



## **MUSC 350: Composition and tonal harmony**

### **Course Syllabus**

**Spring Semester 2020**

**Instructor:** Milena Giomboni

**Credits:** 3

**Contact Hours:** 26

**Prerequisites:** Basic musical theory or an introductory course on Tonal Harmony

**Class Hours:** TBA

**Office Hours:** TBA

### **Course Description**

The course has three main objectives

1. Study the tonal harmony and the various rules that govern it according to the method used in Italian conservatories
2. Analyze some scores of the most famous Italian composers following a historical path
3. Writing one piece for one instrument

During the course harmony lessons will be done starting from the level of knowledge possessed by the student, then a brief initial review will be made and then the important topics will be deepened. We will also analyze the scores of Italian composers. In the first part of the course we will make the oldest composers such as Monteverdi, Vivaldi etc. etc. In the second part we will analyze the most modern composers such as Berio, Nono, Sciarrino. In addition, some lessons will be dedicated to Italian composers of music for films such as Morricone and Rota and a lesson to Italian popular music. The aim is to give the student an overview of the composition in Italy. The analysis of the scores will also study the various compositional techniques used by the composers. In addition, the student can write a piece (for an ensemble to be defined with the school) that will be presented for the final exam. In addition, during the course an evening will be organized at the theater to listen to a concert of classical music.

## Learning Outcomes and Assessment Measures

By the end of the course, students will be able to:

### Learning Outcomes

### Assessment Measures

*Course requirements that will be used to assess students' achievement for each learning outcome*

general knowledge of tonal harmony	Exam
Knowledge of Italian composers and their writing methods	Exam
Writing one piece for one instrument	Lessons and exam
Course Objective 4	Assessment method
Course Objective 5	Assessment method
Course Objective 6	Assessment method

## Course Materials

### Readings

Gauldin, Robert. *HarmonicPractice in Tonal Music*, 2<sup>nd</sup> edition. WW Norton & Company, 2004.

ISBN: 9780393976663

Gauldin, Robert. *Workbook: HarmonicPractice in Tonal Music*, 2<sup>nd</sup> edition. WW Norton & Company, 2004.

ISBN: 039397667X

Scores provided by the teacher

## Assessment

Participation	30 %
Exams	50 %
Homework	20 %

## Grading

Letter grades for student work are based on the following percentage scale:

Letter Grade Range	Numerical Score Equivalent	Student Performance
A	93% - 100%	Exceptional
A-	90% - 92%	Excellent
B+	87% - 89%	Superior
B	83% - 86%	
B-	80% - 82%	
C+	77% - 79%	Satisfactory
C	73% - 76%	
C-	70% - 72%	
D+	67% - 69%	Low Pass
D	63% - 66%	
D-	60% - 62%	
F	59% or less	Fail (no credit)

## Course Requirements

### *Criterion 1 (30%)*

Participation. It is very important for me to participate in the lesson, ask questions and ask if something is not clear. The enthusiasm shown and the interest will have a strong influence on the final evaluation.

### *Criterion 2 (50%)*

Exams. During the exam the student will have the opportunity to demonstrate the work done during the lessons and his knowledge learned.

### *Criterion 3 (20%)*

Homework. The student has the right to manage work at home as he sees fit. The teacher will assign tasks when he deems it necessary, especially regarding the most difficult topics. The most important assessment tests are the exams.

### Attendance Policy

Class attendance is **mandatory**. Students are allowed **two “free” absences**, which do not need to be justified. **It is the students’ responsibility to keep them in case of real necessity (sickness or any other unforeseen inconvenience that may prevent students from being in class).** Each additional absence, unless for a very serious reason, will lower the students’ grade by one grade level (i.e., a final grade of a B+ would be lowered to a B).

If students miss class, they are responsible for obtaining class notes from other students and/or for meeting the professor during office hours. It is also the policy of the Institute that any student who has eight or more absences automatically fails the class.

Except in the case of medical emergencies, absences are not accepted when tests are scheduled; tests cannot be

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made up. **Furthermore, scheduled times and dates indicated for exams, quizzes, oral presentations, and any other graded assignments cannot be changed for any reason.** Even if more sections of the same class are activated, students may only take exams during the scheduled times and dates for the section they are enrolled in.

Presence during mandatory field trips is especially important for student performance in class. Missing a mandatory field trip, unless for a very serious reason that is communicated to the professor and Umbra Academic Director in a timely manner, will lower students' final grade by one grade level (i.e., a final grade of a B+ would be lowered to a B).

#### Academic Integrity

All forms of **cheating** (i.e., copying during exam either from a fellow student or making unauthorized use of notes) and **plagiarism** (i.e., presenting the ideas or words of another person for academic evaluation without acknowledging the source) will be handled according to the Institute Academic Policy, which can be found in the Umbra Institute Academic Policies and Conduct Guidelines.

#### Classroom Policy

Students are expected to follow the policy of the Institute and demonstrate the appropriate **respect** for the historical premises that the school occupies. Please note that **cell phones** must be turned off before the beginning of each class. Computers and other electronic devices cannot be used during class lectures and discussions.

## Course Schedule

### **Week 1**

Introductory lesson

General review of basic harmony

### **Week 2**

Analysis Italian composer (Claudio Monteverdi)

Different chords (diminished seventh chord, the Napolitan chord, augmented sixth chords)

### **Week 3**

Analysis Italian composer (Arcangelo Corelli)

Notes extraneous to harmony, cadences

### **Week 4**

Analysis Italian composer (Antonio Vivaldi)

Modulations

### **Week 5**

Analysis Italian composer (Giacomo Puccini)

Melody and analysis of melody

### **Week 6**

Analysis Italian composer (Giuseppe Verdi)

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Extended chords, secondary dominants

### **Week 7**

Midterm exam review

Midterm exam

### **SEMESTER BREAK**

### **Week 8**

Analysis Italian composer (Luciano Berio)

Composition of one piece/musical forms

### **Week 9**

Analysis Italian composer (Bruno Maderna)

Analysis Italian composer (Luigi Nono)

### **Week 10**

Composition of one piece/musical forms

Film music: Analysis Italian composer (Nino Rota, Ennio Morricone)

### **Week 11**

Analysis Italian composer (Salvatore Sciarrino)

Composition of one piece/musical forms

### **Week 12**

Analysis Italian popular music

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### **Week 13**

Composition of one piece/ Analysis Italian popular music

Final exam review

### **WEEK OF FINAL EXAMS AND SPECIAL ACADEMIC EVENTS**

Appointments will be announced later in the term.