Carnegie Mellon University
School of Music

BASIC HARMONY I
FALL SEMESTER 2011
COURSE #57-149 (9 UNITS)
Mondays, Tuesdays, Wednesdays, and Fridays 1:30pm-2:20pm
MM 127 (Mondays and Wednesdays)
CFA 157 (Tuesdays and Fridays)

Mark Domencic, Instructor
E-mail: md63@andrew.cmu.edu
Office hours: by appointment

Class Policies

Overview:
In this course, students will learn the fundamentals of diatonic harmony through part writing, analysis, and practical application. Materials covered in this course include scales, intervals, triads, seventh chords, voice leading, and chord progressions.

Objectives:

- The student should describe and discuss musical concepts using the standard terminology the Western art music tradition.
- The student should demonstrate complete facility in the major and minor system of keys used in the common-practice style of the Western art music tradition.
- The student should visually identify and write intervals, triads, and seventh chords.
- The student should harmonize melodies by composing four-part textures that are consistent with the conventions of four-part chorale-style writing.
- The student should compose four-part chorales from figured bass examples.
- The student should harmonize unfigured bass lines by composing four-part textures that are consistent with the conventions of four-part chorale-style writing.
- The student should employ Roman numeral analysis techniques to analyze music from the common-practice period.
- The student should demonstrate a basic working knowledge of jazz/pop harmonic notation.

Assessment:

- The student will correctly employ standard terminology in class discussions and on homework assignments, quizzes, and exams.
- The student will accurately identify, write, and label major and minor scales and key signatures on homework assignments, quizzes, and exams.
- The student will accurately identify, write, and label all intervals, triads, and seventh chords on homework assignments, quizzes, and exams.
- The student will write four-part harmony in the common-practice style, given either a soprano melody, a series of Roman numerals, a figured bass line, or an unfigured bass.
- The student will analyze excerpts of musical literature.
- The student will provide jazz/pop harmonic symbols for given examples.
Required texts and materials:


Staff paper

Pencil (NO PENS)

An organized notebook (for handouts and returned assignments)

Grading:

40% Homework assignments
20% Quizzes (4)
15% Midterm Exam
20% Final Exam
5% Participation

Grading Policy:
Achievement in five areas determines your final grade. Failing any one of these areas is grounds for failing the course. Grade distribution will be according to the standard scale of percentages, as follows:

A 100.0-90.0
B 89.9-80.0
C 79.9-70.0
D 69.9-60.0
R (failure) 59.9 or lower

Workload
This is a 9-unit course, which means that in addition to the four hours of class each week you will be expected to spend up to five hours reading, studying, and doing homework. Daily homework assignments are due at the beginning of the next class (unless stated otherwise). There is no term project in this course.

Homework Policy:
Assignments are designed to reinforce subject matter covered in the lectures. In order to be effective, homework must be done completely and in a timely fashion. Homework is due the next class after it is assigned (unless stated otherwise). Only two assignments may be turned in late during the semester without penalty. After this, all other late assignments will receive a 10% reduction for each class-day of lateness. Homework policies relating to absences are addressed on the following page.

Homework is expected to be neat and legible. Illegible homework will be returned with a score of zero.
Attendance Policy:

- **Punctual attendance is required for your success in this class.**

- **Unexcused Absences**
  
  Only two unexcused absences are allowed during the semester; each unexcused absence beyond this will lower your final grade by 1%.

- **Excused Absences**
  
  In order for an absence to be excused it must be documented. Excused documented absences include: (1) illness with a note from Health Services or a doctor the day you return to class, (2) official school business with a note from the supervising faculty, or (3) observance of religious holidays.

  For item (1), you must present an approved note at the next class meeting. If you think you are going to miss more than one class, someone must contact me to let me know.

  For items (2) and (3), you must let me know and present me with an approved note at least 24 hours before the class you will miss. Failure to do this will result in an unexcused absence.

- **In the case of an excused absence, you will be granted a one-class extension on any homework assignment due on the day of the absence.**

- **In all cases of absence, YOU AND YOU ALONE ARE RESPONSIBLE FOR GETTING CLASS NOTES, HANDOUTS, AND ASSIGNMENTS FROM A CLASSMATE BEFORE THE NEXT CLASS.**

- **Quizzes and exams begin at 1:30pm.** If you are late for class, you will not have the opportunity to make up the time lost unless you have an approved excuse. If you are absent without an approved excuse, you will receive a score of zero for that quiz or exam and will not be able to make it up.

Academic Honesty:

Academic dishonesty is prohibited in all programs of the University. Academic dishonesty includes but is not limited to:

- **Cheating** – intentional use, and/or attempted use of trickery, deception, breach of confidence, fraud, and/or misrepresentation of one’s academic work.

- **Fabrication** – intentional and unauthorized falsification and/or invention of any information or citation in any academic exercise.

- **Plagiarism** – knowingly representing the words or ideas of another as one’s own work in any academic exercise. This includes submitting without citation, in whole or in part, prewritten term papers of another or the research of another, including but not limited to commercial vendors who sell or distribute such materials.

Academic dishonesty includes collaborating with others on assignments, quizzes, and/or exams. Offenses will immediately result in filing an action with the Dean of Students, recommending a grade of “R” for the course. For further information, please consult the University’s policies at http://www.cmu.edu/policies/documents/Cheating.html.
Disabilities:
Students who require special accommodations due to a learning or physical disability need to register with the University. If you have a disability that affects your ability to complete assignments or examinations in a timely manner, please notify me at the beginning of the semester so that appropriate arrangements can be made. For further information, please consult the University’s policies at http://hr.web.cmu.edu/dsrg/students.htm.

Blackboard:
All of the handouts for this class can be found in the Course Documents section of Blackboard (http://www.cmu.edu/blackboard/). Access this site before every class to look for announcements.

Whom to talk to when you have a question, problem, or concern:
Any issues concerning missed or late homework, absences, or other day-to-day course matters should be taken up with me. If you would like to talk to me, just let me know in person or send me an e-mail to set up an appointment.

Communication:
The primary means of communication outside of class will be through Blackboard and e-mail. You are expected to check both Blackboard and your CMU e-mail account daily.
Class Schedule

Part I: Elements of Music

Week One
8/29 Pitch and Pitch Class (Ch. 1)
8/30 Pitch and Pitch Class, cont. (Ch. 1)
8/31 Pitch and Pitch Class, cont. (Ch. 1); Simple Meters (Ch. 2)
9/2 Simple Meters, cont. (Ch. 2)

Week Two
9/5 NO CLASS (Labor Day)
9/6 Compound Meters (Ch. 4)
9/7 Compound Meters, cont. (Ch. 4)
9/9 Pitch Collections, Scales, and Major Keys (Ch. 3)

Week Three
9/12 Pitch Collections, Scales, and Major Keys, cont. (Ch. 3)
9/13 Pitch Collections, Scales, and Major Keys, cont. (Ch. 3)
9/14 Minor Keys and the Diatonic Modes (Ch. 5)
9/16 QUIZ 1; Minor Keys and the Diatonic Modes, cont. (Ch. 5)

Week Four
9/19 Minor Keys and the Diatonic Modes, cont. (Ch. 5)
9/20 Intervals (Ch. 6)
9/21 Intervals, cont. (Ch. 6)
9/23 Intervals, cont. (Ch. 6)

Week Five
9/26 Triads (Ch. 7)
9/27 Triads, cont. (Ch. 7)
9/28 Triads, cont. (Ch. 7)
9/30 Seventh Chords (Ch. 8)

Week Six
10/3 Seventh Chords, cont. (Ch. 8)
10/4 Connecting Intervals in Note-to-Note Counterpoint (Ch. 9)
10/5 Connecting Intervals in Note-to-Note Counterpoint, cont. (Ch. 9)
10/7 QUIZ 2; Melodic and Rhythmic Embellishment in Two-Voice Composition (Ch. 10)
Week Seven
10/10  Melodic and Rhythmic Embellishment in Two-Voice Composition, cont. (Ch. 10)

Part II: Diatonic Harmony

Week Seven (cont.)
10/11  Soprano and Bass Lines in Eighteenth-Century Style (Ch. 11)
10/12  Soprano and Bass Lines in Eighteenth-Century Style, cont. (Ch. 11)
10/14  The Basic Phrase in SATB Style (Ch. 12)

Week Eight
10/17  The Basic Phrase in SATB Style, cont. (Ch. 12)
10/18  Review for Midterm
10/19  MIDTERM EXAM
10/21  NO CLASS (mid-semester break)

Week Nine
10/24  The Basic Phrase in SATB Style, cont. (Ch. 12)
10/25  The Basic Phrase in SATB Style, cont. (Ch. 12); Dominant Sevenths, the Predominant Area, and Melody Harmonization (Ch. 13)
10/26  Dominant Sevenths, the Predominant Area, and Melody Harmonization, cont. (Ch. 13)
10/28  Dominant Sevenths, the Predominant Area, and Melody Harmonization, cont. (Ch. 13)

Week Ten
10/31  Expanding the Tonic and Dominant Areas (Ch. 14)
11/1   Expanding the Tonic and Dominant Areas, cont. (Ch. 14)
11/2   Expanding the Tonic and Dominant Areas, cont. (Ch. 14)
11/4   QUIZ 3; Expanding the Tonic and Dominant Areas, cont. (Ch. 14)

Week Eleven
11/7   Diatonic Harmonies and Root Progressions (Ch. 15)
11/8   Diatonic Harmonies and Root Progressions, cont. (Ch. 15)
11/9   Diatonic Harmonies and Root Progressions, cont. (Ch. 15)
11/11  Diatonic Harmonies and Root Progressions, cont. (Ch. 15)

Week Twelve
11/14  Embellishing Tones in Four Voices (Ch. 16)
11/15  Embellishing Tones in Four Voices, cont. (Ch. 16)
11/16  Embellishing Tones in Four Voices, cont. (Ch. 16)
11/18  Embellishing Tones in Four Voices, cont. (Ch. 16)

Week Thirteen
11/21  The vii\(6\), vii\(7\), vii\(07\), and Other Voice-Leading Chords (Ch. 17)
11/22  QUIZ 4; The vii\(6\), vii\(7\), vii\(07\), and Other Voice-Leading Chords, cont. (Ch. 17)
11/23  NO CLASS (Thanksgiving Break)
11/25  NO CLASS (Thanksgiving Break)

Week Fourteen
11/28  The vii\(6\), vii\(07\), vii\(07\), and Other Voice-Leading Chords, cont. (Ch. 17)
11/29  The vii\(6\), vii\(7\), vii\(7\), and Other Voice-Leading Chords, cont. (Ch. 17)
11/30  Phrase Structure and Motivic Analysis (Ch. 18)
12/2   Phrase Structure and Motivic Analysis, cont. (Ch. 18)
Week Fifteen
12/5 Phrase Structure and Motivic Analysis, cont. (Ch. 18)
12/6 Phrase Structure and Motivic Analysis, cont. (Ch. 18)
12/7 Review for Final
12/9 Review for Final

FINAL EXAM: TBA – to be scheduled by University Registrar

IMPORTANT NOTE!!!!! The registrar tends to schedule freshman course examinations late in the exam period. Do NOT make travel plans and purchase transportation tickets before the exam schedule is published, which happens well before the end of the semester.