

Music 340.2 Form
 Fall 2009 MW 2 (8:55-9:45)
 Room 207 Hurd Center
 Prof. Larry Lipkis
 Office Hours TBA

SYLLABUS

Required text: Kostka and Payne (K&P): *Tonal Harmony*
 Dvorak: Symphony no. 8 and 9 (Dover)

Week	Date	Subject	Reading
1	Aug. 31, Sept. 2	Introduction Binary forms <i>Assignment 1: compose a piece in binary form</i>	K&P: Ch. 10 and 20
2	Sept. 9	More binary forms	
3	Sept. 14, 16	Ternary forms <i>Assignment 2: transform your binary piece into a ternary one</i>	K&P Ch. 20
4	Sept. 21, 23	Rondo	
5	Sept. 28, 30	Sonata form	Dvorak symphonies
6	Oct. 5,7	More sonata form	Dvorak symphonies
7	Oct. 14	Theme and variations <i>Assignment 3: compose a set of variations on a given theme, or analyze a set of variations</i>	
8	Oct. 19, 21	More on theme and variations	
9	Oct. 26, 28	Canons, rounds, and catches	
10	Nov. 2,4	More on canons, etc. <i>Assignment 4: compose a round</i>	
11	Nov. 9, 11	Two-part tonal counterpoint	
12	Nov. 16, 18	Two-part counterpoint	
13	Nov. 23	Inventions and fugues	
14	Nov. 30, Dec. 2	More inventions and fugues <i>Assignment 5: complete in-class counterpoint exercises and analysis</i>	
15	Dec. 7, 9	Review and study sessions	

grading: five assignments	70%
class participation	10%
final exam	20%

Attendance policy:

Your attendance is expected at all class meetings. You will be allowed one unexcused absence without penalty. **After that, your final grade will be lowered by a fraction of a grade for each unexcused absence.** (e.g.: the highest grade possible with two unexcused absences is an A-, with three a B+, etc.) Absences are excused only with a note from the Health Center or equivalent health professional. If you are unable to come to class because of a weather-related problem, or other circumstances beyond your control, you must let me know within 24 hours after the absence.

Tardiness policy:

Class begins at 8:55, and if you are not in your seat at that time, you will be marked tardy. **Two tardies are equivalent to one unexcused absence.** If you feel there is a compelling reason why you were tardy, you must see me immediately after class.

You will be expected to observe departmental guidelines for attendance at recitals and concerts.

Assignments are due by 4:00 PM on the due date. Late papers handed in within 24 hours of the due date will be docked one fraction of a grade (A- becomes B+). Late papers handed in after 24 hours but within a week of the due date are docked one full grade. Papers handed in after that will receive a zero. All assignments may be redone (as often as is necessary) for a check +. In most cases, at least four check plus grades are required to bump your grade up a fraction (B+ becomes an A-).

Extensions are granted only in emergency situations and must be requested in advance.

Students must adhere to college-wide policies on academic honesty, as described in the Student Handbook on pages 50-56.

Note: This syllabus is subject to change. It is within my purview to apply qualitative judgment in determining the grades for tall assignments and for the final grade. Students should expect 1-2 hours of homework per week for every hour of class.

The goals of Form

After completing a half-course in Form, a student will be able to:

1. identify and recognize standard elements of form in Western music, including repetition, contrast, and variation
2. recognize standard forms in Western music through score analysis; forms include, but are not limited to sonata-allegro, binary, rounded binary, ternary (ABA), theme and variations (including continuous variation), canon, blues
3. identify the main themes, tonal plan, and formal subdivisions for each of the forms listed in #2 above (as relevant), using pieces currently in preparation for performance, or which they will be hearing in the current semester, at Moravian College
4. compose original examples of binary and ternary forms (ternary is an expansion of the binary form), theme and variations, and canons using simple textures and diatonic harmonies
5. identify the use of fundamental concepts of tonal counterpoint in given musical examples (concepts include tonal and real answers, inversion, augmentation, diminution and sequence)
6. given a melody, compose both tonal and real answers
7. given a melody, compose an original line of tonal counterpoint against it
8. analyze the harmonic structure, melodic content, and use of tonal counterpoint principles in selected Bach 2-part inventions.