

Group Project: Ordering Harmonic Topics
(Due Friday, October 31)

If you are only familiar with the harmony book you used as an undergraduate, you will be surprised by the very significant differences among widely used textbooks. In order to become acquainted with the harmony books that you will review more thoroughly later in the semester, you will examine them through the lens of a few selected chords. You and your partners have two jobs:

1. Look for the presentation of your assigned chords in each of the harmony textbooks listed below (all on reserve for this course). Briefly answer the following questions for each book.
 - Compared to other books, how early/late in the book are your chords addressed in a harmonically meaningful way? (Learning how to spell chords in a fundamentals unit really isn't particularly meaningful; learning how they are used in context is.)
 - What chords or relevant topics (beyond fundamentals) have been addressed prior to your assigned chords? Are there any surprises or omissions? (For instance, it would be very surprising to introduce V_3^4 without having already covered I^6 .)
 - What chords or concepts (if any) are addressed along with your chords?
 - How thoroughly are your particular chords discussed?
 - How easy was it for you to locate your chords within the book? Were you helped by a clear table of contents and/or a good index?
2. What guiding principles do you think led various authors to such different organizations with respect to your topic? Try to explain the apparent reasoning behind at least two markedly different approaches. (Be sure to identify the relevant textbooks specifically).

Please write up a response and post your group's document on Canvas before class on Friday, October 31.

Books:

Aldwell/Schachter/Cadwallader, *Harmony and Voice Leading*, 5th edition
 Benward/Saker, *Music in Theory and Practice*, 8th edition
 Burstein/Straus, *Concise Introduction to Tonal Harmony*, 3rd edition
 Clendinning/Marvin, *The Musician's Guide to Theory and Analysis*, 4th edition
 Kostka/Payne/Almén, *Tonal Harmony with an Introduction to 20th-Century Music*, 7th edition
 Laitz, *The Complete Musician*, 5th edition
 Roig-Francolí, *Harmony in Context*, 2nd edition
 Turek/McCarthy, *Theory for Today's Musician*, 3rd edition

Topics and groups:

1. V , V^7 , and ii^7 (including inversions) — Benjamin and Cristian
2. Cadential $\frac{6}{4}$, passing $\frac{6}{4}$, and neighboring $\frac{6}{4}$ — Connor, Yida, and Darcie
3. Functional and non-functional $IV^{(6)}$ — Will, Charlie, and Austin
4. V/V , vii°/V , and tonicizations beyond the dominant — Johann, Kayleigh, and March