

History of Music Theory: Rameau to Schenker
Weekly Schedule

WEEK 2

Primary

Niedt, *Musikalische Handleitung* (1700, 1706)
Gasparini, Francesco. *L'armonico pratico al cimbalo* (1708)
St. Lambert, *Nouveau traité* (1707)
Heinichen, *Der Generalbass in der Composition* (1711, 1728)

Secondary

Arnold, Frank T. *The Art of Accompaniment*
Buelow, *Thorough-Bass Accompaniment According to J.D. Heinichen*.
Buelow, "Heinichen's Treatment of Dissonance"
Cohen, "La supposition"
Semmens, "Étienne Loulié"

WEEKS 3-4

Primary

Rameau, *Traité de l'harmonie* (1722), trans. Gossett
_____, *Nouveau système* (1726)
_____, *Génération harmonique* (1737)
_____, *Démonstration du principe de l'harmonie* (1750)

Secondary

Bernard, "The Principle and the Elements"
Christensen, *Jean-Philippe Rameau*
_____, "Eighteenth-Century Science"
_____, "Rameau's *L'Art de la Basse Fondamentale*"
Ferris, "Evolution of Rameau's Theories"
Lester, *Compositional Theory in the 18th Century*, 90-157
Lewin, "Two Interesting Passages"
Shirlaw, *Theory of Harmony*, chapters 1-9
Verba, "Rameau's Views on Modulation"
_____, "The Development of Rameau's Thoughts on Modulation"

WEEK 5

Primary

Daube, *Generalbass in drey Accorden* (1756)
Kirnberger, *Die Kunst des reinen Satzes* (1771-79)
_____, "Die wahren Grundsätze" (1773)
Marpurg, *Handbuch bey dem Generalbasse* (1755-62)
Sorge, *Vorgemach* (1745-47)

Secondary

Bernard, "Marpurg-Sorge Controversy"
Cohen, "La supposition"
Grant, "The Real Relationship"
Mekeel, "Kirnberger and Marpurg"
Mitchell, "Chord and Context"

WEEK 6

Primary

Koch, *Versuch* (1782-93)
Mattheson, *Vollkommene Capellmeister* (1739)
Riepel, *Anfangsgründe* (1752-55)

Secondary

Baker, "Koch and the Theory of Melody"
_____, "H.C. Koch's Description of the Symphony"
Cole, "Mozart's Analysis of Haydn's Symphony No. 103."
Ratner, *Classic Music*
_____, "Period Structure"
_____, "Harmonic Aspects of Sonata Form"
Reed, "Theories of Joseph Riepel"
Sisman, "Small and Expanded Forms"
Stevens, "Georg Vogler and the 'Second Theme'"

WEEK 7

Primary

Albrechtsberger, *Gründliche Anweisung* (1790)
Fétis, *Traité complet* (1849)
Marx, *Lehre von der musikalischen Komposition* (1837-47)
Reicha, *Traité de melodie* (1814)
Weber, *Versuch* (1817-21)

Secondary

Arlin, "Fétis's Contribution"
Burnham, "The Role of Sonata Form"
Cole, "Mozart's Analysis of Haydn"
Graybill, "Sonata Form"
Lewin, "Inspired Revelation of Fétis"
Nichols, "Fétis's Theories of tonalité"
Saslaw, "Weber and Multiple Meaning"
Schellhaus, "Fétis's Tonality"

WEEK 8

Primary

Hauptmann, *Die Natur der Metrik und Harmonik* (1853)
Sechter, *Grundsätze* (1853-54)

Secondary

Caplin, "Moritz Hauptmann and ... Suspensions"
Caplin, "Harmony and Meter ... in Sechter"
Cherlin, "Hauptmann and Schenker"
Jorgenson, *Moritz Hauptmann of Leipzig*
McCune, "Moritz Hauptmann"

WEEK 9

Primary

Louis, Rudolf and Thuille, Ludwig. *Harmonielehre* (1907), trans. Schwartz
Riemann, *Vereinfachte Harmonielehre* (1893)
_____, *Geschichte der Musiktheorie* (1898)

Secondary

McCune, "Hugo Riemann's 'Über Tonalität'"
Mickelsen, *Hugo Riemann's Theory of Harmony*
Wason, *Viennese Harmonic Theory*
Wuensch, "Hugo Riemann's Musical Theory"

WEEK 10

Primary

Schenker, *Harmonielehre* (1906)
_____, *Kontrapunkt* (1911, 1922)
_____, *Der Tonwille* (1921-24)
_____, *Das Meisterwerk in der Musik* (1925, 1926, 1930)
_____, *Der Freie Satz* (1935)

Secondary

Brown, "The Diatonic and the Chromatic in Schenker's Theory"
Federhofer. *Akkord und Stimmführung*
_____, "Die Funktionstheorie Hugo Riemanns.."
Kalib, "Thirteen Essays from the Three Yearbooks"
Kassler, "Heinrich Schenker's Epistemology"
Kelier, "The Origins of Schenker's Thought"
Lubben, "Schenker the Progressive"
McCreless, "Schenker and Chromatic Tonicization"
Morgan, "Schenker and the Theoretical Tradition"
Pastille, "The Development of the *Ursatz*"
_____. "Music and Morphology"

WEEK 11

Primary

Schoenberg. *Harmonielehre* (1911)

Secondary

Dahulau, "Schoenberg and Schenker"
Dunsby, "Schoenberg and the Writings of Schenker"
Goehr, "The Theoretical Writings of Arnold Schoenberg"
Musgrave, "Schoenberg and Theory"
Simms, "New Documents in the Schoenberg-Schenker Polemic"
Spratt, "The Speculative Content of Schoenberg's *Harmonielehre*"
Wason. *Viennese Harmonic Theory*
Wintle, "Schoenberg's Harmony: Theory and Practice"