



The Hebrew University of Jerusalem

Syllabus

HARMONY - A - 23113

Last update 16-07-2019

HU Credits: 4

Degree/Cycle: 1st degree (Bachelor)

Responsible Department: Musicology

Academic year: 0

Semester: Yearly

Teaching Languages: Hebrew

Campus: Mt. Scopus

Course/Module Coordinator: Prof. NAphtali Wagner

Coordinator Email: bella.brover@mail.huji.ac.il

Coordinator Office Hours: Momday, 13:30

Teaching Staff:

Prof Naphtali Wagner

Course/Module description:

The first year of the harmony course deals with the proper construction of chords, chord combinations theory and understanding the harmonic style of tonal music from the beginning of the seventeenth century to the end of the nineteenth century.

Course/Module aims:

The objectives of the course are to develop skills for harmonic analysis of musical works composed between 1600 and 1900, and the ability to harmonize musical phrases adhering to various styles.

Learning outcomes - On successful completion of this module, students should be able to:

At the end of this course, students will be able to analyze, harmonize melodies and write harmonic verses including the following theoretical material: chords and their inversions triads - the primary and secondary degrees in scale, seventh chords and their inversions in scale, sequences, melodic and rhythmic figuration in chords, secondary dominants.

Attendance requirements(%):

90%

Teaching arrangement and method of instruction: The course combines frontal lectures with practice. submitting of a weekly exercise is required.

Course/Module Content:

The main topics to be addressed in the first year are:

- Building the triad in root position; four-voice consonance for choirs and keyboard; the rules of spacing, doubling, and registration
- Triads as harmonic degrees and their combination in progressions
- Directionality: progressive steps and regressive steps
- Harmony in different textures: homophony (choral "preludic" texture; melody with accompaniment) and "independent" voices (in imitative and non-imitative textures)
- Inversion of consonant triads
- Harmonic progressions including inversions; linearization of the bass line; the

cadential 6-4 chord

- *The dominant seventh chord and its inversions as reflecting the latent tensions within the diatonic system*
- *Harmonization of songs I*
- *Typical doublings of the third; false cadences; cadential II→6 and diminished sixth chord*
- *Harmonic sequences*
- *Secondary dominants (applied chords)*
- *Harmonization of songs II*
- *Non-chordal notes*
- *The half-cadence and its function in the Classical Age*

Required Reading:

Wagner, Naphtali. Exercises in Harmony. Jerusalem: Akadempn (1986).

Edward Aldwell, Carl Schachter. Harmony and voice Leading. San Diego, Calif. : Harcourt Brace Jovanovich College, 1989

Wagner, Naphtali. Keyboard Harmony Tutors: Triadic Chords and Seventh Chords (book and software), Xanadu International, Jerusalem (1987), 142.

Additional Reading Material:

Cohen-Zur-Wagner. Keyboard Harmony. Jerusalem: Akadempn (1986).

Course/Module evaluation:

End of year written/oral examination 23 %

Presentation 0 %

Participation in Tutorials 8 %

Project work 0 %

Assignments 46 %

Reports 0 %

Research project 0 %

Quizzes 23 %

Other 0 %

Additional information:

The course covers an introduction of the fundamentals of Species Counterpoint (Palestrina style) :

- *Examples of quasi-polyphony in non-Western music (monophony, heterophony,*

drone notes, etc.)

- *“From unison to noise”: a brief history of polyphony from the perspective of intervals—a bird’s eye view of polyphony until the triumph of tonality and after the breakdown of tonality*

Traditional harmony