

Course. Harmonic Analysis. MUTH 5540. 12:30–1:50 pm, MU290.

Instructor. Diego Cubero. Office hours: XXX, Bain Hall 113.

Course description. This course moves well beyond the basic labeling methods of the core-theory curriculum towards a more detailed and thorough understanding of tonal harmony. Through close analysis of short passages, this course examines several questions concerning tonal harmony, such as what constitutes a chord, how do chords move, what is a dissonance, what is the relationship of harmony to counterpoint, how does chromaticism operate within the diatonic system. In addition of doing their own analyses, students will engage with analyses by key figures in the field of music theory, including Weber, Riemann, Schenker, and Lewin, and Clark.

Grading. Homeworks: 60%. Midterm paper: 15%. Final project and presentation: 25%

Homework. Students will complete a homework assignment every week. Most of these assignments will consist of analyzing a short passage of music and reflecting on questions related to the passage. Homeworks due are due at the beginning of class and will not be accepted late unless the student has to miss class for a valid reason. The two lowest homework grades will be dropped.

Midterm paper. Students will write a short midterm paper, about 1000 words in length. I will provide the prompt and a set of questions, which will help student frame the thesis for their papers.

Final project and presentation. Students will complete a project at the end of the semester on a topic of their choice. The project can take several forms, such as a lecture recital, a critical commentary, or a research paper, where harmonic analysis is front and center.

Attendance. Students are expected to come to class on time and prepared. Valid reasons for missing class are largely limited to: documented illness, religious or civic holiday, and CoM related activities. If you have to miss class, you are responsible for the materials that were covered and distributed.

Academic Integrity. Students must clearly document any sources they consulted or used for an assignment, including AI. Use of AI must be approved by me.

Class schedule. Please see the following page.

01/13	J.S. Bach, C major Prelude, WTC 1 (Schenker)
01/15	J.S. Bach, C minor Prelude, WTC 1 (Schachter)
01/20	HW 1 due. R. Schumann, Kleine Studie
01/22	Rameau, L'égyptienne (Willner); J.S. Bach, Bourée I, E-flat Cello Suite
01/27	HW 2 due. J.S. Bach, C minor Minuet
01/29	Beethoven Violin Sonata, Op. 24; Haydn Op. 33 no. 5 (Schachter)
02/03	HW 3 due. R. Schumann, “:Auf einer Burg” (Lewin)
02/05	Brahms, Intermezzo, Op. 119 no. 1 and Op. 120 no. 1
02/10	HW 4 due. Mozart, String Quartet K. 465 (Weber, Schenker)
02/12	Mozart, String Quartet K. 465
02/17	HW 5 due. Brahms, “Im Herbst,” Op. 104 (Samaratto)
02/19	C. Schumann, “Die stille Lotosblumen,” and R. Schumann, “Lotosblume”
02/24	HW 6 due. Schubert, <i>Moment Musicaux</i> , D. 780 no. 6 (Cone)
03/26	R. Schumann, “Am leuchtenden Sommermorgen”
03/03	Beethoven, Symphony no. 3 (Byros, Schenker)
03/05	Beethoven, Symphony no. 3 (Byros, Schenker)
03/17	Midterm Paper. Schubert, “Die Liebe hat gelogen”
03/19	Schubert, “Schwanengesang” D. 744 (Clark)
03/24	HW 7. Schubert, <i>Morgengruss</i> (Lewin)
03/26	Schubert, <i>Morgengruss</i>
03/31	Final project proposal due. Wagner, <i>Tristan und Isolde</i> , Prelude
04/02	Strauss, <i>Salome</i> , climax (Johnston)
04/07	HW 8. Wolf “An den Schlaf”
04/09	Strauss, “Ruhe Meine Seele”
04/14	Wagner, Ring, Tarnhelm progression; Schubert, Mass in E-flat major, Sanctus (Cohn)
04/16	Schubert, “Schwanengesang” D. 744 (Clark)
04/21	Liszt, Consolation #3 (Cohn)
04/23	Review
04/28	Class Presentations
04/30	Class Presentations
05/06	Final Projects due by midnight