Course: Music 171.2 A Diatonic Harmony  
Semester: Spring 2007  
Day/Time: M/W 5th period, 12:50-1:40  
Location: Room 207 Hurd Center  
Instructor: Asst. Prof. Neil Wetzel  
Office: #317, Single Brethren’s House  
Phone: (610) 861-1621  
Email: nwetzel@moravian.edu  
Office Hours: TBA after lesson scheduling  

SYLLABUS


<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Subject</th>
<th>Chapter</th>
<th>Homework</th>
</tr>
</thead>
</table>
| 1    | Jan. 15, 17| 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. 22, 24| 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 29, 31 | 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. 5, 7  | Principles of Voice Leading                | 5       | Ex. 5-1 A, B  
|      |            |                                            |         | Ex. 5-2 A  
|      |            |                                            |         | Ex. 5-3 A, B, C  |
| 5    | Feb. 12, 14| 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. 19, 21| Harmonic Progression                       | 7       | Ex. 7-1 C 1, 2; D 2;  
|      |            |                                            |         | E; H 1, 2  |
| 7    | Feb. 26, 28| Triads in First Inversion                  | 8       | Ex. 8-1 A 2, 3;  
|      |            |                                            |         | C 1-6; E; H 2 (in four parts only)  |
| 8    | Mar. 5, 7  | Spring Recess                              |         |  |
| 9    | Mar. 12, 14| Triads in Second Inversion                 | 9       | Ex. 9-1 A 1; B 1-3;  
|      |            |                                            |         | C 3; D 1  |
| 10   | Mar. 19, 21| Cadences, Phrases, and Periods             | 10      | Ex. 10-1 A 1-12;  
<p>|      |            |                                            |         | B 2 and 7  |
| 11   | Mar. 26, 28| Non-Chord Tones I                          | 11      | Ex. 11-1 B; C; D 1 and 2  |</p>
<table>
<thead>
<tr>
<th></th>
<th>Apr. 2, 4</th>
<th>Non-Chord Tones II</th>
<th>12</th>
<th>Ex. 12-1 A4; C; D1; E (extra credit)</th>
</tr>
</thead>
<tbody>
<tr>
<td>13</td>
<td>Apr. 9, 11</td>
<td>The V7 Chord</td>
<td>13</td>
<td>Ex. 13-1 C 1-7; D 1-5; E 2 Ex. 13-2 C 1-5; D 1-6; H 3 (extra credit)</td>
</tr>
<tr>
<td>14</td>
<td>Apr. 16, 18</td>
<td>The II7 and VII7 Chords</td>
<td>14</td>
<td>Ex. 14-1 A 1-8; B; C 2; F 1-3; G (extra credit)</td>
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<tr>
<td>15</td>
<td>Apr. 23, 25</td>
<td>Other Diatonic Seventh Chords</td>
<td>15</td>
<td>Ex. 15-1 A 1-8; B, C 3; D 1-4; E 1-6; G (extra credit)</td>
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**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 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