

In this course we will introduce and build upon the basic melodic, contrapuntal, harmonic, motivic, and formal principles of music in the "Common Practice Era," i.e., music's Baroque (1600-1750) and Classical (1750-1825) periods. The goal of this course (and all Basic Musicianship courses) is to help you develop and use tools necessary for intelligent and critical musical thinking by developing your ability to perceive a musical work's events and internal relationships. At the conclusion of this semester, you will be musically 'smarter' as you are increasingly able to discern the ways in which musical ideas unfold (in *all* types of music) with greater sensitivity and awareness.

### COURSE REQUIREMENTS

1. Regular prompt attendance and class participation are strictly required. You are permitted four unexcused absences. Only medical/dean's excuses will excuse absence. Each unexcused absence, beyond three, will effect your grade.
2. Completion of all reading and written assignments.
3. Four quizzes and a (cumulative) final exam.

### GRADES

Your grade will be based on many components, roughly weighted as follows:

Attendance, Class Participation	10%
Written homework assignments	20%
Quizzes (Sept. 19, Oct. 14, Nov. 11, Dec. 7)	50% (12.5% each)
Final Exam (Wednesday, Dec. 14, 8-10:30 a.m.)	20%

Grading is on a standard scale

Grade  $\geq 90\%$  = A;  $\leq 80\%$  = B;  $\leq 70\%$  = C;  $\leq 60\%$  = D;  $< 60\%$  = F

### OFFICE HOURS

M-Th, 9:00-10:00, by appointment, and/or whenever my office (302) door is open.  
My e-mail address is jacobse@mail.ecu.edu, my office phone number is 328-4280.  
DON'T EVER BE SHY ABOUT TRYING TO REACH ME; I'M HERE TO HELP YOU LEARN.

### REQUIRED MATERIALS

Gauldin, Robert. *Harmonic Practice in Tonal Music*, 2<sup>nd</sup> edition, New York: W. W. Norton, 1997 (available in bookstore).

Gauldin, Robert. *Workbook for Harmonic Practice in Tonal Music*, 2<sup>nd</sup> edition.

Burkhardt, Charles. *Anthology for Musical Analysis*, Orlando, FL: Harcourt Brace College Publishers, 1994.

Handouts on *counterpoint* and several other topics (distributed in class).

Also, ALWAYS bring some music manuscript (bookstore) and a few good **pencils/erasers** to each class.

**FINAL PROJECT:** The best way to learn music theory is to apply it. Thus, we will be writing our own tonal music using concepts discussed in class. I will hand out guidelines for this project in the second half of the semester. This final project will be due on the last day of class. Your project will be graded on harmonic clarity, creativity, and neatness. I will discuss principles of music penmanship throughout the quarter. Alternatively, you may use the computer music notation software programs available through the music library. Learning such a program is a wise investment in your future as a music major.

**CLASS PARTICIPATION/ATTENDANCE:** Because music is an auditory art form, it is extremely important that you attend lectures so that you can hear music examples used to support concepts. Therefore, regular, prompt attendance will be required. *Your participation—in the form of asking and answering questions, explaining concepts to the class, singing counterpoint examples, and presenting your analysis of materials orally and on the board—is an essential element of this class. Your grade in the class WILL be effected by your level of participation in daily classroom activities.*

**HOMEWORK:** There will be at least two graded homework assignments per week for this course. Late homework will be accepted up to 24 hours after the class period in which it was due, and will be penalized. Do not fall behind in your homework!!!

**TOPICS:**

Fundamentals Exam (first day of class)

(pitch and intervals; rhythm and meter; tonic, scale, and melody; triads

Counterpoint: First Species

Counterpoint: Second Species

Counterpoint: Third Species

Counterpoint: Fourth Species

Melodic Figuration and Dissonance

Musical Texture and Chordal Spacing

Part-writing in Four Voice Texture

Introduction to Diatonic Harmony

Primary Triads

Seventh Chords

Tonic and Subdominant Triads in First Inversion

Phrase Structure and Grouping

Linear Dominant Chords

Pre-dominant II and II7 chords

Suspensions in four-voice texture

The six-four and other linear chords

*East Carolina University seeks to comply fully with the American with Disabilities Act (ADA). Students requesting accommodations based on a covered disability must go to the Department for Disability Support Services, located in Brewster A-117, to verify the disability before any accommodations can occur. The telephone number is 252-328-6799*