

## Music 022: *Harmony and Rhythm 14W: 10*

(PAGE 1/5)

This course focuses on musical literature of the eighteenth, nineteenth (and some of the twentieth) centuries, and examines the harmonic principles and implications of counterpoint and orchestration. Course work includes score analysis of a variety of musical genres, readings from theoretical treatises, written critiques of musical compositions, directed composition exercises, and in-class performances of musical works.

*Prereq.: Music 20, a combined score of 5 on the Music AP Examination, or the successful completion of the Music Placement Examination. Lab. X-Hour: Duff. Dist: ART*

### **Learning Outcomes: At the end of this course you will be obtain:**

1. The ability to perform harmonic analysis on music from the 17th Century to the Present.
2. Proficiency in the identification and sequencing of tonal harmonic progressions for composition, arranging, and pedagogy.
3. A historical context for functional and nonfunctional harmony extant today.

### **Textbook(s)**

The required textbook for reference in Dartmouth's theory sequence is Stefan Kostka & Dorothy Payne, *Tonal Harmony* (6th ed.). Additional readings will be taken from source materials, and will be posted to the course's Canvas system. You should also bring ample music paper and pencils as well as writing paper for taking notes. (See either the course Blackboard website or <http://www.musicsheaf.com/> for free music paper.) Reserve materials related to this course can be found in Paddock Library under Music 22 reserve. *N.B.: Assignments will be completed mostly by hand, but I will allow use of Finale or Sibelius (Sibelius is best as Dartmouth has an institutional license) for final assignment work*

**On Reserve:** Mathieu, *Harmonic Experience*, 1st edition.

### **Assessment**

A significant portion of Music 20-23 is devoted to building fundamental musicianship skills. The ability to recognize, identify, notate, replicate, and evaluate what you experience aurally is critical as you grow as a musician.

To develop these skills you will be required to do two things regularly:

1. Attend and actively participate in the weekly musicianship lab (x-hour, Thursday 12:00-12:50p.m. in Faulkner)
2. Devote one hour of practice a week to aural drilling using *Practica Musica*. All music majors and all students enrolled in Music Theory courses have access to this software. Each time you log in, data pertaining to your session will be logged into your student file. Students devoting 1.5 hours per week to aural drilling using *Practica Musica* will automatically raise their musicianship score by 15%.

Faculty will review both the time you are spending and the progress you are making using *Practica Musica* and may recommend ways to improve your performance.

All music majors and all students enrolled in Music Theory courses have access to this software through a site license. Each time you log in, data pertaining to your session will be logged into your student file. Faculty will review both the time you are spending and the progress you are making using *Practica Musica* and may recommend ways to improve your performance.

## **Music 022: *Harmony and Rhythm* 14W: 10**

### **(PAGE 2/5)**

Your work and progress both within the lab and from using *Practica Musica* will constitute 25% of your grade in Music 20-23. The remainder of your grade will be determined by your performance on the various assignments and on your attendance and participation.

### **Assessment Breakdown**

<b>Final Piece + Paper Project</b>	<b>30%</b>
<b>Musicianship Lab</b>	<b>25%</b>
<b>Weekly Assignments (composition &amp; analysis)</b>	<b>20%</b>
<b>Mid-Term Evaluation</b>	<b>15%</b>
<b>Participation in class, weekly reading/listening discussions</b>	<b>10%</b>

### **Attendance**

As mentioned above, 10% of your grade will comprise attendance and participation. **Please note:** more than *three* absences from class or *one* absence from a design critique day, (see below,) will result in a zero! Since this class involves performance practice, it is vitally important that you are present and engaged with the tasks and materials.

### **Laptop Policy**

There will be both appropriate and inappropriate times when you should be using your laptop. Certain sections of lectures and discussions may require all or some laptops to be closed, i.e. not in use.

### **Statement on Physically and Learning Disabled Students**

Students with disabilities enrolled in this course who may need disability-related classroom accommodations are encouraged to make an appointment to see me before the second week of the term. All discussions will remain confidential, although the Student Accessibility Services office may be consulted to discuss appropriate implementation of an accommodation requested.

### **Student Religious Observances**

Some students may wish to take part in religious observances that occur during this academic term. If you have a religious observance that conflicts with your participation in the course, please meet with me before the end of the second week of the term to discuss appropriate accommodations.

### **Office Hours**

Office hours are one hour prior to each class unless otherwise noted, according to student's schedules. I strongly recommend setting an appointment on Google calendar, (link on Blackboard and in email,) in advance, because I may or may not be in my office otherwise. This method guarantees that we will see each other. My office is on the first floor of Hallgarten Hall. Hallgarten is between New Hampshire and Topliff dorms. Please ring the doorbell when as it remains locked at all times.

### **Honor Principle**

It is generally assumed that you adhere to Dartmouth College's *Academic Honor* policy outlined in the ORC. This means that you must acknowledge sources---in any format---whether it be audio samples, written text, etc. Furthermore, given the collaborative nature of an ensemble, you may be asked at the end of the course to provide a statement of contribution to the final collaborative project, which may impact your final grade. Failure to accurately report your sources and contributions may result in serious academic action by the Associate Dean of Students.

## Music 022: *Harmony and Rhythm 14W: 10*

(PAGE 3/5)

week 1. 01/06	Exercises/Listening	Readings/Assignments
<p><i>Course introduction, review of basic harmonic principles, including progression, sequences, harmonic cells, and voice leading</i></p> <p><b>A brief historical narrative of tonality, and the resulting 'crisis' of Western Music.</b></p> <p>Introduction to Reduction-Based Analysis <i>Brief overview of philosophy and constructs</i></p>	<p>J.S. Bach <i>Complete Chorales</i></p> <p>R. Wagner, <i>Tristan und Isolde, Liebestod</i>.</p> <p>A. Schoenberg, <i>Six Short Pieces for Piano, Five Pieces for Orchestra</i></p>	<p><u>Reading:</u> Kostka and Payne: <i>Tonal Harmony</i>, 6<sup>th</sup> edition, Chapter 27-28.</p> <p>Chapter 14 leading-tone sevenths</p>
week 2 . 01/13		
<p><i>Neapolitan Sixth Chords part I</i></p> <p><i>Neapolitan Sixth Chords part II</i></p> <p>Secondary Functions</p>	<p>Schubert <i>String Quartet in D-minor, D. 810, no. 1</i></p> <p>Beethoven <i>Symphony No. 1, Introduction</i></p> <p>Schubert <i>String Quartet in D-minor, D. 810, no. 1</i></p>	<p><u>Reading:</u> Kostka and Payne: <i>Tonal Harmony</i>, 6<sup>th</sup> edition, Ch. 21</p> <p>Kostka and Payne: <i>Tonal Harmony</i>, 6<sup>th</sup> edition, Ch. 22</p> <p>Kostka and Payne: <i>Tonal Harmony</i>, 6<sup>th</sup> edition, Ch. 16-17</p>
week 3. 01/21		
<p>Introduction to Modulation</p> <p>Harmonic Implications of Single Melodies (monophonic tonal references and modulations)</p>	<p>Bach <i>Gigue from Partita no. 2 for Solo Violin</i></p> <p>Chant: <i>Missa Pange Lingua</i></p>	<p><b>QUIZ #1: FRI</b> Basic Harmonic Review, Neapolitan Sixths, Secondary Functions</p> <p>Kostka and Payne: <i>Tonal Harmony</i>, 6<sup>th</sup> edition, Ch. 18-19</p>

**Music 022: Harmony and Rhythm 14W: 10**  
**(PAGE 4/5)**

week 4. 01/27	Exercises/Listening	Readings/Assignments
Renaissance Polyphony and the Emergence of Harmonic Progression  Tonicization  Modal Alterations & Mixtures	Polyphonic cantus firmus Mass setting by Des Prez <i>Missa Pange Lingua</i>  Monteverdi <i>Cruda Amarilli</i>  Ravel: Alborada del gracioso	<u>Reading:</u> G.M. Artusi from "Lartusi, ovvero Delle imperfezioni della moderna musica" (Strunk, p. 393-404)  <b>Analysis #1 Due:</b> Mozart Piano Sonata No. 16 in C-Major, K. 545, first mvt.
week 5. 02/03		
Sequential modulation  Modulations involving common chords  Common-tone modulations	Bach <i>Erbarne dich</i> from <i>St. Matthew Passion</i>  <i>Brahms: Symphony No. 4, 1</i>  Dvořák <i>String Quartet, Op. 51, IV</i>  Mozart <i>Fantasia, K. 475</i> Fauré <i>Agnus Dei</i> from <i>Requiem</i>	<u>Reading:</u> Kostka, p. 319-334  Locate three-works from chamber music that use common-chord modulation and identify passages.  Modulatory exercises: Class drill on modulating in 4-voice texture applying voice leading principles
week 6. 02/11		
Modulation to Closely Related Keys  MIDTERM EXAMINATION: Structural and Harmonic Analysis	Brahms <i>Quintet, op. 115</i>  Saint-Saëns <i>Carneval des Animaux, Le Cygne</i> ]	<b>Composition Assignment 1:</b> Draft a blueprint for a 32-bar composition that reflects traits and modulates to a closely related key using devices presented through Week 5.  MIDTERM EXAMINATION: FRI: Structural and Harmonic Analysis

**Music 022: Harmony and Rhythm 14W: 10**

week 7. 02/17	Exercises/Listening	Readings/Assignments
<p>No Class Monday</p> <p>No X-Hour</p> <p><i>Harmonic elisions, expansions and compressions</i></p>	<p><i>Beethoven Piano Sonata in C# minor: Op. 27, no. 2, first movement</i></p> <p>Bach <i>St. Anne Fugue</i></p>	<p>Introduction of Composition Final Project</p> <p><b>Analysis #2 Due:</b> Write a short essay on the structure and tonal centers of your assigned piece.</p> <p><b>Composition Design Proposals Due FRI</b></p>
week 8. 02/25		
<p>Modulation to Distant Keys</p> <p>Harmonic Architecture</p> <p>In-class conferences regarding composition</p>	<p>Bach <i>Bach St. Anne fugue</i></p> <p>Mozart <i>Ave Verum Corpus</i></p> <p>Haydn Symphony #100 ("Military"), No. 2</p>	<p><b>QUIZ #2: MON Structural Analysis</b></p>
week 9. 03/03		
<p>Post-Romantic Scales and Harmonies</p> <p>Extended Tertian Harmony</p> <p>Polyharmony</p>	<p>Debussy <i>Prelude a L'après midi d' une faune</i></p> <p><i>Milhaud Four Sketches for Piano</i></p>	<p>Reading: Kostka and Payne: <i>Tonal Harmony</i>, 6<sup>th</sup> edition, Chapter 29 + Ch. 27-28 (revisited)</p> <p><b>Compositions due on 03/07 at 5p.m.</b></p>
week 10. 03/10		
<p><b>FINAL EXAMINATION PERIOD:</b> Performance of Piece + Papers</p>		