb. 22, 24	Harmonic Progression	7	Ex. 7-1 (B; C1-2; D 2; E; H 1-2)
7	Mar. 1, 3	Triads in First Inversion	8	Ex. 8-1 (A 2-3; C 1-6; E; H1; I 4)
8	Mar. 8, 10	Spring Break		
9	Mar. 15, 17	Triads in Second Inversion	9	Ex. 9-1 (A 1, 3; B 1-3; C 3; D1)
10	Mar. 22, 24	Cadences, Phrases, and Periods	10	Ex. 10-1 (A; B1-2 and 7)
11	Mar. 29, 31	Non-Chord Tones I	11	Ex. 11-1 (B 1-2; C; D 1)
12	Apr. 5, 7	Non-Chord Tones II	12	Ex. 12-1 (A 4 & 6; C; D 1-2)
13	Apr. 12, 14	The V7 Chord	13	Ex. 13-1 (C 1-7; D 1-5; E 2) 13-2 (C 1-5; D 1-5)
14	Apr. 19, 21	The II7 and VII7 Chords	14	Ex. 14-1 (A 1-8; B; C 2; D 5-8; F 1-3)
15	Apr. 26, 28	Other Diatonic Seventh Chords	15	Ex. 15-1 (A 1-8; B, C 3; E 1-6)

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.

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. 11:45) 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.

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