

Fall 2018

MUSI 203

Joseph P. Swain
jswain@colgate.edu

Follow this and additional works at: <https://commons.colgate.edu/syllabi>

 Part of the [Arts and Humanities Commons](#)

Note: This syllabus may not be applicable to the current semester. Be sure to verify content with the professor(s) listed in the document.

Recommended Citation

Swain, Joseph P., "MUSI 203" (2018). *Faculty Syllabi*. 127.
<https://commons.colgate.edu/syllabi/127>

This Syllabus is brought to you for free and open access by Digital Commons @ Colgate. It has been accepted for inclusion in Faculty Syllabi by an authorized administrator of Digital Commons @ Colgate. For more information, please contact seblack@colgate.edu.

MUSIC 203 - HARMONY I
Fall 2018

Jay Swain, instructor
105 Dana Fine Arts Center ext. 7644
22 Montgomery Street, Hamilton 315-529-8755

Regular office hours: Mon-Fri 10:15-11:30 (chapel; check before coming if possible). Other times by appointment.

Class meetings: 9:20-10:10 - Monday, Wednesday, Friday in Dana 122; **Tuesday in J.C. Colgate 108**

Optional ear training sessions as scheduled.

General Course Requirements

1) Two hour exams and one final; exams generally have one composition exercise, one analysis and 25%-35% ear training.

2) Quizzes; 5-minute quizzes are frequent and usually unannounced, given at the beginning of class. They are designed to encourage rapid fluency with the material. Missed quizzes cannot be made up unless you have a medical excuse. At term's end, the highest ten quiz grades will be averaged.

3) Projects; the composition projects that will build your skill in harmony **must** be done with Sibelius notation software, Finale, or with a suitable substitute (check with me). Sibelius is installed on certain computers in Case Library, the Keck Center in Lawrence Hall basement, and the O'Connor Campus Center. A freeware notation program is at:

<https://musescore.org>

These programs allow you to hear what you compose at all times, and prints out excellent fair copy.

When you receive your projects back, correct the problems, print new copies, and keep them in a portfolio. These portfolios will be graded twice during the semester.

4) Ear training; in class. Practice outside of class with your classmates or alone with piano.

You may find other useful sites such as

<http://www.musictheory.net/>.

There will be optional weekly labs with our course TA Eli Bergen.

Required Texts

Set of Harmony Offprints, sold in the bookstore.

Listening on Moodle (course website)

Wolfgang Amadeus Mozart, Piano Sonata K. 332	CD 2111, tr.5
Wolfgang Amadeus Mozart, String Quartet K. 499	CD 696, tr.5
Franz Joseph Haydn, Symphony No. 92 "Oxford"	CD 730, tr.5
Beethoven, Ludwig van, Sonata Op.14, No.1, II	CD 1713, tr.15
Lennon-McCartney, "Penny Lane"	CD 4308
("Magical Mystery Tour"), tr. 9	

Schedule of Classes

August

30 Thursday - **Introduction.**

31 Friday (Tuesday schedule) - **Scales and Keys.**

September

3 Monday (Tuesday schedule) - **Keys and key signatures.**
 Memorize all major and minor scales.

4 Tuesday
 Memorize all key signatures.

5 Wednesday - **Intervals.**
 Interval Exercise 1.

7 Friday - **Major triads.**
 Interval Exercise 2.

10 Monday - **All triads.**
 Major Triad Exercise; Memorize all major triads.

11 Tuesday - **Roman numeral analysis: major mode.**
 All Triad Exercise; Drill all triads.

12 Wednesday - **Roman numeral analysis: minor mode.**

Major Roman Numeral Exercise; Drill Roman numerals.

14 Friday - **Progression in the major mode.**
Minor Roman Numeral Exercise; Drill Roman numerals.

17 Monday - **Progression in the major mode.**
Major Progression Exercise 1.

18 Tuesday - **Progression in the major mode.**
Major Progression Exercise 2.

19 Wednesday - **Harmonic functions.**
Major Progression Exercise 3.
Begin Project 1: Harmonize "My Country 'Tis" in four voices using root chords only. Include complete Roman numeral analysis.]

21 Friday - **Harmonic functions and phrasing.**

24 Monday - **Basic theory of meter.**

25 Tuesday - **Harmonic functions and meter.**

26 Wednesday - **First inversion chords.**
Project 1 due.
Begin project 2: Harmonize "My Country Tis" using root chords and first inversions. Include complete analysis.

28 Friday - **Figured bass.**

October

1 Monday - **FIRST HOUR EXAM**
Project 2 due.

2 Tuesday - **Non-harmonic tones.**
Begin Project 3: Harmonize "Twinkle, twinkle" or "Ode to Joy" using non-harmonic tones.

3 Wednesday - **Non-harmonic tones.**

5 Friday - **Introduction: Roman numeral analysis: minor mode.**

HAVE A GOOD BREAK!

- 10 Wednesday - **Roman numeral analysis: minor mode.**
Minor Roman Numeral Exercise; Drill Roman numerals.
- 12 Friday - **Progression in the Minor Mode.**
Project 3 due.
Begin Project 4: Translate a previously arranged song into minor mode and harmonize it in four voices.
- 15 Monday - **Progression in the Minor Mode.**
Das Neugeborne Kindelein Exercise due.
- 16 Tuesday - **Progression in the Minor Mode.**
Figured Bass in the Minor Mode Exercise.
- 17 Wednesday - **Second inversion chords.**
Project 4 due.
Begin Project 5: Work in judicious second inversion chords to Project 3 or 4.]
- 19 Friday - **Second inversion chords.**
Figured Bass Exercise 2 due.
- 22 Monday - **Mixed modes.**
Project 5 due.
Begin Project 6: Harmonize "La Marseillaise"
- 23 Tuesday - **Mixed modes.**
Analysis: Mozart, Piano Sonata K.332, II
- 24 Wednesday - **Cadences.**
- 26 Friday - **Cadences.**
Project 6 due.
- 29 Monday - **Cadences.**
Analysis of Mozart Quartet, K.499.
- 30 Tuesday - **Modulation.**

Begin Project 7: Harmonize "O Haupt" modulating where necessary or desirable.

31 Wednesday - **Modulation.**

Review of Mozart Quartet
Distant modulations

November

2 Friday - **Modulation.**

Penny Lane.
Portfolio Due.

5 Monday - **Modulation.**

Analysis of Beethoven Sonata Op. 14, No. 1, II
Modulation Exercise due.

6 Tuesday - **Harmonic rhythm.**

Project 7 due.
Begin Project 8: Harmonization of bass in specified
harmonic rhythm.

7 Wednesday - **Harmonic textures.**

Begin Project 9: Harmonize "O Canada," with various
harmonic textures.

9 Friday - **Musical textures and harmonic rhythm.**

Project 8 due.

12 Monday - **SECOND HOUR EXAM**

13 Tuesday - **Introduction to Dominant Sevenths.**

14 Wednesday - **Dominant sevenths.**

Dominant Seventh Exercise due. Memorize and Drill
all V7s.
Begin Project 10: Harmonize "My Country 'Tis,"
"Twinkle, twinkle," or "Ode to Joy," introducing
dominant sevenths where appropriate.
Project 9 due.

16 Friday - **Dominant sevenths.**

Analysis of Haydn "Oxford" Symphony.

HAVE A NICE THANKSGIVING !

26 Monday - **Secondary dominants.**

27 Tuesday - **Secondary dominants.**

Secondary dominant exercise.

28 Wednesday - **Secondary dominants.**

30 Friday - **Secondary dominants.**
Project 11 due.

December

3 Monday - **Large-scale analysis.**

4 Tuesday - **Large-scale analysis.**

5 Wednesday - **Large-scale analysis.**

7 Friday - **Analysis project due.**
Introduction of final composition project.

10 Monday - **Song composition.** Portfolio II due.

11 Tuesday - **Song composition.**

12 Wednesday - **REVIEW.**

14 Friday -- **EAR TRAINING FINAL (30 minutes)**
Original Composition due.

20 Monday - **Take-home Final Due 11.00 am.**

Music 203 - **Composition Project**

You are to compose a new college song for Colgate. Here is a text:

In the valley of Chenango, where the sun doth set
On a hill with buildings outlined in a silhouette,
Stands a monument of mem'ries and of glory sedate;
'Tis the greatest of the greatest, 'tis our own Colgate!

Alma Mater, we bequeath thee all that we possess,
For in us has come a feeling we cannot express;
That a noble spirit in our hearts doth penetrate,
And that only God Himself could such a place create.

Text guidelines:

1) You may use either stanza above, or both as one long verse. You may also write your own text as long as it has consistent line lengths, meter, and rhyme scheme.

2) As a preliminary, you should scan the poetry and decide where the accents will fall.

Melody guidelines:

In general, your main melody for the song should be eminently singable. The melodic phrases should accord with the textual phrases. Don't be afraid to repeat or to return to earlier phrases for symmetrical effect.

In inventing the melody, it is often useful to repeat or chant the poetry line by line; the rhythms of the words may suggest rhythmic motives to use in the melody.

Harmonic setting:

You may choose one of two arrangements to make:

1) For solo voice and piano. Use three staves and let the upper voice of the piano part double the main melody in the voice at the unison or octave.

2) For four-part choir. Use two staves with the normal

conventions.