Classes
Students must attend classes as follows (each one hour):
- weekly tutorials
- lectures (4 per semester, as listed on p. 3)
- keyboard tutorials (8 per semester, as listed on p. 3).

Rationale
Building on the fundamentals of counterpoint and chord function established in earlier semesters, the emphasis here is upon developing an understanding of the larger-scale compositional strategies and structures of tonal music. Alongside the study of specific harmonic vocabulary, including leading-tone seventh chords, secondary dominants and modulation, two 18th-century genres are examined which epitomise the integration of contrapuntal and harmonic thinking: the chorale settings and fugues of J.S. Bach.

Keyboard tutorials give students the skills needed to apply their studies in Harmony and Analysis in a practical way. Exercises in structured improvisation at the keyboard facilitate the exploration of musical concepts through experimentation and spontaneous discovery.

Aims
Through analysing and writing music, and through playing and listening, students will develop an understanding of the contrapuntal and harmonic techniques and structures characteristic of Baroque music but found throughout the subsequent tonal repertoire.

Objectives
Students will be able both to analyse and compose music which includes leading-tone sevenths, tonicisations and modulations; chorale settings with elaborate contrapuntal figuration; and fugal passages.

At the keyboard, skills will be developed in figured bass realisation, melody harmonisation and contrapuntal techniques.

Graduate Attributes
This unit of study will promote students' ability to apply theory to practice in familiar and unfamiliar situations, to identify, organise and communicate knowledge, to exercise critical judgement, to solve problems, to apply experimentally obtained results to new situations and to think creatively.

Text

The accompanying textbook, Harmonic Practice in Tonal Music, is recommended for reference. All of the musical examples in this book (and a few from the workbook) have been recorded on a CD-ROM which may be borrowed from the Closed Reserve desk in the Library.

ASSESSMENT
Your final mark for Harmony and Analysis 3 is calculated as follows:

- Written Assignments: 30%
- Keyboard Assessments: 30%
- End-of-semester written exam (2½ hours): 40%

Attendance at all scheduled classes is compulsory. Unexplained absences may lead to a reduced mark or failure in the unit (see Rule 4.4.2 in the Handbook).

A sample exam paper is available on e-reserve (access via the library catalogue).

ASSIGNMENTS
Work set each week is due in the tutorial of the following week. All of the questions set must be submitted together, and an assignment will not be marked unless there is a signed cover slip attached. An assignment is late if it is not ready to be handed in complete at the tutorial.

For each week or part of a week that an assignment is late, 2 marks out of a possible 10 are deducted (this means 4 out of 20 for Fugue Assignment 2).

NOTE that no assignments will be accepted after your last scheduled tutorial, without satisfactory evidence of illness or misadventure (an application for Special Consideration may be required).

Assignments not submitted in class must be handed in via the chute at the Level 2 Administration counter (2151), with a signed cover slip attached.

ASSESSMENT CRITERIA
Weekly assignments will be assessed with regard to the following criteria:
1. Appropriate use of the harmonic and analytical vocabulary introduced in current and previous topics;
2. Technically correct notation, chord construction, chord function and voice leading;
3. Awareness of aesthetic principles as discussed in the unit;
4. Identification and imaginative use of less common or more advanced techniques presented in the topic.

ACADEMIC HONESTY
It is not acceptable to collaborate with others in completing Harmony and Analysis assignments that are submitted for assessment. You are advised to read the University's policy on Academic Honesty, available at http://www.usyd.edu.au/senate/policies/Plagiarism.pdf.

WEBSITE

ADVICE
You are welcome to discuss any questions or problems you may have with your studies in Harmony & Analysis either with the coordinator or with your tutor.

- Lewis Cornwell (UoS Coordinator) <lewis.cornwell@sydney.edu.au>, room 2077
- Rachel Campbell <rachel.campbell@sydney.edu.au>, room 2078
- Anthony Abouhamad <anthony.abouhamad@sydney.edu.au>, room 1156
- Karen Lemon <karen.lemon@sydney.edu.au>, room 1156
- Stephen Loy <sloy@usyd.edu.au>, room 1156
## OUTLINE OF TOPICS AND ASSIGNMENTS

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<td>Revision</td>
<td>N.B. Your last tutorial is your last opportunity to submit assignments.</td>
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*INFORMATION LITERACY PROGRAM*

The schedule includes an Information Literacy assignment which is directed towards preparatory research for the Fugue topic. A tutorial sheet will be available containing a series of guided tasks that are similar to those involved in completing the assignment. No tutorial time has been set aside for working on this, but a clinic will be available in the Library on Tuesday, March 9, 12 – 1pm, for students who need additional assistance. **Students attending the clinic are asked to work through the tutorial beforehand and to bring a copy of it with them to the clinic.**

The assignment will be available from the start of semester, but is due in your tutorial in Week 4 (beginning March 15).

Keyboard Assessments . . . /4
**KEYBOARD ASSESSMENTS**

Students will be streamed according to their level of keyboard skills at the start of the semester. The C stream is intended for students whose principal study is on a keyboard instrument (piano, harpsichord, organ). Students in this category will be placed in one of the 'advanced' keyboard tutorials.

Two practical assessments will be tested in class time, in the weeks indicated. Requirements for each stream are listed below.

Keyboard counts for 30% of your result in Harmony and Analysis 3, divided as follows:

Assessment 1 — 15%
Assessment 2 — 15%

<table>
<thead>
<tr>
<th>Stream</th>
<th>Assessment 1 (week beginning March 29)</th>
<th>Assessment 2 (week beginning May 24)</th>
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| A      | • Scale and chord progression exercise, using the model given in advance. To be played in two keys from the following list as specified by the examiner: C, G, D, A – major and minor.  
|        | • Harmonise a short melody, using vocabulary which may include sequences based on root movement by 5th, sequences of 7th chords, and leading-tone 7th chords (given one week before assessment).  
|        | • Realise a short figured bass (unprepared) with given soprano. Vocabulary as above. | • Scale and chord progression exercise, using the model given in advance. To be played in two keys from the following list as specified by the examiner: C, G, D, A – major and minor.  
|        | • Harmonise a melody, using vocabulary which may include sequences based on root movement by 5th, sequences of 7th chords, and leading-tone 7th chords (given one week before assessment).  
|        | • Realise a figured bass (unprepared) with given soprano. Vocabulary as above. | • Play a prepared diatonic canon of 8 bars (the opening phrase given 1 week prior).  
|        | • Realise a short figured bass (unprepared) with given soprano, that includes secondary dominants. | • Play a prepared 2-part Baroque-style invention of 16 bars (the opening phrase given 1 week prior).  
| B      | • Scale and chord progression exercise, using the model given in advance. To be played in two keys from the following list as specified by the examiner: Bb, F, C, G, D, A, E, B – major and minor.  
|        | • Harmonise a melody, using vocabulary which may include sequences based on root movement by 5th, sequences of 7th chords, and leading-tone 7th chords (given one week before assessment).  
|        | • Realise a figured bass (unprepared) with given soprano. Vocabulary as above. | • Scale and chord progression exercise, using the model given in advance. To be played in two keys from the following list as specified by the examiner: Bb, F, C, G, D, A, E, B – major and minor.  
|        | • Play a prepared 2-part Baroque-style invention of 16 bars (the opening phrase given 1 week prior).  
|        | • Realise a figured bass (unprepared) with given soprano, that includes secondary dominants. | • Realise a figured bass (unprepared) with given soprano, that includes secondary dominants. |

Stream C is on Page 5.
| C | • Scale and chord progression exercise, using the model given in advance. To be played in two keys from the following list as specified by the examiner: Bb, F, C, G, D, A, E, B – major and minor.
  • Harmonise a melody, using vocabulary which may include sequences based on root movement by 5th, sequences of 7th chords, and leading-tone 7th chords (given one week before assessment).
  • Realise a figured bass (unprepared) with given soprano. Vocabulary as above. |
|• Scale and chord progression exercise, using the model given in advance. To be played in two keys from the following list as specified by the examiner: Bb, F, C, G, D, A, E, B – major and minor. |
|• Play a prepared 3-part Baroque-style invention of 24 bars (the opening phrase given 1 week prior). |
|• Realise a figured bass (unprepared) that includes secondary dominants. |

**Assessment procedure:**

- The scale and chord progression exercise is to be played from the functional template provided. Students are not permitted to play from versions written out in different keys.

- Other prepared questions may be written out in advance and brought into the test.

- Students are given 5 minutes of preparation time, during which they may practise and study the unprepared exercise. Students in Streams A and B are permitted to write during this time, but *no writing is permitted for Stream C students.*

- The required keys for the scale and chord exercise are given at the beginning of the preparation time.

- The preparation time will be followed immediately by the 5-minute test.