

Music 251: Theory and Practice of Music III

Spring 2007

MWF 2:30pm-3:25pm

Booth Hall Room 208

Professor Andre Myers

Booth Hall Room M-25

Office Hours: MW 3:30pm-4:30pm, R 11:30am-12:30pm, and by appointment

Phone: 323.259.1448

Email: amyers@oxy.edu

Required materials:

Laitz, Steven G. *The Complete Musician: An Integrated Approach to Tonal Theory, Analysis, and Listening*. New York: Oxford University Press, 2003. (Textbook)

Laitz, Steven G. Workbook, volume 1 & 2, for *The Complete Musician: An Integrated Approach to Tonal Theory, Analysis, and Listening*. New York: Oxford University Press, 2003.

Manuscript Paper

Course Objectives

The objectives of this course are three-fold. 1. To provide a forum for discussion on the over-arching topics that inform the practice of music. 2. To better understand the tonal logic of the music we study. 3. To understand how the large-scale formal dimensions of a given work are informed by the previous two topics. Our goal is to improve your musical literacy through democratizing the study of music, including works from both the classical and vernacular realms. Written exercises, composition, performance, and discussion will provide you greater insight into the forces that continue to shape the importance of music through the centuries, in our own time, and beyond.

Grading

Your grade from 251L comprises twenty-five percent (25%) of your grade for this course. The remaining seventy-five percent (75%) of your grade consists of the following (scaled to 100%):

Homework Assignments- 40%

Graded individually on a five-point scale (5,4,3,0) based on the following criteria:

- 5: Excellent/Very good work that exhibits a clear understanding of the material; one, maybe two errors.
- 4: Good work that exhibits a basic understanding of the material. Errors indicate areas for improvement.
- 3: Fair work that exhibits a rudimentary understanding of material. Errors indicate areas for significant improvement

Final Exam- 20%

The Final Exam is **Monday 14 May 2007** from **8:30am-11:30am** in **Booth 208**.

Attendance/Participation- 10%

Attendance & Participation are vitally important to your success in this class. If you have to miss class for any reason, please let me know beforehand. If you must miss an extended series of consecutive classes (more than 1) for medical reasons, bereavement, or any other reason, please cc your email requests to Jonnathan O'Brien, Senior Associate Dean of Students, at jobrien@oxy.edu.

Midterm- 10%

The Midterm test will be **Wednesday 7 March 2007** during class.

Quizzes- 10%

Two quizzes during the term, 30 minutes each, weighted at 5% each.

Composition- 5%

No more than five minutes in length, your composition should reflect either the formal and/or contrapuntal devices we have studied in class.

Paper- 5%

4 full-5 pages in length discussing the harmony & voice leading, structure, and text/music relationship in **one** of the following three songs: R. Schumann *Mignon, Op. 98a no.1*; R. Schumann's *Widmung, Op.25, No.1*, or C Schumann's *Liebst du um Schönheit*.

Course Overview MUSC 251: Theory and Practice of Music III- Spring 2007- Myers

Unit I: Sequences, Applied Chords, & Larger Forms

Monday 22 January 2007: Introductions; course overview.

HW #1 for F- View Bernstein lecture #3; write 1 full page response paper; Read Laitz Ch. 19

Wednesday 24 January: Introduction to diatonic sequences (D2, D3, A2)

Friday 26 January: More fun with diatonic sequences Ch. 19

HW #2 for M: Laitz workbook ex. 19.1, 19.3, 19.4A-F; Read Ch. 20

Monday 29 January: Ch. 20- Sequences within the phrase: what are they doin'?; Parallel 6-3 & 7th chords; A. Keyes

HW #3 for F- Laitz wrk bk. ex. 19.5, 19.9; HW for W 1/31- Read Laitz Ch. 21 & 22

Wednesday 31 January: Ch. 21- Applied Chords & Applied-Chord Sequences

Friday 2 February: Ch. 22- Tonicization vs. Modulation in a steel-cage 'bout. (kidding. No steel cage)

HW #4 for M: Laitz wrk bk. ex. 21.2, 22.2& 22.6; Read Ch. 23

Monday 5 February: Ch. 23- Larger forms: 32 flavors of Binary

HW #5 for F- Laitz wrbk. ex. 23.4; HW for W 2/7- Read Laitz Ch.28

Wednesday 7 February: Ch. 28- Larger forms: Ternary

HW: Read Laitz Ch. 29 & 30

Friday 9 February: Ch. 29- Larger forms: Rondo

HW #6 for M: Laitz wrbk. ex. 28.1, 29.1; Read Laitz Ch. 30

Monday 12 February: Ch. 30 Sonata Form I

HW #7 for F: Laitz wrbk. ex. 30.1

Wednesday 14 February: Sonata Form II; **Quiz** on course material up to and including Binary & Ternary

Friday 16 February: Larger forms review- In-class analysis

HW #8 for M: Read Laitz Ch. 24; extra cred. Assignment TBA

Unit II: *Leider* and further chromaticism

Monday 19 February: Ch. 24-

HW #9 for F- Laitz wrbk. ex. 24.1, 24.2, 24.9; Read Ch. 25

Wednesday 21 February: More fun with Mixture (Ch. 25) (Chromatic pivots are cool.)

Friday 23 February: Quiz 1, Mixture & Sonata

HW #10 for M: Laitz wrbk. ex. 29.1; Read Ch. 24 & 30

Monday 26 February: Sonata, Ch. 26 Neapolitan 6th chords & Introducing Augmented sixth chords

HW for W- Read Laitz Ch. 26 & 27

HW #11 for F- Laitz wrbk. ex. 30.1

Wednesday 28 February: Sonata, Ch. 26 Neapolitan 6th chords & Introducing Augmented sixth chords II

Reading for F 3/2- Ch. 25

Friday 2 March: more fun with Augmented sixth chords

HW #12 for M- Laitz wrbk. ex. 26.2, 26.3, 26.4 (to go over in class)

Monday 5 March: Mid-term test review

Wednesday 7 March: **Mid-term test**

Friday 9 March: Paper assignment distributed; informal mid-term assessment

HW for 3/19: Read Laitz Ch. 31

(12-16 March: Spring Break- No class)

Monday 19 March: Augmented sixth Common-tone modulation (“Near, far, where evvvv-ver you are..”)

HW #13 for F- Laitz wrbk. ex. 27.4A-F, 27.7, 27.8

Wednesday 21 March: More analysis (Schubert’s *Gretchen am Spinnrade* D118)

Friday 23 March: Mahler- Chopin’s *Op. 28, no. 15*

HW #14 for M- Laitz wrbk. ex. 27.14A-B, 27.18A-C

Monday 26 March: Laitz Ch. 31 & Brahms *Intermezzo Op. 117 no. 2*

HW #15 for W- Laitz wrbk. ex. 31.1A-B; HW for M 4/2 Read Ch. 32

Wednesday 28 March: Symphony 5, (1st & 4th mvts.)

Friday 30 March: Symphony 5, (1st & 4th mvts.)

Monday 2 April: **Paper due** at start of class

HW #16 for F- Laitz wrbk. ex. 31.12, 31.15A-C; HW for W 4/4 Read Laitz Ch. 33-34

Wednesday 4 April: Closing out the Laitz key concepts of Ch. 32-34

Friday 6 April: More fun with Symmetrical Harmony in Tonal Music

HW #17 for M- Laitz wrbk. ex. 32.10, 33.1; Read Clendinning/Marvin Ch. 30 (e-reserve)

Unit III: Some 20th Century Theory & Practice

Monday 9 April: Clendinning/Marvin Ch. 30- Modes, Scales, and Sets

HW #18 for F- TBA

Wednesday 11 April: Clendinning/Marvin Ch. 33- Ordered Segments and Serialism; **Quiz II** on symmetrical harmony & common-tone modulation

Friday 13 April: Clendinning/Marvin Ch. 34- Twelve-tone Rows and the Row Matrix

HW #19 for M- TBA

Monday 16 April: Clendinning/Marvin Ch. 34- Twelve-tone Rows and the Row Matrix II

HW #20 for F- TBA

Wednesday 18 April: Clendinning/Marvin Ch. 35- New Ways to Organize Rhythm, Meter, and Duration

Friday 20 April: Clendinning/Marvin Ch. 36- New Ways to Articulate Musical Form

HW #21 for M- TBA

Monday 23 April: Clendinning/Marvin Ch. 37- The Composer’s Materials Today

Wednesday 25 April: Composition presentation I

Friday 27 April: Composition presentation II

Monday 30 April: Loose ends

Wednesday 2 May: Last day of class- Finals review