Carnegie Mellon University
School of Music

HARMONY II SPRING
SEMESTER 2012
COURSE #57-153 (9 UNITS)
Tuesdays and Thursdays 12:00-1:20pm
MM 116

Mark Domencic, Instructor
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Office hours: by appointment

Class Policies

Overview:
This course builds upon the fundamentals of diatonic harmony learned in Harmony I. Materials covered in this course include tonicizations and modulations, sequences, phrase rhythm, seventh chords, modal mixture, chromatic mediants, Neapolitan sixth chords, augmented sixth chords, and binary, ternary and sonata forms.

Objectives:

- The student should describe and discuss musical concepts using the standard terminology of the Western art music tradition.
- The student should identify and analyze sequences in music from the common practice period.
- The student should analyze the phrase rhythm of music from the common practice period.
- The student should analyze the form of music that is in simple binary, rounded binary, ternary, and sonata form.
- The student should identify and analyze music from the common practice period that contains chromatic elements (including tonicizations, modulations, modal mixture, chromatic mediants, Neapolitan sixth chords, and augmented sixth chords).
- The student should compose four-part (SATB) chorales (from figured bass examples) that contain chromatic elements.
- The student should employ chromatic elements in harmonizing melodies and unfigured bass lines.

Assessment:

- The student will correctly employ standard terminology in class discussions and on homework assignments, quizzes, and exams.
- The student will accurately identify and analyze sequences in musical excerpts on homework assignments, quizzes, and exams.
- The student will accurately analyze the phrase rhythm of musical excerpts on homework assignments, quizzes, and exams.
- The student will accurately analyze the form of musical excerpts on homework assignments, quizzes, and exams.
- The student will accurately analyze chromatic elements in musical excerpts on homework assignments, quizzes, and exams.
- The student will write four-part chorales that contain chromatic elements, given either a soprano melody, a series of Roman numerals, a figured bass line, or an unfigured bass.
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 three hours of class each week you will be expected to spend up to six hours reading, studying, and doing homework. Daily homework assignments are due at the beginning of the next class. 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 2%.

- 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 12:00noon. 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.

Harmony does not lend itself well to group work; there are often multiple perfectly good solutions to problems. **The only collaboration I can recommend is to finish your homework early and trade papers with your friend to proofread each other’s work.** This will develop your eye at finding mistakes in your own work, too.
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.
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### Class Schedule

**Week One**  
1/17  Part-Writing Review – figured bass, tonic and dominant expansions  
1/19  Part-Writing Review – harmonizing a melody; Review phrasing and periods, sentence structure

**Week Two**  
1/24  Diatonic Sequences (Ch. 19)  
1/26  Diatonic Sequences, cont. (Ch. 19); Secondary Dominants and Leading-Tone Chords to V (Ch. 20)

**Week Three**  
1/31  Secondary Dominants and Leading-Tone Chords to V, cont. (Ch. 20)  
2/1  Secondary Dominants and Leading-Tone Chords to V, cont. (Ch. 20); Tonicizing Scale Degrees Other Than V (Ch. 21)

**Week Four**  
2/7  **QUIZ 1**; Tonicizing Scale Degrees Other Than V, cont. (Ch. 21)  
2/9  Tonicizing Scale Degrees Other Than V, cont. (Ch. 21)

**Week Five**  
2/14  Modulation to Closely Related Keys (Ch. 22)  
2/16  Modulation to Closely Related Keys, cont. (Ch. 22)

**Week Six**  
2/21  **QUIZ 2**; Modulation to Closely Related Keys, cont. (Ch. 22)  
2/23  Binary and Ternary Forms (Ch. 23)

**Week Seven**  
2/28  Binary and Ternary Forms, cont. (Ch. 23)  
3/1  Review for Midterm

**Week Eight**  
3/6  Review for Midterm  
3/8  **MIDTERM EXAM**

**Week Nine** (3/12 through 3/16) – NO CLASSES (Spring Break)
Week Ten  
3/20   Modal Mixture (Ch. 25)  
3/22   Modal Mixture, cont. (Ch. 25)  

Week Eleven  
3/27   The Neapolitan Sixth and Augmented-Sixth Chords (Ch. 26)  
3/29   The Neapolitan Sixth and Augmented-Sixth Chords, cont. (Ch. 26)  

Week Twelve  
4/3   NO CLASS (due to School of Music concert in New York)  
4/5   QUIZ 3; Chromatic Harmony and Voice-Leading (Ch. 29)  

Week Thirteen  
4/10   Chromatic Harmony and Voice-Leading, cont. (Ch. 29)  
4/12   Chromatic Modulation (Ch. 30)  

Week Fourteen  
4/17   Chromatic Modulation, cont. (Ch. 30)  
4/19   NO CLASS (Spring Carnival)  

Week Fifteen  
4/24   QUIZ 4; Popular Music (Ch. 28)  
4/26   Variation and Rondo (Ch. 31); Sonata and Related Forms (Ch. 32)  

Week Sixteen  
5/1   Review for Final  
5/3   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.