Welcome to Harmony II! This is the second semester of a beginning course in the mechanics of music, concentrating on the aspect of musical texture known as harmony. It’s a required course for music majors and some minors, and a popular elective with non-music majors who want to learn how music is constructed, to enhance their own performance or listening skills.

PRIMARY LEARNING OBJECTIVES

• The student will understand and apply standard terminology used in the field to describe and discuss musical concepts.
• The student will have complete facility in the major and minor system of keys used in common-practice “classical” music. Common-practice refers to music of the Baroque, Classical, and Romantic eras (together, the 1600s to World War I) when art music composers shared a common harmonic language.
• The student will be fast and accurate in identifying and writing all forms of triads and seventh chords used in common-practice music.
• The student will write four-part chromatic harmony in a style appropriate to the common-practice period, correctly and legibly notated.
• The student will analyze harmony in common-practice music, using clear and appropriate symbols.
• The student will write simple forms (binary, ternary) in common-practice music, and understand the importance of harmony in the construction of those forms.
• The student will possess a thorough working knowledge of figured bass so she/he has the knowledge to improvise in Baroque style and “realize” continuo parts.
• The student will understand and use the pedagogy of the phrase model to construct harmonic progressions that make sense in the context of common-practice music.
• The student will develop critical thinking by studying and discussing conflicting ideas and notations about music.

SECONDARY LEARNING OBJECTIVES

• The student will have a basic working knowledge of jazz/pop harmonic notation.
• The student will write three-part harmony in a style appropriate to the common-practice period.
• The student will recognize new chord types used in 20th-century music, and apply this knowledge in analysis of modern music.

ASSESSMENT OF LEARNING AND SKILL ACQUISITION

• The student will correctly employ standard terminology in class discussions and on homework and test papers.
• The student will accurately write or label all intervals, triads, and seventh chords both diatonic and chromatic, including secondary dominants, Neapolitan sixth, augmented-sixth, mixed-mode, altered-dominant, diminished-seventh, and other voice-leading chords.
• The student will write four-part harmony in common-practice style, given either a soprano melody, a series of Roman numerals, or figured or unfigured bass lines.
• The student will analyze the harmony of passages drawn from actual musical literature.
• The student will be adept at figured bass through written exercises and, as time allows, improvisation on their instruments.
• The student will demonstrate the phrase model through free harmonizations of melody lines and unfigured bass lines, using either diatonic or chromatic harmonies as requested.
• The student will demonstrate their critical thinking by participating in class discussions about controversial or conflicting ideas.
• The student will identify the diatonic modes employed in given examples.
• The student will provide jazz/pop harmonic symbols for given examples.

WHAT THIS COURSE IS NOT

• For the most part, this is not about music in general. Most of the content, except for the last three classes, primarily relates to “Western” (of western Europe and North America) “classical” music written between the late 1600s and World War I. (CMU offers a course in World Music for those interested in studying music of other cultures.) This course does not discuss music before 1600 at all, and at best we’ll have time for that three-day overview of the twentieth century at the end of April.
• This is not a composition course. The criteria for evaluating your homework exercises is not whether it “sounds good” or is brilliantly original, but whether it accurately shows your understanding and assimilation of common-practice style. Open-ended originality is irrelevant to the course goals. Ingenuity, originality, and creativity within the bounds of the course is wonderful. Indeed, the most ingenious composers have often created fabulous music when working within limitations, sometimes severe limitations!
• This is not a course primarily centered on jazz, folk, or other “popular” or vernacular music styles; it’s about music composed by specific individuals (although sometimes anonymous) and notated on staff paper (in other words, it’s not primarily improvised or transmitted by aural tradition).

REQUIRED TEXTS AND MATERIALS

There is no required textbook to purchase.
Some lecture notes, handouts, worksheets, and assignments are available online from
http://www.andrew.cmu.edu/user/johnito/music_theory/

The section on “Harmony I and II” does require your andrew password if you are off-campus.
Other handouts will be distributed in class or sent electronically by email. These should be kept or printed out, and organized in a THREE-RING BINDER which you should bring to class. It should have rings measuring AT LEAST 1.5 inches, and this will substitute for a published textbook.
TO EACH CLASS you should bring your notebook with both plain and staff paper, pencils, and printouts of the online materials as requested.

GRADING

The final semester grade will be determined by the following formula:
• 20% final exam
• 15% midterm exam
• 20% tests and quizzes
• 40% homework
• 5% class participation

A: 90-100   B: 80-89   C: 70-79   D: 60-69   R (“credit retained”) 59 and below
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. Only four papers may be turned in late during the semester without penalty (down 5% for each class-day of lateness). NO HOMEWORK FROM THE FIRST HALF OF THE COURSE may be turned in after March 18th! No homework from the second half of the course will be accepted after May 2. There is no term project in this course.

ATTENDANCE POLICY

Attendance is required. You can’t participate if you’re not here. Only two unexcused absences are allowed during the semester; further instances each lower your class participation score by 1%

Excused absences must be documented.
Illness: note from Health Services or a doctor on the day you return
Official school business: note from supervising faculty or memo from Sharon Johnston
Observance of religious holidays

For items 2 and 3, please contact me by phone or email before you miss class

In all cases, YOU are responsible for getting class notes and handouts, obtaining the homework assignment, and learning the missed material!

PLEASE NOTE THE DIVISION OF LABOR:
All questions about homework assignments should be directed to Ms. Yap.
All requests for excused absences or excuses from illnesses go to Mr. Whipple.

SO WHY COME TO CLASS?
• Class participation is 5% of your grade.
• You’re wasting a significant fraction of your zillion dollars’ tuition money.
• There are a lot of details in the subject of harmony. In class, we establish what’s most important, what’s less important, and what’s just an interesting aside.
• Many ideas seem simple and straightforward in the abstract, but applying them can be tricky.

In class we work out examples together so you understand the process of harmonization.

ACADEMIC HONESTY

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

Cheating - intentional use, and/or attempted use of trickery, artifice, 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 unauthorized collaborating with others on assignments, quizzes, and/or exams. Offenses will immediately result in filing an action. 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 pa-
**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. Please consult the University's policies at:

http://hr.web.cmu.edu/dsrg/students.htm

**EMAIL**

When we need to get in touch with you outside of class, either individually or as a group, we will do so by email. We will send all correspondences to your university account. Make sure your Andrew account is forwarded to wherever you actually read your email! We’ll assume that you read your email regularly (twice a day), so please make sure you do if you don't want to miss something important; sometimes things come up between class meetings.

PS: *please* read (at least skim-read!) all emails from Sharon Johnston, Dir. of Student Services.

**WITH WHOM TO TALK WHEN YOU HAVE A QUESTION, PROBLEM, OR CONCERN:**

Issues concerning absences or day-to-day course questions should be taken up with me; matters of missed or late homework should be taken up with Ms. Yap. If you would like to talk to me, see me before or after class, drop by during an office hour, or send me an email and we'll set up an appointment. I do my best to respond to questions as quickly as possible, but please allow at least a 12 hour response time. Teaching assistants are available for questions and tutoring as well. I also encourage you to participate in the EXCEL program, monitored by Sarah Steranka and/or the course tutoring program. This semester the tutoring program is completely by appointment (no standing, scheduled sessions). Contact:

"Sarah Steranka" <ssterank@andrew.cmu.edu>

**CONTACT INFORMATION AND OFFICE HOURS**

Professor: R. James Whipple  
Artist Lecturer in Music Theory & Chamber Music Coordinator, CMU School of Music  
Artistic Director and Bassoonist, Renaissance City Winds  
Composer-in-residence, Pittsburgh New Residency  
Email: whipple@cmu.edu

*I am part-time at CMU, so you may call on my*

**home phone:** (not after 11pm, please) 412-487-3364  
Office: CFA (College of Fine Arts) A5, on the ground level  
**Spring 2014 semester office hours:** Tuesday afternoons, 1:30-4:30pm  
**Thursday, 1:30-2:30 and after 4:30pm, or by appointment**

Graduate Teaching Assistant: Siu Yan Yap  
Email: "Siu Yan Yap" <yapsiuyan@gmail.com>  
Cell phone: 412-551-3645
<table>
<thead>
<tr>
<th>CLASS</th>
<th>DATE</th>
<th>TOPIC</th>
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<tbody>
<tr>
<td>1</td>
<td>Jan 14</td>
<td>Review of fall semester accomplishments and plan for the spring: musical style; the elements of music; the two components of texture; materials and voice-leading practices of common-practice (18th-19th C.) tonal music; different types of textures; harmonic rhythm; figured bass; “musical math;” contrasting common-practice with earlier and later musics; diatonic harmony; writing in three parts vs. four parts.</td>
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<td>2</td>
<td>Jan 16</td>
<td>Standard progression patterns; more about phrasing and periods; review of non-harmonic tones; sentence structure; introduction to vii 7 and vii 7 quiz on scale-degree names; inversion numbers; use of appropriate numerical symbols</td>
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<td>3</td>
<td>Jan 21</td>
<td>Conclusion of phrasing &amp; periods; and sentence structure; vii 7 and vii 7</td>
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<td>4</td>
<td>Jan 23</td>
<td>More on vii 7 and vii 7 chords; intro to secondary dominants</td>
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<td>5</td>
<td>Jan 28</td>
<td>Secondary (“applied”) dominants and secondary leading-tone chords</td>
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<td>6</td>
<td>Jan 30</td>
<td>More on secondary dominants and secondary leading-tone chords quiz on period analysis and sentence structure</td>
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<td>7</td>
<td>Feb 4</td>
<td>Advanced applications: 1) chains of secondary dominants 2) non-dominant chords used in applied contexts quiz on the diminished seventh chord and non-harmonic tones</td>
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<td>8</td>
<td>Feb 6</td>
<td>Sequences</td>
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<td>9</td>
<td>Feb 11</td>
<td>More on sequences; start modulation</td>
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<td>10</td>
<td>Feb 13</td>
<td>Modulation quiz on secondary dominants and other chords</td>
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<td>11</td>
<td>Feb 18</td>
<td>More on modulation</td>
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<td>12</td>
<td>Feb 20</td>
<td>More on modulation</td>
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<td>13</td>
<td>Feb 25</td>
<td>Review for midterm exam; start modal mixture</td>
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<tr>
<td>14</td>
<td>Feb 27</td>
<td>MIDTERM EXAM (IN CLASS)</td>
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<td>15</td>
<td>Mar 4</td>
<td>Modal mixture</td>
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<tr>
<td>16</td>
<td>Mar 6</td>
<td>More on modal mixture; start Neapolitan sixth</td>
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March 11 & 13th: SPRING BREAK – NO CLASS

17 Mar 18 The Neapolitan Sixth
18 Mar 20 Augmented Sixth Chords
19 Mar 25 More on augmented sixths; other chromatic chords:
   common-tone dim 7th chords, remote triads
   quiz on modal mixture and Neapolitan sixth chords
20 Mar 27 Other chromatic chords in music: dominant ninths, altered dominants, etc.
   chromatic modulation
21 April 1 Summary of chromatic chords in music; Binary and ternary forms

******* ANALYSIS UNIT: “putting the pieces together”

22 April 3 More on binary and ternary forms;
   Other tonal forms: March and ragtime form
   Sectional variations, continuous variations, rondo, sonata, concerto
   quiz on augmented sixth, common-tone dimº7 and other chromatic / altered chords
23 April 8 Baroque music of the 17th century

- April 10th: SPRING CARNIVAL – NO CLASS

24 April 15 Late Baroque / Classical special topics
25 April 17 Harmony in Romantic and Post-romantic music
   quiz on forms
26 April 22 Finish discussion on Post-romantic harmony;
   Popular styles: lead sheet notation
   Chords used primarily in pop/jazz: added-sixth chords
27 April 24 Introduction to 20th Century Harmony:
   Scales and modes; new chord types
28 April 29 20th+ Century Harmony: Voice-leading possibilities; non-diatonic
   progressions; Pan-tonal and polytonal harmonic environments
29 May 1 Analysis and listening; wrap-up; review for final exam

final exam extra review session –TBA
FINAL EXAM – TBA

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.