MUSC 201: Tonal Harmony

Instructor: Andrew Chung (ajchung@wesleyan.edu)
Individual meetings BY APPOINTMENT
Tues/Thurs 8:50-10:10AM, Music Studios Rm. 301

Course Goals
Tonal harmony is all around us. It is the musical idiom of the music we hear in public spaces, on YouTube, much of what we hear in the majority of concert halls, etc. This course is dedicated to giving you the foundations for understanding and hearing the inner workings and structural principles of music that occurs within major and minor keys.

Sightsinging and Dictation Exercises (In Class)
Generally, each class day will begin with sightsinging and will end with some dictation exercises (notating melodies, rhythms, and harmonic progressions that you hear).

Assignments and Reading
Generally, written assignments will be assigned at the end of each week, due the first meeting of the following week. We will also read the course textbook and cover, usually, one chapter per week. Readings will both review what was discussed in the course meetings and press on into new material to be introduced in the next course meeting.

Textbook
*Tonal Harmony, 7th ed.* Stefan Kostka, Dorothy Payne, Byron Alméñ (McGraw-Hill)
Workbook for *Tonal Harmony, 7th ed.*
Please make sure to have both the textbook and the workbook that comes along with it, these frequently come separately when you order them. PLEASE HAVE TEXTBOOKS BY FEB. 5th.

Notation Software
Free: Muse Score (http://musescore.org)

Full versions of Finale and Sibelius may be available on certain on-campus computers. If you like, you can purchase either of these (Sibelius recommended) for yourself. We will periodically do some compositional exercises.

Weighting of Course Tasks
Attendance and Participation: 20%
Midterm and Final Exams: 30%
Final Analysis Paper (~1500-2000 words): 10%
Homework Assignments 30%
Phrase Portfolio (Composition): 10%

**Academic Honesty (as given in the Wesleyan Student Handbook)**
In this and any other course at this or any other institution, you will be held to the highest standards of academic honesty. Academic dishonesty includes, but is not limited to: cheating during an exam; helping another student to cheat or to plagiarize; completing a project for someone and/or asking someone to complete a project for you. Plagiarism is more than lifting a text word-for-word, even from sources in the public domain and attributing it to yourself. Paraphrasing or using any content or terms coined by others without proper acknowledgment also constitutes plagiarism. Do not submit the same work for academic credit more than once without permission. Willful falsification of data, information, or citations in any formal exercise is unacceptable. Deception concerning adherence to the conditions set by the instructor for a formal academic exercise will not be tolerated.

**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.

**Week 1**

**THURSDAY January 24: Introduction(s) and Review**
- Diagnostic Quiz
- Review of key signatures, major and minor triads within keys, seventh chords, inversions
- Root Progression vs. Bass Line
- What is “diatonic?”

*Reading:* Ch. 4 (will also be distributed via email and Moodle)
*Assignment, Week 1,* due January 29th (will also be distributed via email and Moodle)

**Week 2**

**TUESDAY January 29: More Review; Voice Leading**
- Review of key signatures, major and minor triads within keys, seventh chords, inversions
- “Vertical” and “Horizontal” constructions
- Harmonic Voicings/Spacing
- *Reading:* Ch. 5 (will also be distributed via email and Moodle)

**THURSDAY January 31: Voice Leading**
- Types of Contrapuntal Motion
- Forbidden Parallels: 5th’s and 8ve’s
Assignment, Week 2, due February 5th (will also be distributed via email and Moodle)

Week 3

TUESDAY February 5: Harmonic Progression
Sequences
Circle of Fifths Progressions
Tonic-Predominant-Dominant Model in Major

Reading: Ch. 6, selections; Ch. 7 [start] (will also be distributed via email and Moodle)

STUDENTS MUST HAVE TEXTBOOK AND WORKBOOK BY THIS DATE

THURSDAY February 7: Harmonic Progression
Basic Harmonic Progressions in Minor Keys
Reading: Ch. 7 (finish)
Assignment, Week 3, due February 12th (will also be distributed via email and Moodle)

Week 4

TUESDAY February 12: Non-Chord Tones
Identifying Non-Chord Tones
Passing tones, Neighbor Tones, Suspensions
Reading: Chapter 11

THURSDAY February 14: Non-Chord Tones
More Advanced Non-Chord Tones
Reading: Chapter 12
Assignment, Week 4, due February 21st

Week 5

TUESDAY February 19 NO CLASS: complete supplementary written assignment
Supplementary assignment, due February 21st

THURSDAY February 21: Triad Inversions
First-Inversion Triads
Reading: Ch. 8
Assignment, Week 5, due February 26th
Week 6

**TUESDAY February 26: Uses of Triad Inversions**
First-Inversion Triads in Part-Writing
*Reading: review Ch. 8*

**THURSDAY February 28: Uses of Triad Inversions**
Second-Inversion Triads
*Reading: Ch. 9
Assignment, Week 6, due March 5th*

Week 7

**TUESDAY March 5: Uses of Triad Inversions**
Second-Inversion Triads in Part-Writing
*Reading: review Ch. 9
Assignment, Week 7 (abridged), due March 7th*

**THURSDAY March 7: MIDTERM EXAM (IN CLASS)**

Spring Break: March 9-24

Week 8

**TUESDAY March 26: Rhythmic and Metric Theories**
Maximally Even Rhythms
Non-Isochronous Meters

*Video “Reading”: Richard Cohn, “A Platonic Model of Funky Rhythms.”
https://www.youtube.com/watch?v=sItSHfYG3oY*

**THURSDAY March 28: Rhythmic and Metric Theories**
Diatonic Rhythms
Pitch-Rhythm Isomorphisms
*Reading: Selections from Jay Rahn, “Turning the Analysis Around: Africa-Derived Rhythms And Europe-Derived Music Theory.”
Assignment: TBD, due April 2nd*

Week 9

**TUESDAY April 2: Cadences and Phrase Structures**
What Are Phrases and Cadences?
*Reading*: Ch. 10 (selections)

**THURSDAY April 4: Cadences and Phrase Structures**
Periods and Sentences

*Reading*: Selections from William Caplin, *Analyzing Classical Form.*
*Assignment*: Recomposing Classical Phrases worksheet, due April 9th

**Week 10**

**TUESDAY April 9: Cadences and Phrase Structures**
Hybrid Phrase Structures
Thinking about Musical Analysis
*Reading*: Selections from William Caplin, *Analyzing Classical Form.*

**THURSDAY April 11: Cadences and Phrase Structures**
Hybrid Phrase Structures, Continued
Small Forms
*Assignment*: Phrase Portfolio, due April 16th

**Week II**

**TUESDAY April 16: V7 Chords**
Using Dominant 7th Chords
*Reading*: Ch. 13

**THURSDAY April 18: V7 Chords**
Using Dominant 7th Chords in Inversion
*Assignment*, *Week II*, due April 23rd

**Week 12**

**TUESDAY April 23: Other Diatonic 7th Chords**
II7 and VII7 in Major and Minor
*Reading*: Ch. 14

**THURSDAY April 25: Other Diatonic 7th Chords**
Other Seventh Chords
Voice-Leading Geometries
Douthett and Steinbach, “Towers of Power,” Cube Dance
Dmitri Tymoczko’s “Generalized Voice-Leading”
Week 13

**TUESDAY April 30: Secondary Dominants**
- Discussion of Writing Musical Analysis for Final Analysis Papers
- Secondary Functions
*Reading:* Ch. 16

**THURSDAY May 2: Secondary Dominants**
- Analyzing Analytical Writing for Final Papers
- Tonicizations and Key Changes with Secondary Dominants
*Assignment, Week 13 (abridged), due May 7th*

Week 14

**TUESDAY May 7: FINAL EXAM IN CLASS**

**FRIDAY May 17: ANALYSIS PAPERS DUE by 11:59 PM**