In this "Special Problems" course, we will gain a better understanding of functional harmony and its evolution from the classical and romantic period. We will listen to 11 pieces spanning the classical and romantic period and select passages of particular interest and make a harmonic analysis, followed by a keyboard-style reduction of significant passages.

During our meetings, we will compare our analyses of significant passages. I will discuss and comment on your work and assign one passage for a keyboard-style reduction, as well as the next piece to listen to and analyze.

The goal of the reductions will be to attain a better understanding of the role of different types of chord progressions in the classical and romantic period, such as opening, goal-seeking, transitional, sequential, goal-avoiding. Topics the excerpts cover include advanced uses of mixture and augmented-sixth chords, regular and irregular uses of augmented-sixth chords, different uses of o7 chords, multiple and transient modulations, chromatic sequences, and extended passages with chromatic voice leading. As the semester progresses, we will learn about the greater use of chromatic progressions in the romantic period.

Some of the reductions will be paired with brief readings from Aldwell and Schachter's *Harmony and Voice Leading* and commentaries on the pieces in order to compare textbook understanding of harmony with chordal behavior.

Your grade will be based on your satisfactory completion of the weekly assignments.

A schedule of topics is shown on the next page.
Pieces and associated topics:

1) Mozart, Quintet for Clarinet and Strings, i  
   Mixture, o7 chords

2) Mozart, Serenade for winds in C minor, i  
   o7 chords, chromatic sequences

3) Haydn, "Nun schwand ich vor dem heiligen Strahl"  
   secondary and double mixture
   from Die Schöpfung

4) Beethoven, Symphony No. 5, i  
   enharmonic reinterpretation

5) Schubert, Piano Sonata in Bb, i  
   equal divisions of the octave,
   multiple remote modulations

6) Hensel, Piano Sonata in G minor, i  
   transient modulations

7) Donizetti, "Casta Diva" from Norma  
   applied chords, chromatic
   neighboring chords

8) Chopin, Nocturne in c# minor, Op. 27, No. 1  
   Altered dominant chords
   remote modulations

9) Wagner, Overture to Tannhauser  
   Chromatic sequences, o7 chords
   and enharmonic reinterpretation

10) Wagner, prelude to Tristan und Isolde  
    Chromatic voice leading, altered
    predominant chords,
    wandering tonality

11) Franck, Violin Sonata, i  
    Multiple transient modulations

12) Tchaikovksy, The Tempest  
    Multiple transient modulations,
    common-tone functions