

Music 2156: Basic Musicianship
Section 299
Fall 2005

Prerequisite: Satisfactory completion of Music 1166/1186

Instructor: Dr. Amy Carr-Richardson
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Office Hours: These will be announced by the end of the first week of the semester. In addition to regular office hours, other meeting times may be set by appointment. Please feel free to contact your instructor if you have any questions about assignments or material covered in class.

Required Materials:

Charles Burkhart, *Anthology for Musical Analysis*, fifth edition (Fort Worth: Harcourt Brace, 1994).

Robert Gauldin, *Harmonic Practice in Tonal Music*, (package includes text, workbook, and compact discs), (New York: W.W. Norton, 1997).

Johannes Brahms, *Complete Symphonies in Full Orchestral Score* (New York: Dover, 1974).

notebook paper, manuscript paper, and pencils

Course Description: Study of selected nineteenth- and twentieth-century styles and genres through listening, analysis, and written assignments, with particular emphasis on chromatic harmony and modulation. The goal of this and other theory classes is to help you achieve a greater understanding of “how music works,” so that you can improve your own musicianship and apply the knowledge gained to any musical activity you do—listening, performing, teaching, conducting, etc.

Attendance Policy: Students who do not attend class and complete assignments faithfully should not expect to complete this course successfully. Make-up quizzes and exams will not be given except in emergency cases and at the instructor’s discretion. Assignments are due at the beginning of class. Late assignments will not be accepted unless prior arrangements have been made with the instructor, or in the case of special circumstances and at the instructor’s discretion.

Grading:

Homework/pop quizzes (including keyboard harmony and listening*)	25%
Exams (lowest grade of 4 will be dropped)	30%
Final examination (Wednesday, 12/17, 8:00 a.m.)	25%
Analysis project with oral presentation	10%
Composition project	10%

*Keyboard exams and listening essays/exams (3 of each) will be subsumed within the homework average; each exam is equivalent to three homework grades. Recordings for all works on the listening list are on reserve in the music library, and scores for most of these works are found in your Burkhart anthology. The three units of keyboard harmony assignments are posted on Blackboard.

For the analysis project, each student will be assigned a portion of a movement from Brahms's Symphony 2. The student will complete a detailed analysis of that passage in terms of its motivic/thematic significance, voice-leading, harmony, and tonal motion, as well as its relationship to and significance within the movement as a whole. Each student will make a brief oral presentation (10 minutes) to the class summarizing his analysis and will submit a written summary of the analysis to the instructor. Specific guidelines for this project are posted on Blackboard.

Grading Scale:

A = 90-100	B = 80-89	C = 70-79
D = 60-69	F = 0-59	

Topics:

Review of issues relating to voice-leading, harmony
and form covered in Music 1156/1166
Neapolitan chords
Augmented sixth chords
Embellishing chromatic chords
Dominant prolongation
Continued studies of sonata form
Sonata rondo form
Fugue
Modulation to foreign keys
Ninth, Eleventh, Thirteenth, and Added-Note Chords
Implication and Realization
Chromatic voice-leading
Chromatic elaboration of diatonic sequences
Analysis of Brahms, Symphony 3

East Carolina University seeks to comply fully with the Americans 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.