

Music 340.2 Form
 Fall 2012 MW 2, 8:55-9:45 AM
 Room 207 Hurd Center
 Prof. Larry Lipkis
 Office Hours TBA
 Final Exam: Mon. Dec. 10th 1:30 PM

SYLLABUS

Required text: Kostka and Payne (K&P): *Tonal Harmony*

Week	Date	Subject	Reading
1	Aug. 27, 29	Introduction Binary forms <i>Assignment 1: compose a piece in binary form</i>	K&P: Ch. 10 and 20
2	Sept. 5	More binary forms	
3	Sept. 10, 12	Ternary forms <i>Assignment 2: transform your binary piece into a ternary one</i>	K&P Ch. 20
4	Sept. 17, 19	Rondo	
5	Sept. 24, 26	Sonata form	
6	Oct. 1,3	More sonata form	
7	Oct. 10	Theme and variations <i>Assignment 3: compose a set of variations on a given theme, or analyze a set of variations</i>	
8	Oct. 15, 17	More on theme and variations	
9	Oct. 22, 24	Canons, rounds, and catches	
10	Oct. 29, 31	More on canons, etc. Trip to NY is on Nov. 3rd <i>Assignment 4: compose a round</i>	
11	Nov. 5, 7	Two-part tonal counterpoint	
12	Nov. 12, 14	More two-part counterpoint	
13	Nov. 19	Inventions and fugues	
14	Nov. 26, 28	More inventions and fugues <i>Assignment 5: fugue composition and analysis</i>	
15	Dec. 4, 6	Review and study sessions	

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

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

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. **The note must be submitted within 24 hours after you return to class.** 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.

Class begins at 2:35, 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.

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. Extensions are granted only in emergency situations and must be requested in advance. All assignments that receive an A- or lower may be redone as often as is necessary for a \square . Four \square grades are required to bump your grade up a fraction (B+ becomes an A-). If you receive five \square grades, your grade will be bumped up a full letter grade.

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.

Students who wish to request accommodations in this class for a disability should contact Elaine Mara, assistant director of learning services for academic and disability support at 1307 Main Street, or by calling 610-861-1510. Accommodations cannot be provided until authorization is received from the Academic Support Center.

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, 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.