

BASIC MUSICIANSHIP (MUSC 2166, SECT. 1)
SPRING 2005, MWF 11:00 a.m.
Instructor: Dr. Mark Richardson
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Office Hours: Office hours will be announced in class and posted on my office door. In addition to regular office hours, other meeting times may be set by appointment.

Prerequisite: Successful completion of MUSC 2156/2176 with a grade of C or higher.

Required Materials:

Charles Burkhart, *Anthology for Musical Analysis*, sixth edition (Belmont, CA: Schirmer/Thomson Learning Inc., 2004)

Robert Gauldin, *Harmonic Practice in Tonal Music* (package contains text, workbook, and compact discs), (New York: Norton, 1997). NOTE: If you intend to use a workbook missing the pages assigned for this course, it is your responsibility to obtain photocopies of the missing pages to complete the homework assigned.

Joseph Straus, *Introduction to Post-Tonal Theory*, **third edition** (Upper Saddle River, New Jersey: Pearson Prentice Hall, 2005).

A loose-leaf notebook filled with notebook paper and manuscript paper for taking note and completing assignments, pencils.

Course Description: Study of selected twentieth-century styles and genres through listening, analysis, and written assignments, with emphasis on analytical techniques applicable to music of the twentieth and twenty-first centuries.

Communication: I will frequently communicate with you by e-mail for reminders and information (including homework assignments) that I will post to the course website on Blackboard (www.blackboard.ecu.edu). I will be using your school e-mail address to contact you. Please check your school e-mail messages daily.

Requirements of Students: Regular attendance and completion of assignments, quizzes, exams, and final examination.

Attendance Policy: Attendance is expected; students who do not attend class and complete assignments faithfully should not expect to complete this course successfully. Pop quizzes are given frequently (as my former students will attest).

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 (that is, 11:00 a.m.). Do not come to class intending to finish the homework during class. Late assignments will not be accepted unless prior arrangements have been made with the instructor, or in a case of special circumstances and at the instructor's discretion.

Grading:	In-class assignments/pop quizzes	10%
	Homework assignments and listening quizzes	20%

Composition project	10%	
Concert review: New Music Festival (3/2-3/5)		5% (due 4/18)
Exams (lowest grade of 4 is dropped)	30%	
Final examination (Wed., April 27, 11:00-1:30)	25%	

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Grading Scale:

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

Disability-related Accommodations: 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.

Concert Review: A two or three page typed report (approximately 500 words) discussing the music at one of the New Music festival concerts (3/2-3/5). Depending on the length of works performed, you may want to discuss with the instructor whether to limit your discussion to an individual movement or to one or more compositions. The tone of the review should be closer to program notes **describing the music** (with regard to pitch language, tempo, phrasing, form, texture, timbre, etc.) in your own words with terms and concepts used in class. This is not a research paper; hence, you should not draw from other references nor study the scores for the works performed. Rather, you should take notes as you listen, and I would encourage you to supplement your notes from the concert with additional listenings to the recordings of the concert that will be placed in the music library a week or so after the concert. A copy of the concert program should be submitted with your review. The point of this assignment is not to review the performance or comment on its strengths/weaknesses, but to describe the music itself. **A rough draft of the concert report may be submitted to the instructor for review and suggestions no later than April 11; the final version of the concert review is due April 18.**

Listening Quizzes: It is very important to gain exposure to listening to the music that we will explore in class (much of which will be unfamiliar to you). Class time is too limited for us to hear more than excerpts from many important works that we will discuss or refer to in class. For this reason, I have placed a variety of library recordings on reserve in the music library; check the reserve list of recordings for this course at the circulation desk (or posted on the Blackboard web page for this course). There will be two listening quizzes (Unit One and Unit Two--see attached page) during which I will play excerpts from these works and ask you to identify the composer, the work, and the movement. Please do not wait until the day before the test to begin listening. Many of the works on the list will be works that we will study in class, so it would be good to familiarize yourself with each one as we proceed. **Each listening exam will be equivalent to 2 homework grades.**

Course Outline (tentative)

Unit 1: Review of chromatic embellishing harmonies and enharmonic modulation/ Gauldin Chapters 37 and 38 Characteristics leading to “suspended tonality”/ the “Tristan chord” and the Prelude from Wagner’s music drama *Tristan und Isolde*: Gauldin Chapter 36 (Burkhart p. 344)/”Liebestod” from *Tristan und Isolde* /Berg’s songs, Op. 2: Gauldin Chapter 40/Gauldin Chapter 39 Symmetrical divisions of the octave and the omnibus progression/Straus text, Chapter 1: Basic Concepts and Definitions of Post-tonal analysis

Unit 2: Straus, Chapter 2: Pitch-class Sets/Analysis of Webern’s “Wie Bin Ich Froh” (Burkhart p. 482)/ Analysis of Schoenberg’s “Nacht” from *Pierrot lunaire* (Straus p. 28)/Normal form, best normal form, prime form/transposition, inversion, interval vector, index number, segmentation/Analysis of Schoenberg’s Piano piece, op. 11 no. 1 (Burkhart p. 420)/Analysis of Webern’s *Concerto for Nine Instruments* op. 24 (handout): Analysis of Schoenberg’s *Book of the Hanging Gardens* (op. 15, no. 11)(Straus p. 67) and Bartok’s *String Quartet no. 4*, first movement/Issues of rhythm and meter in the post-tonal music

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Unit 3: Straus, Chapter 3: Some Additional Relationships/Common tones under Transposition and under Inversion/Transpositional symmetry; inversive symmetry/Contour relations/Complement relation and superset/subset relation/Z-related sets and reading the List of set-classes (Appendix 1)/ Stravinsky’s “Bransle Gay” from *Agon*/Straus, Chapter 4: Centricity and Some Important Referential Collections/Pitch collections (diatonic, octatonic, whole tone) and interaction/Analysis of works by Debussy, Messiaen, and Stravinsky’s *Symphony of Psalms*, movement 1

Unit 4: Interval cycles and inversive axis/Bartok’s “Diminished Fifths” (Burkhart p. 451)/ Bartok’s *Music for String Instruments, Percussion, and Celesta*, movement 1 (Burkhart p. 452)/Straus, Chapter 5: Basic Twelve-Tone Operations/Row forms, constructing a matrix of row forms from a row/Trichordal analysis of a row--finding a row’s characteristic traits/Analysis of Berg’s *Violin Concerto*, opening passage/Straus, Chapter 6: More Twelve-tone topics/Hexachordal combinatoriality, aggregates, invariant sets/Schoenberg’s *String Quartet No. 4*, movement 1/ Stravinsky’s “Full Fathom Five” from *Three Songs of William Shakespeare* (Burkhart p. 471)/Schoenberg’s Piano Piece, op. 33a (Burkhart p. 430), other works of the later 20th century