Frédéric Chopin (1810-1849): Polonaise, Op. 53 (1842)

Assistant Professor Erin Gee
Class Time: 5:00 – 6:30pm MW
Location: Slosberg rm 212
Instructor: Dr. Erin Gee
Office: Slosberg rm 220
Hours: Wed. 12-1pm, after class, or by appointment

Lecturer Justin Casinghino
Class Time: 5:00 – 6:30pm MW
Location: Slosberg rm 211
Instructor: Dr. Justin Casinghino
Office: Slosberg rm 216
Hours: Wed. 4-5, after class, or by appointment
E-mail: jdcas@brandeis.edu

Clara Schumann, Finger Exercises

Final Exam: TBA

Brahms (1833-1897): Capriccio, Op. 76, No. 1 (1871)

About Prof. Gee: I studied at the University of Iowa and at the University for Music and Dramatic Arts in Graz, Austria. I am also a composer and have a new-ish CD out (available on Amazon – exciting!). Check out some small samples of my work on the game app Blek – it’s amazingly fun! I am passionate about creativity, musical craftsmanship, and the German language. erin-gee.com

About Prof. Casinghino: I studied composition at Boston University, the Longy School of Music and the Hartt School of Music, and also have a degree in jazz performance from the Hartt School. I am a composer and performer, and also teach theory, composition and electronic music at BU and at the BU Tanglewood Institute. I perform in the “popular” idioms throughout New England. Samples of my music can be heard at jdcas.com.
Course Description:
In this course, we will continue to explore the music of the common practice period, from Bach (1695 – 1750) to Brahms (1833 – 1897) with a focus on chromatic harmony, modulation and musical forms. We will analyze how this music is structured, construct our own musical fragments that reflect this structure, and develop the skills to deconstruct music from this time period. We will distinguish the concepts at the basis of this fascinating music, and generate 4-part harmony that integrates these principles. I’ll also use more recent music to give examples of the same principles in different musical genres. You’ll practice the joy and art of composition and will create a piece of music that uses the principles from this time period. When you begin composing your final project, I’m open to hearing your new perspectives on these principles!

Course Objectives – You Will:
• Develop knowledge about the hierarchy of harmonies in Tonal music.
• Synthesize this knowledge while writing Bach-style counterpoint.
• Acquire the skills to write music in the style of Mozart, Haydn and Beethoven.
• Enhance your interpretation of the music you perform, by understanding underlying structures.
• Cultivate your interest in the relationship between theory and performance.
• Embark on an exciting journey away from home (the home key) and back again.

To Be Successful in this Course:
There will generally be a homework assignment due almost every day of class. Keep your completed homework throughout the semester – you will need it to study for the final.
• Plan Ahead
• Ask questions if you need further insight
• Read and re-read what is assigned
• Start studying early
• Remember that daily work will bring greater rewards than a concentrated marathon of studying

Required Text and Materials:
• Music Theory Skill Builder – You can purchase this access code at the Bookstore (optional)
• Homework Packet and Supplement Reading (more info on LATTE next week)
• Large 3-ring binder. You’ll probably also like a three-hole punch and stapler.
• Music Manuscript Paper (10 or 12 Staves, on 8 ½ x 11 paper or larger) Visit the course website on LATTE for manuscript paper examples to print. Bring manuscript paper and pencil to class every day.
• Pencils (no pens). All assignments must be completed in pencil.
• The use of laptops, cell phones and ipads is not allowed during class, except when working on music notation.
Grading:
Homework: 30%  Homework must be done individually. Lowest grade dropped.
Composition Project: 25%
Attendance: 5%
Midterm: 20%
Final Exam: 20%

Grades:
Your final course grade will be determined by the total number of points you acquire during the semester from quizzes, exams, assignments, compositions and group projects. We will be using the +/- grading system. Generally, and A- will be 90-92%, A = 93-96% and A+ = 97-100% (and so on).

Exams: There will be a midterm exam and a final exam. Both will be take-home exams and will be “open textbook”.

Composition Project: This exciting project will allow you to compose your own piece using the harmonies and counterpoint ideas you have learned in the class. You may base your composition on a piece that you have chosen from the common practice era (Bach – Brahms). This piece can act as your “model”. Imagine that you are creating a piece of architecture based on a pre-existing building. What elements of the architecture to you keep? Which do you replace with your own creation? Phrasing, harmony, harmonic motion (how long a chord remains before changing), texture, melody, articulation, and rhythm will all play an intricate part in the development of your composition. Although there will be a workshop/concert at the end, this is still a workshop atmosphere, so feel free to be courageous about trying out your new skills!

The following steps will help to enhance your creativity and keep you on track throughout the semester. By making timely small steps (i.e. not putting it off to the end of the semester) you will be able to create something amazing in a timely fashion. Here are some things that we will be talking about regarding your working method for the assignment. We’ll talk about this in detail as the semester progresses:

1. I will make a playlist of music that may inspire you on Spotify. Scores from the music from this time period can be found at: **imslp.org**
2. Do a Roman numeral analysis of the model piece as much as you can. Ask me or your TA or BUGS tutor for help if you get stuck. This will provide the harmonic basis for your own piece. Of course, feel free to make changes as you like, but remember to stick to the practices of the time. You may also look closely at the harmonies. Perhaps you’d like to alter them? Perhaps you’d like to use most of them but alter a few?
3. Identify the main motive. What does it consist of rhythmically? Melodically? What intervals are most prominent? What durations are used most frequently? You can build your motive out of the same building blocks that are used to create the motive in your model piece.
4. Decide on a form. We'll talk about this in class. We will also talk extensively about the concept of developing your musical material.
5. Decide on what key you will start in.
6. Decide on what instruments you will use. If you write for string quartet, it will be performed at the end of the semester so I suggest this choice. Writing for string quartet is very rewarding.
7. Create your own motive in the key of your choice. Identify the rhythm aspect of the motive. Identify the melodic aspect of the motive. These can be developed separately or combined with other material. I'll explain in class.
8. Develop the motive melodically. Make sure that it fits with the harmonies that you have chosen.
9. Decide on phrase length. How long is your antecedent phrase? How long is your consequent phrase?
10. What is the harmonic rhythm of the piece, i.e. how quickly do the harmonies change?
11. Create a contrasting motive in the new key for the B section. Develop it and make it fit with the harmonies that you have chosen. Again, identify your phrases.
12. Look at the textures that are used in the model composition. Texture is an area where you can be very creative and explore the ways that the instruments can combine and pass around the melody line. Texture encompasses instrumentation, rhythm, articulation, timbre, pitch, harmony, repetition, register, etc. We'll be discussing all of these in detail. Think of texture as all of the components that make up the “fabric” of the sound.
13. Put it all together, (should be about 2 minutes long) practice and sing through the piece at the piano to check that you love what you've written and…
14. Voilá! Ein Meisterwerk!

**Concert attendance:** There are 3 concerts that you will get to attend for homework points this semester. Homework points will be given for attending one concert and writing a thoughtful 300-400-word reflection essay on the concert attended (due 1 week after the concert date). Extra credit will be given for reflection essays on additional concerts. There will be further guidance on this posted on LATTE.

1. **The Notion of Melody – An Interweaving of Culture and Spirit**  
   **Saturday, March 30, 8 p.m.** (pre-concert talk, 7 p.m.)  
   Led by Maori composer Horomona Horo, Australian composer Ian Munro and Chickasaw composer Jerod Impichchaachaaha’ Tate. Musicians: Gillian Ansell (viola), Judith Eissenberg (violin), Rhonda Rider (cello) and Wilma Smith (violin).

2. **The Lydian Octet**  
   **Sunday, March 31, 3 p.m.**  
   Lydian String Quartet players past and present perform the delightful Mendelssohn Octet. Andrea Segar, Wilma Smith, Daniel Stepner, and Judith Eissenberg, violins; Mark Berger and Gillian Ansell, violas; Joshua Gordon and Rhonda Rider, cellos. *Proceeds to benefit the Mary Ruth Ray Fund.*

3. **Lydian String Quartet: Love and Death, Part III**  
   **Saturday, April 13, 8 p.m.** (pre-concert talk, 7 p.m.)  
   The celebrated quartet—Andrea Segar and Judith Eissenberg, violins; Mark Berger, viola; Joshua Gordon, cello—perform Puccini’s “Crisantemi,” Britten’s String Quartet No. 3, and Schubert’s “Death and the Maiden.”
Due Dates:
1. Due at the beginning of class on the specific day, these should be uploaded to LATTE before the beginning of class.
2. Use the app TurboScan or similar to create a clear PDF of your assignment. You may also use a scanner to create a PDF to upload to LATTE. Please do not upload photos of your assignment because the markings are usually difficult to read.
3. Any assignment turned in later than 10 min. after the beginning of class will be considered 1 day late. Assignments that are 1 day late receive 10% off their given grade. Assignments that are 2 days late will receive 20% off. Assignments over two days late will not be accepted. These are actual days and not class days.
4. Students with an excused absence may turn in late homework for full credit only if a note from the McKinley Health Center accompanies the assignment (or note from instructor for University conflict), and the assignment is turned in within one (1) school day of the absence note. If there is a University conflict, please arrange with me regarding the new due date.

Tutoring: There will be a Brandeis Undergraduate Group Study (BUGS) for this course. Check the BUGS website for the posting: https://www.brandeis.edu/acserv/bugs/index.html

Brandeis Policies
Students with disabilities: “If you are a student with a documented disability on record at Brandeis University and wish to have a reasonable accommodation made for you in this class, please see me immediately.”

Academic Integrity at Brandeis:
https://www.brandeis.edu/studentlife/sres/academicintegrity/index.html

- Student submitted work must be the product of that student’s own thought or study with proper attribution and citation.
- Talking during an exam, or possession or use of unauthorized materials, as well as accepting or providing assistance during an examination constitutes academic dishonesty.
- Students may only collaborate on assignments with permission from the instructor.
- Students may not share, sell, or use materials from a previous class to satisfy an assignment in a present course (ex: Turning in a friend’s lab report from last semester).
- Students must obtain permission from both instructors if they wish to submit the same work in more than one course.

“You are expected to be honest in all of your academic work. Please consult the Brandeis University Rights and Responsibilities for all policies and procedures related to academic integrity. Students may be required to submit work to TurnItIn.com software to verify originality, Allegations of alleged academic dishonesty will be forwarded to the Director of Academic Integrity. Sanctions for academic dishonesty can include failing grades and/or suspension from university. Citation and research assistance can be found at LTS – Library guides.”
Success in this 4 credit hour course is based on the expectation that students will spend a minimum of 9 hours of study time per week in preparation for class (reading, composition exercises, listening, writing responses, etc.).

**Final Comments:** This course is going to be fun (hopefully) and will be busy at the same time. The trick is to work daily, mark your calendars and ask questions early if you need some feedback. Come prepared to class - I’m glad you are all here for this harmonic adventure. I’m happy to have as informal a classroom atmosphere as possible while upholding the principles of good education. Here we go!

**Week 1-3**
Introduction, Review;
2 Voice Species Counterpoint: First Species, Second Species, Third Species, Fourth Species
Review of Figured Bass and Four-Part Chorale Counterpoint Rules
Cadence Types: Imperfect Authentic Cadence (IAC), Perfect Authentic Cadence (PAC), Half-Cadence (HC), Phrygian Half-cadence, Plagal Cadence, Deceptive Cadence
New: Fifth Species Counterpoint
Begin: 3 Voice Counterpoint for all of the Species Counterpoints

**Week 4-6**
3 Voice Counterpoint for all of the Species Counterpoints
The Submediant: VI
The Mediant: III
Small musical structures
Harmonic Sequences

**Week 7-9**
Secondary Dominants and other applied chords
Binary Form and Variations
Modal Mixture
The Neapolitan Chord

**Week 10-12**
The Augmented Sixth Chord
Ternary Form
Rondo
Sonata Form

**Week 13-15**
Composing for String Quartet;
Texture and other stylistic concerns;
String Techniques;
Final Performance!
Important Semester Dates:

**W 1/16** First class

**M 1/21** No Class: MLK Day

**T 1/22** *Substitute Monday Class Schedule*

**T 1/29** Last Day to Add Classes

**F 2/8** Last day to opt for P/F

**M 2/18; W 2/20** No Class: Midterm Recess

**T 3/5** Last day to drop without a "W"

**T 4/2** Last day to drop with a "W"

**M 4/22; W 4/24** No Class: Passover and Spring Recess

**W 5/1** Final Regular Class Meeting

**M 5/6** Finals begin (*Final/Project Readings TBA*)