

Course Overview
Subject to Change

Week 1	Module	Topics; Listening/Analysis; Activities
Mon., 1/13 Wed., 1/15 Fri., 1/17 – A ¹	1. Tonal Theory Review	Chord symbols; Lead sheet notation Activity #1: Why Study Music Theory?
Week 2		
Mon., 1/20	<i>MLK Day of Service</i>	
Wed., 1/22	NO CLASS (due to weather)	Thoroughbass MONTEVERDI, Lamento d’Arianna (c. 1607) CORELLI, Trio Sonata, Op. 3, No. 2 (1685)
Fri., 1/24 – A		Activity #2: Improvisation
Week 3		
Mon., 1/27 Wed., 1/29	2. Baroque Music	Schemas & Sequences PURCELL, Dido’s Lament (1689) HANDEL, Sarabande, HWV 373 (c. 1703) VIVALDI, The Four Seasons (c. 1720), “Winter”
Fri., 1/31 – A		Activity #3: Visualizing Music
Week 4		
Mon., 2/3 Wed., 2/5		Modulation & Tonicization J.S. BACH, Invention in C major (c. 1720) J. S. BACH, Four Chorales J.S. BACH, WTC I (1722), Prelude C major
Fri., 2/7 – A		Activity #4: Interpreting Music
Week 5		
Mon., 2/10	3. Classical Music	Embellishing Tones; Chromaticism MOZART, Piano Sonata in C major (1788), K. 545, II HAYDN, Trumpet Concerto in Eb major (1796), II MOZART, Fantasia No. 3 in D minor, K. 397 (1782) HAYDN, String Quartet in G minor, Op. 74, No. 3 (1793), No. 3, II
Wed., 2/12		
Fri., 2/14 – A		Activity #5: Music as a Language
Week 6		
Mon., 2/17		Sentences & Periods; Modal Mixture & the Neapolitan Chord BEETHOVEN, Piano Sonata No. 1 (1795), I BEETHOVEN, Piano Sonata No. 8 (1799), II BEETHOVEN, Piano Sonata No. 14 (1801), I
Wed., 2/19		
Fri., 2/21 – A		Activity #6: Motivic Parallelism
Week 7		
Mon., 2/24	Exam 1 Review	
Wed., 2/26	EXAM 1	
Fri., 2/28 – A		Activity #7: Music and Drama – <i>optional</i>

¹ Fridays are asynchronous (A). For asynchronous assignments/activities, see *Daily Schedule* and *Listening/Analysis* list.

Week 8	Mon., 3/3	4. Romantic Music	Augmented-sixth chords; Common-tone chords SCHUBERT, The Youth by the Spring (1816) SCHUMANN, Dichterliebe, Op. 48 (1848), No. 2 MENDELSSOHN, A Midsummer Night's Dream (1826), Overture CHOPIN, Prelude No. 7 (1839) Activity #8: Music & Poetry
	Wed., 3/5		
	Fri., 3/7 – A		
Week 9		<i>Spring Break</i>	
Week 10	Mon., 3/17		Mediants; Altered and extended chords WAGNER, Tristan und Isolde (1859), Prelude BRAHMS, Symphony No. 4 (1885), I & IV DVORAK, Symphony No. 9 (1893), II TCHAIKOVSKY, Symphony No. 6, I (1893) Activity #9: Tonal Ambiguity
	Wed., 3/19		
	Fri., 3/21 – A		
Week 11	Mon., 3/24	5. Twentieth-Century Music	Impressionism; Polytonality; Pandiatonicism DEBUSSY, Afternoon of a Faun (1894) RAVEL, Mother Goose (1910), V MILHAUD, Saudades do Brasil (1920), VII COPLAND, Appalachian Spring (1944) Activity #10: Repetition in Music
	Wed., 3/26		
	Fri., 3/28 – A		
Week 12	Mon., 3/31	Exam 2 Review	
	Wed., 4/2	EXAM 2	
	Fri., 4/4 – A		Activity #11: Music and Nature
Week 13	Mon., 4/7		Expanding Tonality; Minimalism BARTOK, Song of the Harvest (1931) MESSIAEN, Quartet for the End of Time (1941), V HINDEMITH, Six Chansons (1939), II REICH, Piano Phase (1967) GLASS, Einstein on the Beach (1976), Knee Play 1 PART, Spiegel im Spiegel (1978) Activity #12: The Changing Image of Opera
	Wed., 4/9		
	Fri., 4/11 – A		
Week 14	Mon., 4/14	6. Contemporary Tonal Idioms	Jazz & Popular Music KERN, All the Things You Are (1939) DAVIS, So What (1959) QUEEN, Bohemian Rhapsody (1975) EARTH, WIND, AND FIRE, In the Stone (1979) MARS, Uptown Funk (2014) Activity #13: Contemporary Topics 1
	Wed., 4/16		
	Fri., 4/18 – A		

Week 15

Mon., 4/21

Musical Theatre & Film Music
WEBBER/RICE, "Hosanna," from Jesus Christ
Superstar (1971)

SCHWARTZ, "What is This Feeling," from
Wicked (2003)

Wed., 4/23

WILLIAMS, "Dual of Fates," from
Star Wars: Episode 1 (1999)

Fri., 4/25 – A

"Hedwig's Theme," from Harry Potter (2001)
Activity #14: Contemporary Topics 2

Week 16

Mon., 4/28

Final Exam Review

ONLINE FINAL EXAM²**COMPOSITION PROJECT**

(Due: Mon., 5/5, noon)

The complete course bibliography is available online at:

<<https://reginaldbain.com/vc/musc315a/pub/biblio.html>>

² The online Final Exam will be posted on Wed., 4/30. The exam is due Mon., 5/5, at noon.