This course focuses on two foundational aspects of eighteenth- and nineteenth-century Western tonal music: harmony and form. Harmony is the study of sonorities in combination with each other, their qualities and configurations; their relative importance and function within the musical fabric. Form is the overarching design of musical experience as it unfolds in time. Through exercises in analysis and model composition we will seek more intimate knowledge of the drama that musical tones convey in compositions as small as songs and as large as symphonies. By the end of the semester, students will be able to:

- Recognize, describe, and explain the function of complex harmonic structures.

- Identify, understand, and scrutinize forms used in Western art music such as binary, ternary, fugue, variation, rondo, and sonata.

- Use knowledge about harmonic structures and formal procedures to produce a close reading of a musical object.

Policies:

Attendance. Because course material is cumulative, it is important to come to all class meetings and complete written work promptly. Please arrive on time and remain in the classroom for the duration of our 80-minute class period. Whatever the reason for an absence, you are responsible for handing in any assignments on or before the due date for full credit, and for getting notes from a classmate.

Courtesy. Please turn your cellular phone off and refrain from text messaging or using laptop or tablet computers during class. These devices distract those around you.

Materials:

- Required texts (available at Broad Street Books):
  


Staff paper and pencil (please bring to class each day)

Streaming sound files and supplementary materials available on course Moodle site

**Grading Rubric:**  
*Skills Section (20%)* Each week, students will meet in small groups in 101 Music Studios. *Written Assignments (20%)* The ten written assignments are designed to give you the opportunity to practice skills and concepts from lecture through worksheets, analyses, or short compositions. Completed assignments are due in hard copy on Tuesdays at the beginning of class. The large enrollment in this course prohibits us from accepting late assignments under any circumstances. However, your lowest assignment score will be dropped at the end of the semester.

*Midterms (10% each) and Final Examination (20%)* The two midterms and the final exam will be cumulative, and must be taken at the scheduled times. Make-up exams will not be given except in cases of extreme illness, emergency, or conflict with a religious holiday.

*Participation (20%)* This grade reflects a global assessment of your preparations for and contributions to in-class discussions, analyses, performances, and other group activities.

Final letter grades are determined according to the following scale:

A 100–93
A- 90–92
B+ 87–89
B 83–86
B- 80–82
C+ 77–79
C 73–76
C- 70–72
D+ 67–69
D 63–66
D- 60–62
F 59 and below

**Disability Resources:**
Wesleyan University is committed to ensuring that all qualified students with disabilities are afforded an equal opportunity to participate in and benefit from its programs and services. To receive accommodations, a student must have a documented disability as defined by Section 504 of the Rehabilitation Act of 1973 and the ADA Amendments Act of 2008, and provide documentation of the disability. Since accommodations may require early planning and generally are not provided retroactively, please contact Disability Resources as soon as possible.

If you believe that you need accommodations for a disability, please contact Dean Patey in Disability Resources, located in North College, Room 021, or call 860-685-2332 for an appointment to discuss your needs and the process for requesting accommodations.

Academic Honesty:

Students are expected to abide by Wesleyan University’s Honor Code in all assignments and examinations. Discussion of class content among students is strongly encouraged, but simply copying a classmate’s responses to homework or exams undermines our community of trust, and keeps you from practicing the skill covered in the assignment.

Suspected Honor Code violations will be referred to the Honor Board. Don’t hesitate to approach me if you have questions or concerns about academic honesty in this course.

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Schedule of Class Topics and Assignments*

*Subject to revision. Changes will be announced in class and updated on Moodle. Singing and keyboard assignments should be prepared in advance of each skill section meeting.

Schedule and assignments.

Week 1

8 September  Introduction and review; Secondary Dominants
10 September  Secondary Dominants (applications of V)

Week 2

15 September  Secondary Dominants (applications of viio)
Assignment 1 due: Workbook p. 135 Exercise 16–1 A
17 September  Modulations to Closely Related Keys

Week 3

22 September  Modulation to Closely Related Keys
Assignment 2 due: Workbook p. 171–172 (B, C, & D)
24 September  Modulation to Closely Related Keys

Week 4

29 September  TEST 1

1 October  What is Form?

Reading:

- Terry Eagleton, “In Pursuit of Form” from *How To Read a Poem*

**Assignment 3 due:** At least one original annotation each on Levinson and Eagleton.

Week 5

6 October  Prelude

8 October  Binary, Ternary, and Song form

Week 6

13 October  Fugue

**Assignment 4 due:** Prelude Analysis

15 October  Fugue

Week 7

20 October  Neapolitan and Augmented sixth harmonies

**Assignment 5 due:** Fugue Analysis

22 October  Chromatic Harmony

Week 8  FALL BREAK: 10/23- 10/28

Week 9

27 October  (Fall Break)

29 October  Chromatic Modulation

**Assignment 6 due:** Workbook page 218 (B & C)
Week 10
3 November  Test II
5 November  Score Reading; Variation

Week 11
10 November  Rondo
12 November  Opera Analysis

Assignment 7 due: Beethoven op. 49 no. 2 ii

Week 12
17 November  Sonata Form: basic expositional trajectory
19 November  Sonata Form: development and recapitulation

Assignment 8 due: Mozart K. 545, i

Week 13
THANKSGIVING BREAK (11/24-11/30)

Week 14
1 December  Sonata Form: plot twists I
3 December  Sonata Form: plot twists II

Assignment 9 due: Haydn Symphony no. 88, i

Week 15:
8 December  Sonata Form: plot twists II

Assignment 10 due: Haydn op. 20 no. 2, i

10 December  Review for final exam

READING PERIOD: 12/12-12/15

FINAL EXAM: DECEMBER 15th (TBC)