

MUSIC 51 — THEORY Ib

Harvard University — Department of Music — 2015-16

*This syllabus is for Music 51b, Spring 2016;
it was preceded by Music 51a, Fall 2015*

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COURSE MEETINGS

There will be one Lecture, two Sections and one Keyboard session each week.

Lectures will take place each *Wednesday* from 2-4pm in Classroom 9.

Sections will be held on *Monday* and *Friday*.

Times and locations will be set according to individual schedules.

Keyboard sessions will be scheduled individually.

MATERIALS

Required: Sturdy music manuscript paper—staff paper—for note-taking, assignments and compositions (available at the Coop and elsewhere). All music notation for assignments and composition projects must be hand-written. Music notation software, while useful elsewhere, is not encouraged here, and it is *not* acceptable to use computers or mobile devices during lecture or section. (The one exception is the final projects, where the use of notation software is acceptable, but not required.) Pencils, paper and pianos will be our main instruments.

Required: *Selected Songs for Solo Voice and Piano* by Robert Schumann, Dover Publications, 1981.

ISBN: 978-0486242026. Available at the Coop.

Recommended: *The Complete Musician* (3rd Edition) by Steven Laitz, Oxford University Press, 2011.

ISBN: 978-006-467-1682.

PREREQUISITES, REQUIREMENTS & CONCENTRATION

Prerequisite: Music 51a or the consent of the instructor. Music 51b or its equivalent is required of all concentrators. Students planning to concentrate in Music are encouraged to take the course in their freshman year. Concentrators should plan to meet this requirement by no later than the end of the sophomore year. This course, when taken for a letter grade, meets the General Education requirement for Aesthetic and Interpretive Understanding.

OVERVIEW

Music-making, in its manifold forms, constitutes one of the most powerful, abstract and fascinating human activities. Music 51 unfolds the foundations of music theory, and explores varied aspects of musical understanding. The course addresses theoretical and practical topics, and in doing so provides foundational ideas and skills that can be deepened and developed in later courses, both within the theory curriculum (Music 150) and throughout the disciplines of our department.

The course operates on many levels simultaneously, examining theoretical and aesthetic topics in Lectures, analyzing scores and practicing musicianship and ear-training skills in Sections, and fostering increased piano fluency in Keyboard.

The Spring semester is presented in three arcs: (1) Imitative Counterpoint, (2) Chromatic Harmony, and (3) Color, Timbre, Texture. There will be varied assignments along the way, including an analytic paper, a graphic analysis, an orchestration project, and a final composition. Alongside the training from lectures, sections and keyboard, this will make for a rigorous and, it is hoped, stimulating experience with and through music.

ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES

Students needing academic adjustments or accommodations because of a documented disability must present their Faculty Letter from the Accessible Education Office (AEO) and speak with the professor by the end of the second week of the term. Failure to do so may result in the Course Head's inability to respond in a timely manner. All discussions will remain confidential.

GRADING

The grading will be very straightforward. *Due to the pace of the class, late work will not be accepted.*

Absences will only be excused with a letter from a Dean or Doctor, or in the case of religious holidays.

The final grade will be calculated according to the percentages below.

1 Final Composition Project	= 14%
1 Analysis Paper	= 12%
1 Orchestration Project	= 12%
1 Graphic Analysis	= 8%
1 Fugue Assignment	= 5%
3 Harmony Assignments (5% each)	= 15%
2 Theory Quizzes (5% each)	= 10%
Section (2% for <i>each</i> of two musicianship quizzes + 8% participation)	= 12%
Keyboard (2% for <i>each</i> of two keyboard quizzes + 8% participation)	= 12%

ACADEMIC INTEGRITY POLICY

Collaboration Permitted in Written Work: Discussion and the exchange of ideas are essential to academic work. For assignments in this course, you are encouraged to consult with your classmates on the choice of paper topics and to share sources. You may find it useful to discuss your chosen topic with your peers, particularly if you are working on the same topic as a classmate. However, you should ensure that any written work you submit for evaluation is the result of your own research and writing and that it reflects your own approach to the topic. You must also adhere to standard citation practices in this discipline and properly cite any books, articles, websites, lectures, etc. that have helped you with your work. If you received any help with your writing (feedback on drafts, etc), you must also acknowledge this assistance.

MUSIC 51b – LECTURE SCHEDULE – Spring 2016

Wednesday 27 January

INTRODUCTION — Imitative Counterpoint + Chromatic Harmony + Color, Timbre & Texture

Assignment: no written assignment; Read syllabus, Acquire Texts, Review Music 51a, Keyboard & Musicianship

Friday 29 January — No Section or Keyboard (only coordination and scheduling)

PART I: IMITATIVE COUNTERPOINT

Monday 1 February

SECTION — No Section

Wednesday 3 February

LECTURE — Imitative Counterpoint, Part I: Inventions and Fugues

Assignment: complete Fugue Assignment

Friday 5 February

SECTION — The Anatomy of a Fugue

Monday 8 February

SECTION — Individual Musicianship Meetings

+ KEYBOARD

Wednesday 10 February

LECTURE — Imitative Counterpoint, Part II: Fugues and Canons

Fugue Assignment is due

Assignment: complete Graphic Analysis

Friday 12 February

SECTION — Exploring Canons and Score-reading : Stravinsky's setting of Bach BWV 769

PART II: CHROMATIC HARMONY

Monday 15 February — No Section (holiday)

+ KEYBOARD

Wednesday 17 February

LECTURE — Chromatic Harmony, Part I: Augmented Sixth Chords and Common Tone Modulation

Graphic Analysis is due

Assignment: complete Harmony Assignment No. 1

Friday 19 February

SECTION — The Augmented Sixth Chords and Common Tone Modulation in Action

Monday 22 February

SECTION — Individual Musicianship Meetings

+ KEYBOARD

Wednesday 24 February

LECTURE — Chromatic Harmony, Part II: Modal Mixture and the Neapolitan

Harmony Assignment No. 1 is due

Assignment: complete Harmony Assignment No. 2

Friday 26 February
SECTION — Modal Mixture and the Neapolitan in Action

Monday 29 February
SECTION — Individual Musicianship Meetings

+ KEYBOARD

Wednesday 2 March

LECTURE — Chromatic Harmony, Part III: Chromatic Sequences and The Omnibus

Harmony Assignment No. 2 is due

Assignment: no written assignment; prepare for Theory Quiz, Keyboard Mid-term and Musicianship Quiz

Friday 4 March
SECTION — Chromatic Sequences and the Omnibus in Action

Monday 7 March
SECTION — Musicianship Quiz No. 1

+ KEYBOARD Mid-semester Exam

Wednesday 9 March

LECTURE — Chromatic Harmony, Part IV: Neo-Riemannian Motions (Transformational Analysis)

Assignment: complete Analysis Paper

Friday 11 March
SECTION — Theory Quiz No. 1

Week of 16 March — Spring Recess (No Lectures, Sections or Keyboard)

Monday 21 March
SECTION — Individual Musicianship Meetings

+ KEYBOARD

Wednesday 23 March

LECTURE — Chromatic Harmony, Part V + guests Theodore Wiprud (NY Philharmonic) and Yoonie Han

Analysis Paper is due

Assignment: complete Harmony Assignment No. 3

Friday 25 March
SECTION — Neo-Riemannian Motions in Action

Monday 28 March
SECTION — Individual Musicianship Meetings

+ KEYBOARD

Wednesday 30 March

LECTURE — Chromatic Harmony, Part VI: The Revolution of Symmetry (and the Revolution of Color)

Harmony Assignment No. 3 is due

Assignment: begin Orchestration Project

Friday 1 April
SECTION — The Instrumentation of your Trio, Part I

PART III: COLOR, TIMBRE, TEXTURE

Monday 4 April
SECTION — Exploring Color in the Music of Today

+ KEYBOARD

Wednesday 6 April

LECTURE — Color, Timbre, Texture, Part I: guest Professor Zhou Qian (Shanghai Conservatory)

Assignment: complete Orchestration Project

Friday 8 April
SECTION — The Instrumentation of your Trio, Part II

Monday 11 April
SECTION — Individual Musicianship Meetings

+ KEYBOARD

Wednesday 13 April

LECTURE — Color, Timbre, Texture, Part II + guest Dr Victoria Tzotzkova

Orchestration Project is due

Assignment: begin Final Composition Project; prepare for quizzes

Friday 15 April
SECTION — Piano Music: texture, pedaling, figuration

CODA: SONGWRITING AS THE INTEGRATION OF LINE, HARMONY, RHYTHM, PHRASE, COLOR, TIMBRE, TEXTURE & TEXT

Monday 18 April
SECTION — Musicianship Quiz No. 2

+ KEYBOARD Final Exam

Wednesday 20 April

LECTURE — Songwriting, Part I + Wagner: The Tristan Chord & The Prelude to *Tristan und Isolde*

Assignment: continue Final Composition Project

Friday 22 April
SECTION — Theory Quiz No. 2

Monday 25 April
SECTION — Workshops on Final Composition Projects

Wednesday 27 April

LECTURE — Songwriting, Part II + The Parker String Quartet

Assignment: complete Final Composition Project

Tuesday 3 May

REHEARSALS of your COMPOSITION PROJECT

These will take place throughout the day.

Wednesday 4 May

Final Composition Project is due

PERFORMANCES of your COMPOSITION PROJECT

These will take place throughout the day.