

MUS 225 Fall 2011- Theory III

Instructor: Eliane Aberdam

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1) Goals for Theory III, NASM standards:

a. Study of Chromatic Harmony:

Modulations, Sequences, Diminished Seventh Chords, Chromatic chords (Neapolitan, Augmented Sixth, Modal Mixture). The course is built on regular, weekly homework and testing on Chromatic harmony. Study of proper voice leading procedures.

BM.6.3. The competency to form and defend value judgments about music, including the ability to communicate musical ideas, concepts, and requirements to professionals and lay persons.

b. Analysis of representative musical excerpts.

BM.2.1. An understanding of the common elements and organizational patterns of music and their interaction, and the ability to employ this understanding in aural, verbal, and visual analyses.

BM.2.2. Sufficient understanding of musical forms, processes, and structures to use this knowledge in compositional, performance, scholarly, pedagogical, and historical contexts, according to the requisites of their specializations.

BM.6.2. The ability to work independently on a variety of musical problems by building one's musicianship to an advanced level and combining individual capabilities in performance; aural, verbal and visual analysis; composition and improvisation; and history and repertory.

c. Composition project: Composing a short piece in the Baroque style, including modulation to the dominant and elements of diatonic harmony.

BM.3.1. Rudimentary capacity to create derivative or original music both extemporaneously and in written form.

BM.3.2. The ability to compose, improvise, or both at a basic level in one or more musical languages, for example, the imitation of various musical styles, improvisation on pre-existing materials, the creation of original compositions, experimentation with various sound sources, and manipulating the common elements in non-traditional ways.

BMC.2.1. Achievement of the highest possible level of skill in the use of basic concepts, tools techniques, and procedures to develop a composition from concept to finished product. This involves the competence to work with a variety of media, styles, and forms; to use and develop notations; and to apply principles of scoring appropriate to particular compositions.

BMC.2.2. Fluency in the use of tools needed by composers. This includes keyboard skills, spoken and written language, conducting and rehearsal skills, analytical techniques, and applicable technologies.

BMC.2.3. Successful opportunities to hear fully realized performances of the one's original compositions in public presentations, with critical assessments.

BM.6.3. The competency to form and defend value judgments about music, including the ability to communicate musical ideas, concepts, and requirements to professionals and lay persons.

2) TEXTS and Accessories:

Required text: Clendinning & Marvin (W.W. Norton)

Required Workbook: Clendinning & Marvin

3) Goal of the course:

Classical harmony and its analysis.

Voice leading procedures in tonal music, four-part writing.

Realization of given figured basses and harmonization of given melodies.

Simple chord progressions at the keyboard and proficiency in FINALE or Sibelius.

Composition project: Gavotte in the Baroque style.

Students are required to bring texts to every class.

4) Disability Statement: the instructor and the music department will make every effort to accommodate disabled students to meet their needs as adequately as possible.

5) Grading Policy:

YOU WILL DO ALL YOUR HOMEWORK FOR THE DUE DATES ON A REGULAR BASIS THROUGHOUT THE SEMESTER. LATE HOMEWORK WILL NOT BE GRADED. **NO exception EVER.**

Homework: ----- 38%

3 tests: [17% for Best, 12% for medium, 8% for Worst] 37%

Project -----15%

Attendance*: ----- 10%

- You will not get attendance credit if you miss 5 or more classes. An absence will be excused only if the student shows a note from a medical authority.
- EXTRA CREDIT Opportunity: 4.5 points.
2.5 points of extra credit the composers' concert **ON DECEMBER 11, at 7:00 pm.**
2 points of extra credit for theory posters (see me if you're interested).

Final Grades:

A: 100-90

B: 89-79

C: 78-68

D: 67-57

F: 56 and below

Homework TBA Weekly, DUE on due dates at the start of class, and STAPLED.

Week 1: Sept 7 **Ch. 19:** Goals of course and material.4-voice.
LIST of do's and dont's. VOICE LEADING. Secondary Dominants

Week 2: Sept 12, CH. 20: Motivic Analysis
HW 1 DUE.

Week 3: Sept 19 **Ch. 21.** Tonicizations
HW 2 DUE

Week 4: Sept. 26 **Ch. 22:** Modulations to CRK's
HW 3 DUE

Week 5: October 3. Mock test 1, Review of material for Test 1
******* Test 1 Friday, October 7.**

Week 6: Oct.12. *Colombus Day 10/10*
Ch. 22, continued
HW 4 DUE

Week 7:
Oct. 17. **Ch. 24:** Modal Mixture
HW 5 DUE

Week 8: Oct. 24. Ch. 24 (continued).
HW 6 DUE.

Week 9: Oct 31: Guidelines for GAVOTTES (final project).
******* Test 2 Friday, November 4.**

Week 10: Nov. 7: **Ch. 25:** N6 and Aug6
HW 7 DUE
Veterans' day: Monday Nov. 11.

Week 11: Nov.14. **Ch. 25:** N6 and Aug6
HW 8 DUE. *1st draft of Gavotte DUE NOV.14*

Week 12: Nov. 21 **Ch. 25:** N6 and Aug6
2^d draft of Gavotte DUE NOV. 21
Thanksgiving Nov. 24-27

Week 13: Nov. 28: **Review Ch. 25**
Feedback on drafts.
Mock test and Review of chapters 25 for test 3.

******* Test 3 Friday December 2**

Week 14: Dec. 5. Ch. 26 (Popular songs/Art Songs)
Program for Gavottes: Class responsibility.
FINAL draft of Gavottes DUE Dec. 5

December 12 Performance of Gavottes