

Common-Practice Tonal Theory II – SPRING 2005

College of William and Mary – Music 202
Mo/Fri 9:00am - 10:20am, Ewell Hall 154
Wed 9:00am - 9:50am, Ewell Hall 154

Instructor: Marcus Bittencourt, Assistant Professor
Office Hours: by e-mail appointment (with one day notice), 110 Ewell
Office Phone: (757) 221-1070
E-mail: mabitt@wm.edu

Required Materials:

Required book: Harmony and Voice Leading, 3rd edition.
by Edward Aldwell and Carl Schachter

- All the requested music scores and the hand-outs given in class ;
- Pencils, pens and an eraser ;
- MUSIC STAFF PAPER !!!!!!!
- Two music staff transparencies ;
- A BLACK color dry-erase thin-point marker pen (for the transparencies) ;

This class continues exploring the basic concepts of tonal writing through exercises in four-part harmonic writing, studies in musical form, and analyses of musical scores. There will be some sight singing and ear-training exercises, including recognition of intervals and chords, as well as rhythmic and melodic dictations. For those we will use the fixed-do system.

Grading is done in the following way:

A= 100-90 B= 89-80 C= 79-70 D= 69-60 F= 59-0

Pluses and minuses are also used. There will be one midterm and one final assignment. The actual schedule may change as I see your progress in the class. In case changes have to be made, these changes will be properly announced during class and the new rules will supersede the ones contained in this syllabus. Also, you are expected to participate actively in the class discussions and performing exercises. Your willingness, promptness and diligence to join those discussions and to tackle those exercises in class (as well as the homework assignments) will be the most important part of your grade. For the final project, the students will be assigned to groups and each group will be responsible for an in-class thirty-minute presentation on a topic selected during class, with an accompanying paper to be handed in.

Attendance is very important. You are allowed only two excused absences per semester. In other words, those two excused absences don't count against your grades (any unexcused absence will be counted even if you have no excused absences). Please tell me in advance that you will be absent. You can call me at my office, e-mail me, or have a friend tell me. I will accept excuses if you tell me when you come to the next class at the latest.

If you have any problems or questions, please talk to me anytime. I will be very happy to help you out.

Common Practice Tonal Theory II

Marcus Bittencourt, Assistant Professor

Music 202 SPRING 2005

Mo/Fri 9:00am - 10:20am, Ewell Hall 154

Wed 9:00am - 9:50am, Ewell Hall 154

Syllabus

Part I: Music 201 Review.

1/19 1/21

Part II: Tonal functions and the minor mode: special cases on the 2nd, 4th, and 6th scale degrees. The Neapolitan chord.

1/24 1/26 1/28
1/31 2/2 2/4

Part III: Ninth, eleventh, and thirteenth chords. Diminished 7th chords. Foreign notes: passing tones, neighboring tones, appoggiaturas, anticipations, suspensions, escape tones, pedal tones.

2/7 2/9 2/11
2/14 2/16 (2/18) date to be rescheduled

Part IV: Phrygian cadences. Chromatic chord alterations, modal borrowings, the augmented 6th chords. From the vocal to the instrumental: Analyses of Bach's cello suites. Binary and ABA forms.

2/21 2/23 2/25
2/28 3/2 **3/4 midterms due**
3/7 3/9 3/11 (*spring break, no classes*)

Part V: A theory of modulations. Distant tonal relationships. Cycles of 5ths and of 3rds.

3/14 3/16 3/18
3/21 3/23 3/25

Part VI: Syntactical parts: Period, Sentence, transition, codetta, durchfuhrung. Rondo form.

3/28 3/30 4/1
4/4 4/6 (4/8) date to be rescheduled

Part VII: Putting all together: the Sonata form.

4/11 4/13 4/15
4/18 4/20

Final Student project presentations

4/22
4/25 4/27 4/29