

**Music 210: Harmony and Form IV**  
**course website: [www.uvm.edu/~dfeurzei/210](http://www.uvm.edu/~dfeurzei/210)**

Spring 2013  
Dr. David Feurzeig

Southwick 202 MWF 8:30-9:20  
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University of Vermont  
(802) 656-1498

Office: Southwick A316, in the north (concrete) half of the building

Office Hours:

Monday 9:30-10:30,

Wednesday 9:30-10:30 and 12:00-1:00

**and by appointment**

**OVERVIEW AND OBJECTIVES**

This course introduces the incredible variety of modern music. The course begins where Music 209 left off—with European concert music at the end of the 19<sup>th</sup> century—and continues with techniques of 20<sup>th</sup>-century concert, pop, and electronic music. You will:

- Learn to write with various modes, the basis of much 20<sup>th</sup>-C concert, jazz, and rock music.
- Learn to recognize and write extended chords using lead-sheet notation.
- Analyze Western concert music by composers from the past 100 years.
- Learn the basics of set theory and serialism.
- Study the blues scales and progressions.
- Study popular music forms.
- Complete 2 composition projects.

**CONCURRENT ENROLLMENT IN GROUP PIANO AND HARMONY & FORM LAB**

All music majors enrolled in Music 210 should either have passed the piano proficiency exam or enroll in the appropriate piano course.

All music majors enrolled in Music 210 (except jazz studies concentrators) are expected to take Music 156 (Harmony & Form Lab IV) concurrently.

**REQUIRED MATERIALS** (available at the UVM Bookstore)

- Clendinning and Marvin, *The Musician's Guide to Theory and Analysis* (hardcover textbook), 2<sup>nd</sup> ed.
- Manuscript paper, 8½ x 11, for notes & assignments.
- Sharp pencils with good erasers.

**OPTIONAL MATERIALS**

- Clendinning and Marvin, *The Musician's Guide: Anthology*, 2<sup>nd</sup> ed.
- Burkhart, Charles, *Anthology for Musical Analysis*. 7<sup>th</sup> or 6<sup>th</sup> ed. Wadsworth/Thomson.  
**note:** If you already have these texts, keep them; if not, either purchase them or let me know.
- Gerou and Lusk, *Essential Dictionary of Music Notation*. Alfred Publishing.
- a 1-inch 3-ring binder for photocopied scores and other handouts

**GRADING**

Written assignments	24%
Composition projects (2 @ 9%)	18%
Exams (3 @ 15%)	45%
Piano quizzes (2 @ 3%)	6%
Participation, including any in-class short assignments and other quizzes	7%

## **ASSIGNMENTS**

Frequent written assignments are the core of your coursework. Computer notation will be required for certain composition projects and assignments; otherwise, you may notate in pencil or on computer, always neatly and correctly. (Computer notation is **not** automatically correct!) All assignments must be submitted on paper sized 8½ x 11 or larger. There will be two larger composition projects, **due March 3 and May 22**.

Assignments and projects will be reduced by a full letter grade for each day late. Once a given assignment has been returned to the class, late submissions may or may not be accepted, at my discretion.

## **EXAMS**

There will be in-class exams on **February 15 and March 29** and a final exam on **Monday, May 6, from 7:30-10:15 a.m.** If you miss a quiz or exam, you must have a certified medical excuse or other documented emergency to make it up.

## **PIANO QUIZZES**

There are two quizzes, one on modes and one on 12-bar blues; details will be announced.

## **SHORT QUIZZES AND IN-CLASS ASSIGNMENTS**

These may be given at any time, announced or unannounced.

## **ATTENDANCE AND CLASSROOM PARTICIPATION**

If you know you will be absent, or have a medical problem that forces you to miss class, notify me promptly—in advance when possible, otherwise within 24 hours. Attendance is critical not only for your learning but for your participation in group activities. Unexcused absences will reduce the participation portion of your grade.

## **HELP**

I am available to help you outside of class, via email, phone, and in person. Please do not hesitate to contact me to schedule additional meeting times outside of my regular office hours.

## **ACADEMIC INTEGRITY**

All work must be your own except on specified group assignments. At a minimum, plagiarism and copying on tests will result in the loss of all points for all parties involved. Possible further consequences may result according to the UVM Code of Academic Integrity, which can be found online at [www.uvm.edu/~uvmppg/ppg/student/acadintegrity.pdf](http://www.uvm.edu/~uvmppg/ppg/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.

## **DISABILITIES**

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)

### **Week 1 (1/14) Chromatic tonality to a new diatonicism; Impressionism**

Diatonic, pentatonic, and whole-tone Modes

### **Week 2 (1/21) Impressionism continued**

“Acoustic scale” modes; octatonic modes

Mon 1/21: M.L.K. Day—no class

### **Week 3 (1/28) Stratification, collage, and polyrhythm; Stravinsky**

### **Week 4 (2/4) Messiaen and new approaches to rhythm and form**

Fri 2/8 **Piano Quiz 1:** Playing Modes

### **Week 5 (2/11) Expressionism; basic set theory**

Fri 2/15 **Exam 1:** modes, pitch-class notation, non-functional harmony

### **Week 6 (2/18) Set theory continued**

Mon 2/18: Presidents’ Day—no class

### **Week 7 (2/25) 12-tone serialism**

Fri 3/1: **Composition Project 1 due**

### **Week 8 (3/4) Serialism continued**

(Spring Break)

### **Week 9 (3/18) Folk music reinterpreted: Bartok, Ives, and quotation**

### **Week 10 (3/25) The postwar European avant-garde: mass music and integral serialism**

Fri 3/29 **Exam 2**

### **Week 11 (4/1) The Blues**

### **Week 12 (4/8) Harmony and form of popular songs**

Fri 4/12 **Piano Quiz 2:** Blues scale, chord symbols

### **Week 13 (4/15) Minimalism**

### **Week 14 (4/22) Postmodernism and polystylistic trends**

Mon 4/22: **Composition Project 2 due**

### **Week 15 (4/29) 21<sup>st</sup>-century music**

**FINAL EXAM** Monday, May 6, 7:30–10:15 in Southwick 202