

The University of Vermont
MU 210: HARMONY & FORM IV
WEBSITE: dfeurzei.w3.uvm.edu/210

Spring 2019
TR 11:40-12:55
Southwick 202
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Office hours: TR 3-3:50, and by appointment.

OVERVIEW AND OBJECTIVES. This course introduces the enormous variety of modern music. We begin where Music 209 left off—with European concert music at the end of the 19th century—and continue with techniques of 20th-century concert, pop, and electronic music. You will:

- Learn to recognize and write with various scales that are the basis of much 20th-C music.
- Learn to recognize and write extended chords using lead-sheet notation.
- Analyze music by composers from the past 120 years, with a focus on Western concert music.
- Learn the basics of set theory and serialism.
- Study the blues scales and progressions.
- Study popular music forms.
- Complete 1-2 composition projects.

REQUIRED MATERIALS (available at the UVM Bookstore)

- Clendinning and Marvin, *Musician's Guide to Theory and Analysis* (hardcover textbook), 3rd or 2nd ed. I am assuming you already own this; if not, check in with me before purchasing only for this class.
- Manuscript paper, approx. 8½ x 11, for **notes** & assignments.
- Sharp pencils with good erasers.

OPTIONAL MATERIALS

- Clendinning and Marvin, *The Musician's Guide: Anthology*, 3rd or 2nd ed.
- Burkhart, Charles, *Anthology for Musical Analysis*. 7th or 6th ed. Wadsworth/Thomson.
note: If you already have these texts, keep them; otherwise I will make scores available as needed.
- Gerou and Lusk, *Essential Dictionary of Music Notation*. Alfred Publishing.
- a small 3-ring binder for photocopied scores and other handouts

ASSIGNMENTS. Frequent written assignments are the core of your coursework. Computer notation will be required for certain composition projects and assignments; otherwise, you may notate either in pencil or on computer, neatly and correctly. All assignments must be submitted on paper sized 8½ x 11 or larger. There will be one or two larger composition projects, due towards the end of February (and possibly the end of April).

Assignments and projects will be reduced by a full letter grade for each day late. Once a given assignment has been returned to the class, I reserve the option not to accept later submissions.

EXAMS. There will be in-class exams on **February 14** and **March 28** and a final exam on **Friday May 10 from 7:30-10:15 a.m.** If you miss a quiz or exam, you must have a certified medical excuse or other documented emergency to make it up.

PIANO QUIZZES. There are two quizzes, one on modes and one on 12-bar blues.

SHORT QUIZZES AND IN-CLASS ASSIGNMENTS. These may be given at any time, announced or unannounced.

ATTENDANCE AND CLASSROOM PARTICIPATION. If you know you will be absent, or have a medical problem that forces you to miss class, notify me promptly—in advance when possible, otherwise within 24 hours. Unexcused absences will reduce the participation component of your grade.

GRADING

Exams (3 @ 13%)	39%
Written assignments (ca. 20 total)	27%
Composition projects (1 or 2)	18%
Listening/reading responses, both online and in-class, and class participation	10%
Piano quizzes (2 @ 3%)	6%

HELP. I am available to help you outside of class, via email, phone, and in person. Don't hesitate to schedule additional meeting times outside of my regular office hours.

RELIGIOUS HOLIDAYS. Students have the right to practice the religion of their choice. Submit a documented religious holiday schedule to me by the end of the second full week of classes to have absences excused.

DISABILITY ACCOMMODATIONS. If you have a documented disability and wish to discuss academic accommodations, please inform me as soon as possible, but no later than the third week of classes.

ACADEMIC INTEGRITY. All work must be your own except on specified collaborative assignments. At a minimum, plagiarism and copying on tests will result in the loss of all points for all parties involved. Further consequences may result according to the UVM Code of Academic Integrity, which can be found online at www.uvm.edu/policies/student/acadintegrity.pdf.

SCHEDULE (subject to change)

Week 1 (1/15-17) Chromatic tonality to a new diatonicism; Impressionism
Diatonic, pentatonic, and whole-tone modes

Week 2 (1/22-24) Impressionism continued
Acoustic scale modes; octatonic modes

Week 3 (1/29-31) Stratification, collage, and polyrhythm; Stravinsky

Week 4 (2/5-7) Messiaen and new approaches to rhythm and form
Piano Quiz 1: playing modes

Week 5 (2/12-14) Expressionism; basic set theory
Thursday, 2/14: Exam 1

Week 6 (2/19-21) Set theory continued

Week 7 (2/26-28) 12-tone serialism
Composition Project 1 due

Week 8 (3/7: no class Tuesday) Serialism continued
(Spring Break)

Week 9 (3/19-21) Folk music reinterpreted: Bartok, Ives, and quotation

Week 10 (3/26-28) The postwar European avant-garde: mass music and integral serialism
Thursday, 3/28: Exam 2

Week 11 (4/2-4) The Blues

Week 12 (4/9-11) Harmony and form of popular songs
Piano Quiz 2: blues scale, chord symbols

Week 13 (4/16-18) Minimalism

Week 14 (4/23-25) Postmodernism and polystylism
Composition Project 2 due

Week 15 (4/30-5/2) Recent trends, performance of projects

Final Exam Friday, May 10, 7:30-10:15