Objective: Become familiar with the harmonic language of the twentieth and twenty-first centuries. The goal of this course is to give a sense of the musical practice that guided composers through much of the late Romantic era to the present time. The gradual dissolution of the tonal system led to the atonality of the early twentieth century. Many harmonic practices emerged at the time, such that no obvious musical parentage may be observed between composers of different countries. The exposure to such a variety of practices should give the student a solid preparation toward the analysis and the writing of any musical style of the twentieth century. At the end of the semester, it is hoped that the student will be able to write a short composition that will explore a majority of the techniques learned in class.

Content: This course will survey the harmonic practice, as observed in works selected from the late Romantic era up to the beginning of the twenty-first century. The modal practice of Debussy, Ravel and Bartók, will coexist with the expressionist tonality and atonality of Schönberg, Berg, and Webern. Synthetic scales, as found in the works of Scriabin, Stravinsky, and Messiaen will be surveyed together with polytonal examples from Satie and Milhaud. A brief study of the unique language of Russian composers such as Prokofieff, Rachmaninoff, and Shostakovich is essential to understand the music of the twentieth century. American composers are prominently represented with the original diatonicism of Copland, Bernstein, and Crumb, as well as the minimalistic harmonies of Reich and Adams. Quartal chords will be discovered in some samples of works by Schönberg and Ives. Textural harmony and aleatorism are featured in examples from Ligeti, Xenakis, and Lutoslawski. More recent trends will be addressed such as spectralism (Grisey, Murail) and microtonality (Wyschnegradsky, Mather, and yours truly). Course work includes weekly written assignments, analyses, and two creative projects. Class participation will also be taken into consideration.
Materials: Bring staff paper, pencils, eraser, and your head to every class. If Vincent Persichetti’s *Twentieth-Century Harmony* is a primary source for this course, most of the materials will consist of handouts that I will provide in class. I highly recommend that you look at the handouts ahead of time, as they will be discussed in detail. And preparation will prevent you from getting “lost” at some point in our discussion. Please also refer to our SFCM Music Theory web site (http://www.sfcmtheory.com) as there will be materials posted for your own pleasure and entertainment.

Evaluation: The Department of Musicianship and Music Theory has adopted the following grading system:

<table>
<thead>
<tr>
<th>Percentage</th>
<th>Grade</th>
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<tbody>
<tr>
<td>90 – 100%</td>
<td>A</td>
</tr>
<tr>
<td>80 – 89%</td>
<td>B</td>
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<tr>
<td>70 – 79%</td>
<td>C</td>
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<tr>
<td>60 – 69%</td>
<td>D</td>
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</tbody>
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Assignments: 50%
Midterm project: 15%
Final project: 25%
Class participation: 10%

The Music Theory Department’s Policy on Attendance, Lateness, and Assignments:

1) Attendance: Two absences from class are allowed per semester without penalty. Additional absences will lower your grade by 5% per class missed and a Monitoring Report will be sent to the Dean’s office.

2) Lateness: Each time you are late to class, you will lose 1% from your semester grade for the course.

3) Assignments: No late assignments will be accepted. If you are absent from a class for which an assignment is due, it is your responsibility to get your work to your professor, and on time. You are fully responsible for all material covered in class during your absence.

HAVE A GREAT SEMESTER!
MUSIC THEORY 117: SYLLABUS AND ASSIGNMENT SCHEDULE

Week 1: January 19 - 21

Early twentieth-century tonality
Berg: *Sieben frühe Lieder*; *Wozzeck*
Schönberg: *Verklärte Nacht*
Mahler: *Symphony No. 9*, III

*Assignment 1: Analysis of an early song by Berg: ‘Liebesode’ from *Sieben frühe Lieder*  
Due January 26*

Week 2: January 26 - 28

Modality
Debussy: *Voiles, Danseuses de Delphes*
Ravel: *Gaspard de la nuit*
Satie: *Gymnopédie no. 2* (Mixo)
Bartok: *Mikrokosmos, Vol. II*, p. 28

*Assignment 2: Modal/harmonic analysis of Debussy's *La fille aux cheveux de lin*.  
Due February 2*

Week 3: February 2 - 4

Modal modulation and intervallic scales
Zoltan Kodaly, *Suite for Solo Cello*, p. 5
Stravinsky, *L’histoire du soldat*, pp. 59-60
Francis Poulenc, *Mouvements perpétuels*, p. 2
Ravel, *Piano Concerto in G*, p. 38

*Assignment 3: Identification of modes and exercise in modal writing.  
Due February 9*

Week 4: February 9 - 11

Synthetic scales
Scriabin: *Prelude op. 67* no. 1 and *Prelude op. 74* nos. 1 and 4
Stravinsky: *Firebird*, p. 25; *Rite of Spring*
Messiaen: *Quatuor pour la fin du temps*

*Assignment 4: Analysis of passage and writing of exercise including synthetic scales.  
Due February 16*
Week 5: February 16 – 18

Klangfarben; quartal harmony
Scriabin: Prometheus op. 60
Schönberg: Five Pieces for Orchestra, III: ‘Farben’
Schönberg: Kammermusik, op. 9
Bartok: Mikrokosmos, vol. 5, no. 131, Music for Strings
Ives: The Cage

Assignment 5: Writing of a progression using quartal harmony
Due February 23

Week 6: February 23 – 25

‘The Russian sound’
Rachmaninoff: Songs op. 38
Prokofieff: Piano Sonata no. 2; Piano Sonata no. 6
Chostakovitch: Twenty-Four Preludes and Fugues, I; Symphony no. 2; Symphony no. 5

Assignment 6: Writing of a short ‘Russian’ prelude
Due March 2

Week 7: March 2 – 4

Polytonality; planing
Satie: Sports et divertissements M24.S253 S7d
Milhaud: Cinq symphonies (petit orchestre), p. 61 (Universal); Le bœuf sur le toit M208.M644 B6
Hindemith: String Quartet no. 3, p. 21 (Schott)
Crumb: Ancient Voices of Children

MIDTERM PROJECT PHASE I: Write a chord progression that will serve as a basis for a prelude for piano. Your piece should be in ternary form (A – B – A’), each section using a different twentieth-century harmonic language than the other 2. The A’ section should reprise the thematic melody of the opening A, but harmonized in a different guise. In other words, the three sections of your ternary piece should show three different twentieth-century harmonic techniques.

COMPLETE HARMONIC SCHEME DUE: March 9

MIDTERM PROJECT PHASE 2: COMPLETE PRELUDE DUE MARCH 30
Week 8: March 9 – 11

The Case of Messiaen: Modes of limited transposition
Quatuor pour la fin du temps
Couleurs de la cité céleste
Trois petites liturgies de la présence divine

Assignment 7: Writing of a “messiaenic” chorale for brass ensemble
Due March 16

Week 9: March 16 – 18

Atonality and serialism
Schönberg: Five Pieces for Orchestra op. 16, I and II; Klavierstücke op. 25, II
Webern: Variations op. 27
Dallapiccola: Goether-Lieder no. 2

Assignment 8: Analysis of one of Dallapiccola’s Goethe-Lieder
Due March 30

Week of March 22: Spring Break, no classes

Week 10: March 30 – April 1

Twentieth-century diatonicism
Copland: Appalachian Spring
Bernstein: West Side Story; Candide; Chichester Psalms
Hindemith: Metamorphosen; Mathis der Mahler

Assignment 9: Harmonization of a neo-classical style melody
Due April 6

Week 11: April 6 – 8

Textural harmony and aleatorism
Ligeti: Lux Æterna, Atmosphères, Requiem
Xenakis: Jonchaies, Polytomes
Lutoslawski: Trois poèmes d’Henri Michaux

FINAL PROJECT PHASE I: Write a theme, diatonically harmonized, that will serve as a basis for a theme and variations for piano. Your piece should include a minimum of six variations (total of seven sections including the initial statement of the theme), each exploring a different harmonic technique, as seen in class. You must include at least two mid-twentieth-century techniques: Messiaen modality; atonality; serialism; texturality.
THEME AND HARMONIZATION OF SECTION I DUE APRIL 13

COMPLETE THEME AND VARIATIONS PROJECT DUE MAY 6

Week 12: April 13 – 15

Spectralism
Murail: Désintégrations
Grisey: Partiels

Also: Examples of Themes and Variations will be brought in class for discussion
Nielsen: Quintet op. 43, IV
Reger: Theme and Variations Op. 132 on a theme of Mozart

Week 13: April 20 – 22

Minimalism
Adams: Harmonielehre
Reich: Tehillim
Andriessen: Die Staat

Week 14: April 27 - 29

Tuesday, April 27:

Microtonality
Wyschnegradsky: Dialogue à trois
Mather: Poème du délire
Desjardins: Ma…Na

Thursday, April 29:

Class time given for finishing your projects and for individual appointments.

Week 15: May 4 – 6

Class time given for finishing your projects and for individual appointments.