

Music 171.2 B Diatonic Harmony  
 Spring 2015 TuTh 6th period  
 Room 207 Hurd Center  
 Prof. Larry Lipkis  
 Office Hours TBA  
 Final Exam: Friday, May 8<sup>th</sup> at 8:30 AM

## SYLLABUS

Text: Kostka & Payne: *Tonal Harmony* and *Workbook for Tonal Harmony*, 7<sup>th</sup> edition.

(Note: the companion CD to the text is available on the reserve shelf in the Music Library)

Week	Date	Subject	Chapter	Homework
1	Jan. 20, 22	Elements of Pitch; Elements of Rhythm	1 and 2	Ex. 1-2 (B, C,) Ex. 1-3 (B, D) Ex. 1-5 (C 1-20) Ex. 1-6 (C 1-10) Ex. 2-1 (A 1-8; B; Ex. 2-2 (B) Ex. 2-3 (B) Ex. 2-4 (B 1-6; C 1-6; D 1-6)
2	Jan. 27, 29	Introduction to Triads and Seventh Chords	3	Ex. 3-1 (B 1-7; D 1-15) Ex. 3-2 (A 1-7; B 1-7) Ex. 3-3 (A 1-8; B 1)
3	Feb. 3, 5	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. 10, 12	Principles of Voice Leading	5	Ex. 5-1 (A, B) Ex. 5-2 (A) Ex. 5-3 (A, B, C, D)
5	Feb. 17, 19	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 (B 1-2, C2)
6	Feb. 24, 26	Harmonic Progression	7	Ex. 7-1 (B, C 1-2; D 2; E; H 1-2)
7	Mar. 3, 5	Triads in First Inversion	8	Ex. 8-1 (A 2-3; C 1-6; E; H 1; I 4)
8	Mar. 10,12	Spring break!		
9	Mar. 17, 19	Triads in Second Inversion	9	Ex. 9-1 (A 1, 2; B 1-3; C 3; D 1)
10	Mar. 24,26	Cadences, Phrases, and Periods	10	Ex. 10-1 (A; B1- 2, 7)
11	Mar. 31, Apr. 2	Non-Chord Tones I	11	Ex. 11-1 (B 1-2; C; D1); E
12	Apr. 7, 9	Non-Chord Tones II	12	Ex. 12-1 (A4, 6; C; D1-2)
13	Apr. 14, 16	The V7 Chord	13	Ex. 13-1 (C 1-7; D 1-5; E 2) Ex. 13-2 (C 1-5; D 1-5)
14	Apr. 21, 23	The II7 and VII7 Chords	14	Ex. 14-1 (A 1-8; B; C 2; D 5-8; F 1-3)
15	Apr. 28, 30	Other Diatonic Seventh Chords	15	Ex. 15-1 (A 1-8; B; C 3; D 1-6)

**grading:**

Homework assignments	70%
Attendance/class participation	10%
Final exam: Friday, May 8, 8:30 AM	20%

Homework assignments are due by 4:00 PM on the due date.

Assignments handed in within 24 hours 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. 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. If you receive five  $\checkmark +$ s, your grade will be raised by a fraction (B+ becomes an A-). For every two  $\checkmark +$ s beyond that, your grade will be raised another fraction. You have unlimited chances to correct your assignments in order to gain a  $\checkmark +$ . *Note: Redos need to be completed on a separate piece of score paper and stapled to the original.*

***Homework assignments must be the original work of each student and may not be done collaboratively, unless I specifically authorize it for a particular assignment.*** If you are having difficulty with the material, you should speak with me about getting a tutor through Learning Services. Do not seek outside help without coming to me first.

Your attendance is required at all class meetings. You will be allowed one unexcused absence without penalty. **After that, your final grade will be lowered by a fraction of a grade for each unexcused absence** (e.g.: the highest grade possible with two unexcused absences is an A-, with three a B+, etc.) Absences are excused only with a note from the Health Center or equivalent health professional. If you are unable to come to class because of a weather-related problem, or other circumstances beyond your control, you must let me know within 24 hours after the absence.

Class begins at 2:35, and if you are not in your seat at that time, you will be marked tardy. **Two tardies are equivalent to one unexcused absence.** If you feel there is a compelling reason why you were tardy, you must see me immediately after class.

You will also be expected to observe departmental guidelines for attendance at recitals and concerts. *Note: Attendance at the weekly Performance Class (Tues. at 11:30) is crucial, as pieces performed at these classes are discussed and analyzed in class.*

All work for the semester, including redos, is due by 4:00 PM on the last day of classes.

Students are expected to observe all of the College's policies on Academic Honesty and Disruptive Classroom Behaviors, as specified in the Student Handbook. Please turn off all cell phones before entering the classroom.

*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

*"Students who wish to request accommodations in this class for a disability should contact Ms. Elaine Mara, Assistant Director of Academic & Disability Support, located on the first floor of Monocacy Hall (extension 1401). Accommodations cannot be provided until authorization is received from the Academic & Disability Support office."*