

## Music 20 - Harmony

Date	Topic	Listening	Reading and Assignments
<b>Week 1</b>			
Class 1	<b>Course Introduction</b>  <i>Review of basic harmonic principles including progression vs. regression, and voice leading</i>	Beethoven, <i>Symphony No. 1 first movement</i>	<u>Reading:</u> Oliver Strunk: <i>Source Readings in Music History</i> , pp. 564-576. Rameau – <i>From the Traité de l'harmonie</i> )  <u>Reading:</u> Richard Franko Goldman: <i>Harmony in Western Music</i> . pp. 1-12
Class 2	Introduction to Schenkerian Analysis  <i>Brief overview of philosophy and constructs</i>		<u>Reading:</u> Preface and Chapter 1 from David Neumayer and Susan Tepping: <i>A Guide to Schenkerian Analysis</i> .
<b>Week 2</b>			
Class 1	<b>Neopolitan Sixth Chords</b>	Schubert <i>String Quartet in D-minor, D. 810, no. 1</i>	<u>Reading:</u> Stephan Kostka and Dorothy Payne: <i>Tonal Harmony</i> , 6 <sup>th</sup> edition, pp. 381-394  Identify three examples in Paddock Library of works written for your applied instrument or voice that include the Neopolitan.
Class 2	Neopolitan Sixth Chords	Bowie <i>Life on Mars</i>  Verdi <i>Il Trovatore, Act. II, no. 8; Azucena's aria</i>	Listen to recordings of the three examples from assignment 1 and compare with examples from in-class. Write a summary of how the N6 chord is used, and its effect on the listener.
Class 3	<b>Secondary Functions</b>	Beethoven <i>Symphony No. 1, Introduction</i>	<u>Reading:</u> Kostka: pp. 277-301
<b>Week 3</b>			
Class 1	Secondary Functions		<b>QUIZ #1:</b> Basic Harmonic Review, Neopolitan Sixths, Secondary Functions

	Topic	Listening	Reading and Assignments
Class 2	<b>Introduction to Modulation</b>		<u>Reading:</u> Schoenberg: <i>Structural Functions in Harmony</i> , pp. 4-34
Class 3	Harmonic Implications of Single Melodies  (monophonic tonal references and modulations)	Bach <i>Gigue</i> from <i>Partita no. 2 for Solo Violin</i>  Chant: <i>Missa Pange Lingua</i>	<u>Reading:</u> Warburton, Thomas, An Edition, with Notes for Performance and Commentary: <i>Des Pres Missa Pange Lingua</i> (pp. 46-62)
<b>Week 4</b>			
Class 1	Renaissance Polyphony and the Emergence of Harmonic Progression	Polyphonic cantus firmus Mass setting by Des Prez <i>Missa Pange Lingua</i>  Monteverdi <i>Cruda Amarilli</i>	<u>Reading:</u> G.M. Artusi from “Lartusi, ovvero Delle imperfezioni della moderna musica” (Strunk, p. 393-404)  <u>Reading:</u> Monteverdi <i>Foreward</i> from <i>Il quinto libro de’ madrigali</i> (1607)
Class 2	Tonicization	Beethoven <i>Symphony No. 5, first movement</i>	<u>Reading:</u> Tovey, Shaw on Beethoven  Analysis #1 Due: Mozart Piano Sonata No. 16 in C-Major, K. 545
Class 3	Modal Alterations & Mixtures		<u>Reading:</u> Kostka, pp. 365-380
<b>Week 5</b>			
Class 1	Sequential modulation	Bach <i>Erbarne dich</i> from <i>St. Matthew Passion</i>  <i>Brahms: Symphony No. 4, 1</i>	<u>Reading:</u> Kostka, p. 319-334
Class 2	Modulations involving common chords	Dvořák <i>String Quartet, Op. 51, IV</i>	Locate three-works from chamber music that use common-chord modulation
Class 3	Common-tone modulations	Mozart <i>Fantasia, K. 475</i> Fauré <i>Agnus Dei</i> from <i>Requiem</i>	
<b>Week 6</b>			
Class 1	Modulation to Closely Related Keys	Brahms <i>Quintet, op. 115</i>	<u>Composition Assignment 1:</u> Draft a blueprint for a 32-bar composition that reflects Classical composition traits and modulates to a closely related key using devices presented through Week 5.

	Topic	Listening	Reading and Assignments
Class 2		Saint-Saëns <i>Carneval des Animaux</i> , <i>Le Cygne</i>	
Class 3	MIDTERM EXAMINATION: Structural and Harmonic Analysis		
Week 7			
Class 1	Modulation to Distant Keys	<i>Beethoven Piano Sonata in C# minor: Op. 27, no. 2, first movement</i>	Introduction of Composition Final Project  <i>Write the short composition in the Classical or Romantic style for piano and solo instrument and voice.</i>
Class 2			
Class 3			Write a short essay on the structure and tonal centers of Op. 27, no. 2
Week 8			
Class 1	Harmonic Architecture	Bach: <i>St. Anne Fugue</i>  Mozart <i>Ave Verum Corpus</i>	Composition Design Proposals Due
Class 2			"The Conductor's Preparation of the Musical Score," in <i>Choral Conducting: A Symposium</i> .
Class 3	Harmonic elisions, expansions, and compressions		QUIZ #2: Structural Analysis
Week 9			
Class 1	Post-Romantic Scales and Harmonies	Rimsky-Korsokov <i>Scheherezade</i>	Kostka, p. 495-520
Class 2			
Class 3	In-class conferences regarding composition		
Weeks 10 & 11			
Class 1	Extended Tertian Harmony	Porter <i>Night and Day</i>	First draft of composition due
Class 2	Polyharmony	Milhaud <i>Four Sketches for Piano</i>	
Class 3			
Class 1	Compositions due		Compositions due.
Class 2	Final Examination Review		
8:00-10:00a.m.	FINAL EXAMINATION		