

## **Harmony and Counterpoint I**

E-mail: yoni.niv@nyu.edu

### **Course Objectives and Method:**

This course will provide basic tools (conceptual and aural) for understanding diatonic (tonal relations within a single key) procedures, including diatonic harmony and counterpoint. Written assignments on specific topics and analyses of selected compositions will give us the necessary techniques to achieve this goal. A laboratory section reinforces the procedures studied in class through aural and keyboard exercises, including dictation, sightsinging, and realization of figured bass.

### **Text:**

You are not required to purchase a textbook.

### **Assignment Policy:**

Assignments are due at the beginning of class the day they are due. All **late assignments** automatically will be marked **10% down**. Should you need to be absent from class for religious holidays (no excuse is necessary) or for any other reason (an official excuse such as doctor's or NYU official's letters is required), please let me know in advance in order to make arrangements for you to turn in due work. Occasionally, you may be asked to submit revised work, if an initial assignment is unacceptable.

### **Work presentation:**

All homework must be written in pencil. To avoid delays in grading, please hand in clean work. If you know that your handwriting is poor, use a ruler and work on your manuscript. No computer printouts will be accepted.

### **Grading:**

There will be two midterms and a cumulative final exam. These will be in-class examinations. The final also includes a composition project.

Assignments 30%  
Midterm Exams 10%  
Final Exam 10%  
Class participation 10%  
Lab 40%

### **Attendance:**

Attendance to class **and** lab is mandatory. By taking this class, you are agreeing to the following:  
3 classes missed: your TOTAL grade will be lowered by 10 points  
4 classes missed: your TOTAL grade will be lowered by 20 points  
5 classes missed: your TOTAL grade will be lowered by 30 points

### **Prerequisites:**

The ability to read music.

## COURSE OUTLINE (subject to change)

<u>WEEK</u>	<u>DATE</u>	<u>DAY</u>	
1	Sept. 9	W	DIAGNOSTIC EXAM.
2	14	M	The overtone series: P8, P5, P4. Octave Designations.
	16	W	The Circle of Fifths. The major scale. Key signatures. Scales and key signatures. M2 and m2. Relative minors. Circle of Thirds. Tonic, Supertonic, etc.
3	21	M	Tetrachords: Major, minor, Phrygian. Minor scales (melodic, harmonic, natural). Arabian tetrachord. Key Signature Nonquiz.
	23	W	Circle of Thirds. M3*. m6. M2. m2. Major Key Signature Quiz.
4	28	M	m3. M6. Major and minor Triads (root position). Minor scales: melodic and harmonic. (Arabian Tetrachord) Minor Key Signature Quiz.
	30	W	Major Triads (first and second inversions.)
5	Oct. 5	M	Minor Triads (all inversions) Movement by Third
	7	W	Augmented Triads Movement by Third and Fifth/Choral Motion
6	Oct. 12	M	Movement by fifth.
	14	W	Movement by step. Realization of a figured bass (root position chords). Handel #1 in class. Handel #2 for HW.
7	19	M	REVIEW, realization of a figured bass.
	21	W	<u>FIRST MIDTERM EXAM</u>
8	26	M	
	28	W	Analysis in a major key (I, V), Full/Half Cadences, V7 Chord. Triads within a key; Roman Numerals. Figured Bass of root position chords. HW Handel #3.
9	Nov. 2	M	Analysis in a major key (IV, ii), Predominants, Plagal Cadence. Handel #6 – alteration of the third.
	4	W	Analysis in a major key (inversions of I, ii, IV, V) Handel #7-8 – first inversion chords.
10	Nov. 9	M	Analysis in a major key (iii, vi), Deceptive Cadence Handel #9
	11	W	Analysis in a minor key (vii diminished) Handel #4-5
11	Nov. 16	M	REVIEW
	18	W	<u>SECOND MIDTERM EXAM</u>

12		23	M	First Species Counterpoint.
		25	W	NO CLASS
<hr/>				
13		30	M	Second Species Counterpoint.
	Dec.	2	W	Third Species Counterpoint.
<hr/>				
14		7	M	Fourth Species Counterpoint.
		9	W	Fifth Species Counterpoint.
<hr/>				
15		14	M	FINAL EXAM/FINAL PROJECT DUE

OVERVIEW:

- I. Acoustics, intervals, scales, triads, key signatures, movement by third, fifth, and step.  
Midterm: October 21.
- II. Roman Numeral Analysis. Figured Bass Realization.  
Midterm: November 18.
- III. Species Counterpoint.  
Final: December 14.