

HUMA 3104: Music Theory II — Fundamentals of Harmony and Counterpoint

School of Humanities, HKUST — Spring 2024

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| Instructor: | Ilari KAILA – kaila@ust.hk |
| Office hours: | Mon 12:30–2:30 PM, and by appointment |
| Office: | Shaw Auditorium, Room 205 |
| Instructional Assistant: | Alvin TAM – hmalvintam@ust.hk |
| Lectures: | Thursday 1:00–2:50 PM |
| Tutorials: | Thursday 3:00–3:50 PM, 4:00–4:50 PM, 5:00–5:50 PM |
| Room: | Shaw Auditorium, Room 103 |

Course description

Music Theory II is a rigorous introduction to the core technical and analytical tools of Western classical music. In this hands-on class, students will learn to write music adhering to traditional melodic and harmonic rules through weekly homework assignments, including note-against-note contrapuntal writing, harmonizing melodies and bass lines, supplemented with exercises on the keyboard. By the end the semester, students will have learned to produce and analyze homophonic four-part texture adhering to the principles of traditional voice leading, harmonic syntax, and dissonance treatment.

The technical and analytical tools assimilated in Music Theory II will broaden the students' understanding of centuries of core western repertoire, develop their ear, musicianship, and compositional prowess, in addition to giving them a perspective that helps them relate to various other musical traditions, idioms, and styles. These foundational skills are essential to anyone wishing to continue into advanced studies in music.

We will mostly concentrate on *functional tonality*, which forms the basic grammar of European art music roughly from the late 17th to the early 20th century. In tandem, and as a foundation for understanding functional harmony, the first few weeks of the class will be spent mostly learning the principles of earlier *Renaissance counterpoint* (vocal polyphony of the 16th century).

Prerequisites—please read carefully before enrolling!

While there are no prerequisites, you need to have a solid grasp of rudimentary music theory, as introduced in HUMA 2104: Music Theory I. However, having completed HUMA 2104 is not a guarantee of adequate background knowledge for taking HUMA3104. Hence, all prospective Music Theory II students are required to take an advisory placement exam at the start of the semester.

Homework

Studying harmony and counterpoint is like learning an instrument. It is not enough to understand the material conceptually: you are engaged in learning a craft, which is only possible through regular exercises and feedback. Each assignment will receive personalized comments, feedback, and corrections from the instructor.

Your homework constitutes a “learning portfolio”, making up 30% of your final grade. In addition to calculating your cumulative homework grade, we will look at the skill demonstrated in some key assignments, which you will be given the chance to rework over the course of the semester.

Attendance and participation are crucial for assimilating and honing your contrapuntal and harmonic writing skills. *If you cannot commit to attending every session, you should not take this course.* We will be taking attendance at the beginning of each class; arriving late twice will be considered equivalent of being absent once.

Textbooks

Students are not required to purchase any materials for this class. Our main reference text will be *Harmony and Voice Leading* (Fourth Edition) by Edward Aldwell and Carl Schachter, available as an e-book through the HKUST library. This is an invaluable resource that students are encouraged to review regularly, and to consult on any questions. Music Theory II will cover about one quarter of the textbook, up to simple modulations.

<https://ebookcentral.proquest.com/lib/hkust-ebooks/reader.action?docID=5719728>

For the Renaissance vocal polyphony element (or “Palestrina style”), students can consult *Counterpoint* by Knud Jeppesen, also available at the library, though it is not required reading. You will receive handouts that cover all the information needed to complete the species counterpoint exercises assigned during the first weeks of the class.

Examinations

Both the midterm and final exam will require you to harmonize music with pencil and paper, without the help of a keyboard.

Cosmopolis Festival at HKUST

This semester will be the third season of HKUST’s new cross-cultural music and arts initiative, the Cosmopolis Festival. Attending at least three events (two concerts, one educational event) is mandatory. For HUMA 3104, all students need to attend the Paavali Jumppanen piano recital (April 20, 7:30 PM), in addition to one more concert and one workshop of their choice. As one of your homework assignments, you will write a short, analytical description of a piece you hear in concert.

Concerts:

Modern Jazz with the Chris Carpio Quartet — February 16 at 7:30 PM

Ensemble Dal Niente: Contemporary and Electroacoustic Works — March 8 at 7:30 PM

Ranjani-Gayatri: A Carnatic Vocal Recital — April 13 at 7:30 PM

Yi Xiang Chaozhou Music Ensemble: String Poems — April 16 at 7:30 PM

* Piano Recital with Paavali Jumppanen — April 20 at 7:30 PM

Workshops, talks, masterclasses:

Chris Carpio: Jazz Improvisation Workshop — February 21 at 5:00 PM

Chris Carpio: Heir to a Filipino Music Legacy in Hong Kong — February 21 at 7:30 PM

Chamber Music Masterclass with Ensemble Dal Niente — March 7 at 3:30 PM

Q&A With Ranjani-Gayatri — April 13 at 11:00 AM

Carnatic Rhythm Workshop — April 14 at 9:30 AM

Yi Xiang Chaozhou Ensemble: Instrument Demo and Discussion — April 15 at 7:30 PM

For more information, visit: https://cosmopolisfestival.hkust.edu.hk/upcoming_event

Intended Learning Outcomes (ILOs)

On successful completion of the course, you will

- have learned to produce and analyze four-part choral-style writing adhering to the rules of traditional tonality;
- have assimilated the basics of harmony and counterpoint through regular harmony and counterpoint writing assignments;
- developed a deeper understanding of Western art music repertoire and creativity through an exploration of the principles of music theory;
- understand the concept of *modulation* in functional tonal music;
- developed collaborative working skills through jointly executed musicianship exercises.

Grading

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| Midterm | 20% |
| Final exam | 35% |
| Homework | 30% |
| Attendance/participation | 15% |

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| 97–100 | A+ |
| 93–96 | A |
| 90–92 | A- |
| 87–89 | B+ |
| 83–86 | B |
| 80–82 | B- |
| 77–79 | C+ |
| 73–76 | C |
| 70–72 | C- |
| 60–69 | D |
| below 60 | F |

HUMA 3104: Music Theory II — Fundamentals of Harmony and Counterpoint
Class schedule — Spring 2024

| LECTURE: | TOPIC: |
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| Feb 1 – Lec 1 | Placement exam. Introduction to class. Principles of melodies. Cantus firmus writing. |
| Feb 8 – Lec 2 | More on cantus firmus writing. Tonal music: Combining I and V7. <i>Harmony & Counterpoint</i> —Chapter 6: Procedures of Four-Part Writing |
| Feb 15 – Lec 3 | Counterpoint in the first species (whole note against whole note). <i>Harmony & Counterpoint</i> —Chapter 7: I, V, and V7 |
| Feb 22 – Lec 4 | Counterpoint in the second species (half note against whole note). Counterpoint in the third species (quarter note against whole note). |
| Feb 29 – Lec 5 | Counterpoint in the fourth species (half-note syncopation against whole note). <i>Harmony & Counterpoint</i> —Chapter 8: I6, V6, vii°6 |
| Mar 7 – Lec 6 | Counterpoint in the fifth species (free rhythm against cantus firmus). <i>Harmony & Counterpoint</i> —Chapter 9: Inversions of V7 |
| Mar 14 – Lec 7 | Free two-part counterpoint. <i>Harmony & Counterpoint</i> —Chapter 10: Leading to V: IV, ii, and ii6 |
| Mar 21 – Lec 8 | <i>Harmony & Counterpoint</i> —Chapter 11: The Cadential 6/4 |
| <i>Midterm break—no class on March 28 and April 4</i> | |
| Apr 11 – Lec 9 | <u>MIDTERM EXAMINATION</u> |
| Apr 18 – Lec 10 | <i>Harmony & Counterpoint</i> —Chapter 12: vi and IV6 |
| Apr 25 – Lec 11 | <i>Harmony & Counterpoint</i> —Chapter 13: Supertonic and Subdominant Seventh Chord |
| May 2 – Lec 12 | <i>Harmony & Counterpoint</i> —Chapter 14: Other Uses of IV, IV6, and vi |
| May 9 – Lec 13 | <i>Harmony & Counterpoint</i> —Chapter 15: V as a Key Area |