MUS 103a Theory and Musicianship II – Fall 2018
Slosberg R 215
Tuesday/Friday 11:00 a.m. - 12:20 p.m.

Instructor: Yu-Hui Chang
office: R 225
office hour: Tuesdays 9 – 11 a.m.
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phone: ext. 6-3317

Objectives: Advanced study in musical forms, countrapuntal techniques, and harmonic languages employed in the Western classical music from the Baroque era through the early 20th century. Students will develop their writing, listening, and analytical skills by means of in-class presentations, analysis assignments, and model compositions.

Prerequisite: MUS 101a, b & 102a, b
Corequisite: MUS 104a Theory and Musicianship Lab II

Reading List:

Grading Criteria:

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Classroom Participation</td>
<td>15%</td>
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<tr>
<td>Presentation</td>
<td>10%</td>
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<tr>
<td>Analysis Assignments (3)</td>
<td>30%</td>
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<tr>
<td>Composition Projects (2)</td>
<td>30%</td>
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<tr>
<td>Small Assignments</td>
<td>15%</td>
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Composition Projects:

Project #1: Compose a two-part invention for piano. The piece may be between 20-40 measures long. The structural and contrapuntal principles learned in the class need to be observed. Give a legible final score (hand-written or printed), with correct and complete notation, to the instructor by 11 a.m. on Sep. 28th.
Project #2: Compose a solo or a duet instrumental piece modeled after the style of Claude Debussy. The piece may be between 30-50 measures long. Other requirements are the same as project #1. The final score should be handed in by 11 a.m. on Dec. 11th.

Four-Credit Course: 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, papers, discussion sections, preparation for exams. etc.).

Assignment Deadline Policy: All assignments must be handed in during the class meeting of the designated due date. Late work will be reviewed but given no grade. It is the student’s responsibility to keep up with assignments even if classes are missed.

Attendance Policy: More than 3 unexcused absences will result in lower final grade. Four unexcused absences: your grade is automatically lowered one letter grade. Five unexcused absences: your grade is automatically lowered two letter grades. Six unexcused absences: your grade is automatically lowered three letter grades.

Cell phones and Laptops: Please keep your cell phones, laptops & tablets turned off and stowed away in class.

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.

Statement From the University Bulletin regarding Academic Integrity:

“Academic integrity is central to the mission of Brandeis University. As stated in "Rights and Responsibilities," "Every member of the university community is expected to maintain the highest standards of academic honesty. A student shall not receive credit for work that is not the product of the student's own effort."

Examples of penalties for a student found responsible for an infringement of academic honesty are: no credit for the work in question, failure in the course and the traditional range of conduct sanctions from disciplinary warning through permanent dismissal from the university. During an investigation students are not allowed to drop the course in question. Semester class drop deadlines will be suspended for the duration of the investigation. If the student is found responsible and the sanction delivered is not more severe than failure of the assignment(s) in question, the student may drop the course.

It is one of the chief obligations of each member of Brandeis' academic community to understand the university's policies regarding academic honesty and to uphold those standards.”
CLASS CALENDAR

<Baroque Counterpoint>

8/31, 9/4  Canon; Double Counterpoint  
Read “The Craft of Tonal Counterpoint” Chapter 5 & 6

9/7  Two-Part Counterpoint – J. S. Bach’s Inventions  
Read “The Craft of Tonal Counterpoint” Chapter 7

9/11  (Rosh Hashanah, No Class)

9/14, 18  Two-Part Counterpoint – J. S. Bach’s Inventions (continued)  
Read “The Craft of Tonal Counterpoint” Chapter 7

9/21  Composition Project #1 Individual Meetings

9/25  (Brandeis Monday)

9/28  Composition Project #1 Due

Fugue – Subject and Answer  
Read “The Craft of Tonal Counterpoint” Chapter 10

10/2, 5, 9  Fugue – Fugal Procedure  
Read “The Craft of Tonal Counterpoint” Chapter 10 & 11

10/12  Fugue Presentations

<Art Song Structure>

10/16, 19, 23  Analysis Assignment #1 Due on Oct. 16th (Fugue)

German Lied and French Mélodie  
Read “The Musician’s Guide to Theory and Analysis” Chapter 28

10/26  Art Songs Presentations

<Extensions of Common Practice Harmony in the late 19th Century>

10/30, 11/2  Analysis Assignment #2 Due on Oct. 30 (Art Song)

Weakened Dominant and Leading Tone; The Mediants  
Read “Tonal Harmony” Chapter 25
11/6, 9, 13  Chromatic Voice-leading; Usage of remote keys
Evasion of Tonic; Enharmonic Spellings & Unresolved Dissonance

11/16  **Extended Tonal Harmony Presentations**

*<The Beginning of Modern Music – Claude Debussy (1862-1918)>*

11/20  **Analysis Assignment #3 Due** (Extended Tonal)

New Pitch Materials: Church Modes, Non-diatonic Modes, and
Non-Tertial Chords
*Read “Tonal Harmony” Chapter 26*

11/23  (Thanksgiving Holiday, No Class)

11/27, 30, 12/4  Parallelism; Polytonality; Pandiatonicism
New Concepts about Rhythm, Meter, Texture, and Form

12/7  **Composition Project #2 Individual Meetings**

12/11  **Composition Project #2 Due**
Debussy Presentations