## SYLLABUS


<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Subject</th>
<th>Chapter</th>
<th>Homework</th>
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<tr>
<td>1</td>
<td>Jan. 14, 16</td>
<td>Elements of Pitch; Elements of Rhythm</td>
<td>1 and 2</td>
<td>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)</td>
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<td>2</td>
<td>Jan. 23</td>
<td>Introduction to Triads and Seventh Chords</td>
<td>3</td>
<td>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)</td>
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<td>3</td>
<td>Jan 28, 30</td>
<td>Diatonic Chords in Major and Minor Keys</td>
<td>4</td>
<td>Ex. 4-1 (A, B, C) Ex. 4-2 (A 8-15; B 8-15; C)</td>
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<td>4</td>
<td>Feb. 4, 6</td>
<td>Principles of Voice Leading</td>
<td>5</td>
<td>Ex. 5-1 (A, B) Ex. 5-2 (A) Ex. 5-3 (all)</td>
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<td>5</td>
<td>Feb. 11, 13</td>
<td>Root Position Part Writing</td>
<td>6</td>
<td>Ex. 6-1 (all) Ex. 6-2 (A 2-3) Ex. 6-3 (A 1-3; B 3-5)</td>
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<td>6</td>
<td>Feb. 18, 20</td>
<td>Harmonic Progression</td>
<td>7</td>
<td>Ex. 7-1 (B, C 1-2; D 2; E; H 1)</td>
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<td>Feb. 25, 27</td>
<td>Triads in First Inversion</td>
<td>8</td>
<td>Ex. 8-1 (A 2-3; C 1-6; E; H 1; I 4)</td>
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<td>8</td>
<td>Mar. 3, 5</td>
<td>Spring Break!</td>
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<td>9</td>
<td>Mar. 10, 12</td>
<td>Triads in Second Inversion</td>
<td>9</td>
<td>Ex. 9-1 (A 1; B 1-3; C 3; D 1)</td>
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<td>10</td>
<td>Mar. 17, 19</td>
<td>Cadences, Phrases, and Periods</td>
<td>10</td>
<td>Ex. 10-1 (A; B 2 and 7)</td>
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<td>Mar. 26</td>
<td>Non-Chord Tones I</td>
<td>11</td>
<td>Ex. 11-1 (B; C; D 1)</td>
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<td>Mar. 31, Apr. 2</td>
<td>Non-Chord Tones II</td>
<td>12</td>
<td>Ex. 12-1 (A4; D1; E)</td>
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</table>
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)

grouting:

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 √+. The √+ 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 √+. 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