

CORE MUSIC THEORY CLASSES

Texts:

Robert Gauldin, *Harmonic Practice in Tonal Music*, second edition (New York: Norton, 2004). (Package includes text, workbook, and compact discs with musical examples).

Joseph Straus, *Introduction to Post-tonal Theory*, third edition (Upper Saddle River, New Jersey: Prentice Hall, 2005).

Charles Burkhart, *Anthology for Music Analysis*, sixth ed. (Belmont, California: Schirmer, 2004).

General Overview of Curriculum:

Music 1156:

fundamentals, species counterpoint, simple and rounded binary forms; variation forms; basic voice-leading principles, and the study of those principles in combination with the study of harmony; voice-leading reductions; composition of a movement in rounded binary form; Gauldin chapters 1-16

Music 1166:

completion of survey of diatonic harmony, modulation; begin study of chromatic harmony, ternary, rondo, and sonata forms; composition of a movement in sonata form; Gauldin, chapters 17-28

Music 2156:

continued study of chromatic harmony, voice-leading, and modulation; further studies in sonata form; sonata rondo form; fugue; in-depth study of a complete, large-scale nineteenth-century work, such as a Brahms symphony; composition of a movement in sonata form or a 3-voice fugue; individual analysis projects, in which a student is responsible for a substantial passage from a large-scale work, such as a movement from a Brahms symphony; Gauldin, chapters 29-37 and 39-40

Music 2166:

completion of studies in chromatic harmony and voice-leading with works such as the Prelude to Wagner's *Tristan und Isolde* and Berg's *Four Songs, op. 2*; Gauldin, chapters 38, 41, and 42; post-tonal studies (set theory, centricity, referential collections, serialism); study of Straus's Introduction to Post-tonal theory (approximately 75% of this course is spent on the study of post-tonal theory)

Other points:

Considering voice-leading principles in their relation to harmony is a central aspect of all of the core courses in music theory.

All sections of these courses complete composition projects. The projects entail the composition of a complete movement, which is written as a series of assignments that provide certain constraints (examples are attached). The students receive feedback from the professor after each assignment is completed. The original works are performed in class and discussed at the end of the semester.

A keyboard harmony component is also included in the honors sections of each of the core theory courses. This component may be extended to all sections of the courses in the future.