

MU109: Harmony and Form I

Fall 2015

Southwick 202 MWF 1:10-2:00

University of Vermont

course website: www.uvm.edu/~dfeurzei/109

Instructor: Dr. David Feurzeig

Email: dfeurzei@uvm.edu

Phone: (802) 656-1498

Office: Southwick A316 (the north end of the building, i.e. the opposite end from our classroom)

Office Hours: Mon. 3:30-4:30, Wed. 11:45-12:30, Fri. 9:30-10:30, and by appointment

COURSE OVERVIEW AND OBJECTIVES

Music 109 covers elementary tonal harmony, voice leading, and phrase structure as exemplified by Western music of the “common practice period” (ca. 1600-1900) and a great deal of popular and other music since. We will analyze and compose music in multiple parts and in a variety of textures. Despite the abstract connotation of the term “theory,” this work has immediate practical bearing on performance, understanding, and appreciation of music.

EXPECTATIONS

Students should begin MU 109 with a basic knowledge of music notation and the elements of music theory (meter, intervals, and simple chord structure). A placement exam is given on the first day of class. Students with insufficient preparation will be referred to MU 009.

CONCURRENT ENROLLMENT IN GROUP PIANO AND H&F LAB

You need sufficient technical proficiency at the keyboard to play through examples and assignments. All music majors enrolled in Music 109 should be concurrently enrolled in MU 041 (Piano Proficiency I) or pass out through examination. Music minors and non-majors without strong keyboard experience are strongly encouraged to register for piano courses.

All music majors enrolled in MU 109 should take Music 054 (Harmony and Form Lab I) concurrently, and non-majors are encouraged to do so. Please tell me if you are unable to enroll because of capacity.

REQUIRED MATERIALS (available at the UVM Bookstore)

- Clendinning and Marvin, *The Musician's Guide to Theory and Analysis* (hardcover textbook), 2nd ed.
 - _____, *The Musician's Guide: Anthology*, 2nd ed.
- Both texts are on 2-hour reserve in the Music Department Office and at Bailey-Howe.
- Manuscript paper, 8½ x 11, for notes and assignments.
 - Sharp pencils with good erasers.

OPTIONAL MATERIALS

- Clendinning and Marvin, *The Musician's Guide: Recordings* (3-CD set), 2nd ed.
- Gerou and Lusk, *Essential Dictionary of Music Notation*. Alfred Publishing.

GRADING

Written assignments and projects	40%
Tests (2 at 12%, and Final @ 20%)	44%
Fluency Quizzes	10%
In-Class Short Quizzes and Assignments	6%

ASSIGNMENTS

Frequent written assignments (2-3 per week) are the core of your work in this course. Most are short assignments of 10-20 points each, with up to 3 longer projects of 30-50 points each. You may notate in pencil or on computer. We will devote two class meetings this term to basic skill with Sibelius, a professional-level computer notation program installed in the Music Technology Lab. By whatever method, you must notate neatly and correctly. All assignments must be submitted on standard letter-size paper. Downloadable manuscript paper is on the course website.

Assignments will be reduced by a full letter grade (10%) for each day late. Once a certain assignment has been returned, late submissions may no longer be accepted, at my discretion.

TESTS

There will two in-class tests (each worth 10% of your final grade) on **Oct. 9 and Nov. 6**, and a final exam (20%) on **Tuesday Dec. 15** from 1:30-4:15. If you miss a quiz or exam, you must have a certified medical excuse or other appropriately documented emergency to make it up.

FLUENCIES

Each Wednesday, beginning on Sep. 9, there will be a 1- or 2-minute quiz on which you will have to either identify or construct basic elements (intervals, chords, key signatures). Details are attached.

SHORT QUIZZES AND IN-CLASS ASSIGNMENTS

These may occur at any time, whether announced or not. Comprehension quizzes on assigned readings encourage you to work through the text thoughtfully, thoroughly, and on time.

ATTENDANCE AND CLASSROOM PARTICIPATION

Class participation does not carry a set number of points, but may be considered in borderline cases. There is some sort of evaluation in about half of all class meetings, not subject to make-up. If you know you will be absent, notify me in advance; if you have a legitimate medical or family emergency, notify me as soon as possible and follow up with appropriate documentation.

HELP

I am available to help you outside of class, via email, phone, and in person. Please contact me to schedule additional meeting times outside of my regular office hours as needed. In addition, the LLC runs an excellent **free student tutor program**: for information call 656-4075 or go to <http://www.uvm.edu/learnco/?Page=coopprogs/sat.html>.

ACADEMIC INTEGRITY

All work must be your own except on specified collaborative assignments. At a minimum, plagiarism and copying on tests will result in the loss of all points for all parties involved. Further consequences may result according to the UVM Code of Academic Integrity, which can be found online at www.uvm.edu/policies/student/acadintegrity.pdf

UVM RELIGIOUS HOLIDAY POLICY

Students have the right to practice the religion of their choice. Each semester students should submit in writing to their instructors by the end of the second full week of classes their documented religious holiday schedule for the semester. Faculty must permit students who miss work for the purpose of religious observance to make up this work

DISABILITY ACCOMMODATIONS

If you have a documented disability and wish to discuss academic accommodations, please contact me as soon as possible, but no later than the third week of the term.

SCHEDULE (subject to change)

Aug/Sep	31-2-4	Introductions, syllabus, placement test Review: pitch and tonality (ch. 1, 3, 5, 6)
Sep	7 -9-11	<i>(no class Monday: Labor Day holiday)</i> Review: meter (ch. 2 & 4)
	14-16-18	2-part Counterpoint (ch. 9-10)
	21-23-25	2-part Counterpoint continued
	28-30-2	2-part Counterpoint continued; Review: Triads & Seventh chords (ch. 7-8)
Oct	5-7-9	Triads & Seventh Chords, cont. Exam 1 Friday, Oct. 9
	12-14-16	18 th -C Soprano/Bass counterpoint (ch. 11) Introduction to Sibelius notation: Meeting in Southwick 200D lab TBD
	19-21-23	SATB texture, Basic Phrase, Cadence Types, Prolongation (ch. 12)
	26-28-30	V7, Pre-Dominant Area (ch. 13)
Oct/Nov	2-4-6	Harmonization, Figured Bass Realization (ch. 13) Exam 2 Friday, Nov. 6
	9-11-13	$\frac{9}{4}$ Chords, Tonic Area Expansion (ch. 14) Second Sibelius notation session: Meeting in Southwick 200D lab TBD
	16-18-20	Types of Root Motion; Cadence Types (ch. 15)
	24 23 25	<i>Thanksgiving recess</i>
Nov/Dec	30-2-4	Embellishing Tones (ch. 16)
Dec	7-9	Leading-Tone Chords (ch. 17) and Review
	15	(Tuesday) Final Exam 1:30-4:15.