MUS 101: Music Theory & Practice I
Bardeis University Music Department - Fall 2018

Mozart (1765-1791): Piano Sonata No. 10, K. 330 (1782)

Class Time: Lecture – 5:00 – 6:30 pm MW
Location: Slosberg rm 212
Instructor: Assistant Prof. Erin Gee
Office: Slosberg rm 2020
Hours: Wed. at Shapiro Student center 12-11 (I'll be in the metal chairs by the window on the first floor - stop by for a chat about music)
or by appointment
E-mail: eringee@brandeis.edu

Final Exam: TBA

Mozart: Piano Sonata No. 5, K. 283
(Munich, Summer 1774)

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

About your Prof.: 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.

Course Description:
In this course, we will explore the music of the common practice period, from Bach (1695 – 1750) to Brahms (1833 – 1897). 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. During the semester, you'll
become composers yourselves, and will create your own music based on the well-honed principles from this early time period.

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:

- Homework Packet and Supplement Reading
- 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. 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:

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Homework</td>
<td>30%</td>
</tr>
<tr>
<td>Quizzes</td>
<td>15%</td>
</tr>
<tr>
<td>Composition Project</td>
<td>10%</td>
</tr>
<tr>
<td>Attendance</td>
<td>5%</td>
</tr>
<tr>
<td>Game</td>
<td>5%</td>
</tr>
<tr>
<td>Midterms I, II</td>
<td>20%</td>
</tr>
<tr>
<td>Final Exam</td>
<td>15%</td>
</tr>
</tbody>
</table>

Homework must be done individually. Lowest grade dropped.

Listening Exam is 1% of the Final Exam grade.
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).

Quizzes and Exams: Short, timed quizzes will be given throughout the semester to test comprehension and speed. There will also be two midterm exams and a final exam, including a listening exam. Students with an excused absence may make up a quiz within one (1) week. (It is a student’s responsibility to provide correct documentation and make individual arrangements with an instructor within the allotted time. Exams must be taken at the time they are given. No exceptions will be made without the Professor’s prior consent or an acceptable excuse supported by documentation.)

Composition Project: This exciting project will allow you to create your own piece and synthesize the concepts you have learned in the class. You will base your composition on a piece that you have chosen from the common practice era (Bach – Brahms). This piece will be your “model”. Imagine that you are creating a set or a costume for a specific period-drama from a specific time period – in order to be historically accurate there are certain rules you would need to follow: e.g. no virtual reality headset, no fitbit, no smart phone. A similar principle applies to this composition project. I encourage you to muster up every ounce of creativity that you have…. while still remaining within the confines of this time period and following the musical “grammar” that we’ve learned in class. It’s a challenge – and it will work that “creativity muscle”!

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:

1. Find a piece by Mozart, Beethoven, Haydn or another composer of your choice from the common practice period to use as a model. I will make a list of pieces that you can use as starting points for your search. Music from this time period can be found at: imslp.org
2. Do a Roman numeral analysis of the piece as much as you can. Ask me or your TA 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.
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 simple form. A B A’ is a good one to start with. We’ll talk about this in class.
5. Decide on what key you will use. If you choose a major key, the B section should be in the relative minor or the key of the dominant (V). If you choose a minor key, then the B section should be in the key of the relative major.
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 a string quartet is very rewarding.

7. Create your own motive in the key of your choice.

8. Develop the motive melodically. Make sure that it fits with the harmonies that you have chosen from your model piece.

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 to 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. Does Mozart use Alberti bass? (yes indeed.) Or is a chorale texture used? Is the melody or important “voice” (it could also be an instrument) in the top voice or in the bass? What kind of baseline is used? What are the inner voices doing? Is the melody exchanged between the instruments (usually it is…). 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. Voilà! Ein Meisterwerk!

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

1. Oct. 13, Saturday, 8pm. Slosberg Music Center. **Lydian String Quartet.**

2. Nov. 16m, Friday, 8pm. Levin Ballroom. **A Taste of Ghana.**

3. Dec. 8, Saturday, 8pm. Slosberg Music Center. **Mark Berger, viola and Robyn Bollinger, violin.**

**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](https://www.brandeis.edu/acserv/bugs/index.html)

**Make-up Exam Policy:** There will be no scheduled make-up exams. Missing a scheduled exam due to an acceptable excuse (e.g., illness, family emergency, and university conflict) will result in another exam being given. Every effort should be made to notify the instructor at least 24 hours in advance. Be prepared to show documentation for missing the exam. Documentation is needed for the exam to be scored and recorded.

**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/srcs/academicintegrity/index.html](https://www.brandeis.edu/studentlife/srcs/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, diagnostic exam, placement exam  
Fundamentals of music: overtone series, key signatures, scales, intervals  
Triads and seventh chords  
Inversions  
Roman Numerals, Figured Bass  
Principles of rhythm  
Introduction to species counterpoint

**Week 4-6**

First and second species counterpoint  
Melody, harmony and rhythm in context  
Harmonic analysis with I and V  
Cadence types  
Neighbor tones, passing tones

**Week 7-9**

V\(^7\) chord  
Identifying a V\(\text{V}\) secondary dominant  
Tonic expansion  
I\(6\), V\(6\) and vii\(6\)  
Harmonizing melodic and bass fragments using these chords  
3\(^{rd}\) species counterpoint  
Cadential 6/4  
Elision of Cadence

**Week 10-12**
Predominant Harmonies
Phrygian Half-cadence
Embellishing tones
Plagal and Deceptive Cadence
Tonic Expansion
Dominant Expansion
I IV° I°

Week 13-15

Composing for String Quartet
Texture and other stylistic concerns
String Techniques
Final Performance!
## Course Schedule:

<table>
<thead>
<tr>
<th>Week</th>
<th>Theme</th>
<th>Class Day</th>
<th>Class Day</th>
<th>Class Day</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Monday</td>
<td>Wednesday</td>
<td>Friday</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>(Discussion)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>HW #1 Due</td>
</tr>
<tr>
<td>Week 2 (Sept. 1 – 5)</td>
<td>Triads and Seventh Chords Chap 3</td>
<td>9/1 Labor Day – no class</td>
<td>9/3 Triads and Seventh chords, Figured Bass, Roman Numerals</td>
<td>9/5 Triads and Seventh chords, Figured Bass, Roman Numerals HW #3 Due</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Week 3 (Sept. 8 – 12)</td>
<td>Triads and Seventh Chords Chap 3</td>
<td>9/8 Triads and Seventh chords, Figured Bass, Roman Numeral HW #4 Due Quiz #2</td>
<td>9/10 First Species Counterpoint Chap 2</td>
<td>9/12 First Species Counterpoint</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Week 4 (Sept. 15 – 19)</td>
<td>Species Counterpoint Chap 2</td>
<td>9/15 Second Species Counterpoint</td>
<td>9/17 Second Species Counterpoint</td>
<td>9/19 Second Species Counterpoint HW #7 Due</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Week 5 (Sept. 22 – 26)</td>
<td>Harmony, Melody And Rhythm In Context Chap 4</td>
<td>9/22 Intervals in context Passing Tones Neighbor Tones HW #8 Due</td>
<td>9/24 Harmonic Analysis using I and V, Analysis of melody Concert #1</td>
<td>9/26 Passing Tones Neighbor Tones Harmonic Analysis using I and V Rosh Hashanah</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Week 6 (Sept. 29 – Oct. 3)</td>
<td>Introduction to Voice Leading Chap 5</td>
<td>9/29 Cadence Types PAC, IAC, HC Voice Leading HW #9 Due</td>
<td>10/1 Voice Leading</td>
<td>10/3 Voice Leading</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Week 7 (Oct. 6 – 10)</td>
<td>The Impact of Melody, Rhythm</td>
<td>10/6 Guest Lecture:</td>
<td>10/8 Midterm Exam</td>
<td>10/10</td>
</tr>
<tr>
<td>Week 8</td>
<td>I6, V6 and vii(^6) Harmonization</td>
<td>10/13 I6, V6 and vii(^6) Harmonizing Melodic and Bass fragments</td>
<td>10/15 I6, V6 and vii(^6) Tonic Expansion Voice Exchange HW #12 Due Concert #2</td>
<td>10/17 I6, V6 and vii(^6) HW #13 Due</td>
</tr>
<tr>
<td>---------</td>
<td>-------------------------------------</td>
<td>-------------------------------------------------</td>
<td>-------------------------------------------------</td>
<td>---------------------------------</td>
</tr>
<tr>
<td>Week 9</td>
<td>Inversions of V7</td>
<td>10/20 Voice-Leading Inversion of V7</td>
<td>10/22 Contrapuntal Expansions. Reduction and Elaboration of Harmonies</td>
<td>10/24 Voice-Leading Inversions of V7 HW #14 Due</td>
</tr>
<tr>
<td>Week 10</td>
<td>Predominant Harmonies</td>
<td>10/27 Supertonic and Subdominant Harmonies, Phrygian Half Cadence</td>
<td>10/29 Predominant Harmonies in Minor</td>
<td>10/31 Predominant Harmonies HW #16 B0000!! Quiz #3</td>
</tr>
<tr>
<td>Week 11</td>
<td>Embellishing Tones</td>
<td>11/3 Accented Passing, Chromatic Passing, and Chromatic Neighbor tones</td>
<td>11/5 Appoggiatura Suspension Anticipation Pedal tone Review - Midterm HW #17 Due</td>
<td>11/7 HW #18 Due Midterm Exam #2</td>
</tr>
<tr>
<td>Week 12</td>
<td>The Cadential 6/4 Chord (MVP chord of the year)</td>
<td>11/10 The Cadential 6/4 in 4-part harmony. Octave drop: The winning pass.</td>
<td>11/12 Cadential 6/4 Elision of Cadence</td>
<td>11/14 Cadential 6/4 HW #20 Due</td>
</tr>
<tr>
<td>Week 13 (Nov. 17 – 21)</td>
<td>IV6 and vi Unit 12</td>
<td>11/17 Plagal Cadence and Deceptive Cadence Be very deceived! HW #21 Due</td>
<td>11/19 Shocking tricks: Dominant Expansion, tonic Expansion, The Champagne Progression. 11/21 IV6 and vi and Review of Embellishing Tones HW #22 Due</td>
<td></td>
</tr>
<tr>
<td>------------------------</td>
<td>--------------------</td>
<td>-------------------------------------------------------------------</td>
<td>-------------------------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>Week 14 (Nov. 14 – 18)</td>
<td>Thanksgiving Break</td>
<td>No Class</td>
<td>No Class</td>
<td></td>
</tr>
<tr>
<td>Week 15 (Dec. 1 – 5)</td>
<td>The Predominant 7th Chords Chap 12 and Unit 13</td>
<td>12/1 Supertonic and Subdominant 7th Chords HW #23 Due</td>
<td>12/3 7th chords: Step in, step out. Correct approach, Correct exit. 12/5 Practicing all you have learned with your Favorite TAs! HW #24 Due</td>
<td></td>
</tr>
<tr>
<td>Week 16 (Dec. 8 – 10)</td>
<td>Review for Final Piano Exam #3</td>
<td>12/8 Review for Final and Game Day</td>
<td>12/10 Review for Final Last Day of Class Composition Project Due 12/12 No Class</td>
<td></td>
</tr>
<tr>
<td>Week 17 (Dec. 13 – 17)</td>
<td>Finals Week</td>
<td>12/13 No Class</td>
<td>12/15 8am-11am Final Exam Whew!</td>
<td></td>
</tr>
</tbody>
</table>