

# MUS101C Syllabus – Spring 2011

## Instructor

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Office hours: Mondays and Wednesdays, 10-11am @ S&E 2<sup>nd</sup> floor, Geisel

## Teaching Assistants

Sara Ballance ([sballanc@ucsd.edu](mailto:sballanc@ucsd.edu))

Office hours: Monday, 10-11 @ CPMC 245

Meghann Welsh ([mwelsh@ucsd.edu](mailto:mwelsh@ucsd.edu))

Office hours: Wednesdays, 10-11am @ CPMC 245

## Course Texts

Elements of Sonata Theory: Norms, Types, and Deformations in the Late-Eighteenth-Century Sonata by J. Hepokoski & W. Darcy. Oxford University Press, 2011.

The Complete Musician: An Integrated Approach to Tonal Theory, Analysis, and Listening by Steven G. Laitz. Oxford University Press, 2011.

## Course Overview

We will conduct an investigation of musical form from the Classical period, with an emphasis on string quartets of Haydn, Mozart, and early Beethoven. The four movements of the Classical string quartet—along with their respective formal models—will serve as our course framework. Thus, principal considerations include **sonata form**, **variations**, **minuet and trio**, and **rondo / sonata-rondo**. These will be addressed in lectures and weekly homework assignments, and may be reviewed, as time allows, in section.

PLEASE NOTE: Classical form cannot be divorced from its contrapuntal and harmonic underpinnings. As the third component of the 101 sequence, this course assumes reasonable familiarity and facility in these areas. Moreover, with our agenda for the term, there will be little time for review. Those struggling with prerequisite knowledge/skills will need to meet with the TAs and/or instructor to identify and carry out plans for catching up.

The course also includes *significant* attention to dictation, sight-singing, and prepared singing, each of which will be the focus of a different section day.

## The Days of the Week

Section: MWF 09:00a - 09:50a                      CPMC 264

Lecture: TuTh 09:30a - 10:50a                      CPMC 367

Mon (Sara): Dictation practice/exams, **last week's homework collected**

Tues (Brian): Presentation and analysis of form, *this week's homework handed out*

Wed (Meghann): Sight-Singing practice/exams

Thurs (Brian): Presentation and analysis of form

Fri (Meghann): Prepared singing practice/exams

**No section on:** Monday, March 28; Monday, May 30

**Midterm:** Tuesday, May 3<sup>rd</sup>

**Final Projects due:** Wed., June 8, 12pm

There is **no final exam** for this class

## Grading

Written assignments (one per week)	25%
Sight-singing and dictation exams (arranged by your TAs)	25%
Midterm	15%
Final projects (2x)	25%
Intangibles (attendance, participation, etc.)	10%

## Policies

Late work: assignments are to be turned in to Sara each Monday morning. Work turned in after the end of Monday's section is considered late, and will be docked a full letter grade (10%)/day.

Exam makeup: no exams (dictation, sight-singing, prepared singing, midterm) may be made up without a doctor's note and/or prior approval of the instructor. Makeup exams will not be approved without a compelling reason (e.g., illness, family emergency).

E-mail policy: the TAs and instructor will do their best to respond to all inquiries in a timely fashion. This excludes the 24-hour period before any exam or project deadline, during which responses will be handled at their discretion. This is meant to encourage students to seek out the help they need *well in advance*. Anticipate the unexpected and plan your studies accordingly to ensure you're in good shape, even if something (e.g., outside the purview of our class) comes up.

## Final Projects\*

1. Composition of an original string quartet exposition in the classical style

– and –

2. An analysis of
  - a. the finale movement from Haydn Op. 17, no. 1 (many formal innovations)
    - i. note: it may be useful to consult notes from lecture on Haydn's Op. 9
  - or –
  - b. the first movement of Beethoven's Op. 18, no. 6

\*Be sure to label all sections, chords, cadences, modulations, and nonharmonic tones for both

## Lecture Calendar

Date	Topics	Assignments
March 29	101C overview; intro to formal perspectives	<b>HW1: Harmonic Review (1/2)</b> due Monday, April 4 in section
March 31	Intro (cont.) + the Classical string quartet and an overview of its forms	<b>3/31 Reading:</b> <i>Elements of Sonata Theory</i> Chapter 2, pp. 14-22
April 5	The Classical string quartet and an overview of its forms (cont.)	<b>HW2: Harm. Rev. (2/2) &amp; Q's on Form</b> due Monday, April 11 in section
April 7	Sonata form in-depth presentation	<b>4/7 Reading:</b> <i>The Complete Musician</i> Chapter 26 - Binary Form, pp. 587-593
April 12	Analysis & discussion: Haydn's Op. 64, No. 3 (B-flat Maj), 1 <sup>st</sup> mvmt	<b>HW3: Sonata Form Analysis (1/3)</b> due Monday, April 18 in section
April 14	Analysis and discussion: Mozart's No. 15, K421 (D min), 1 <sup>st</sup> mvmt	<b>4/14 Reading:</b> <i>The Complete Musician</i> Chapter 33 - Sonata Form, pp. 752-758
April 19	<i>Group analysis</i> and discussion: Haydn's Op. 9, Nos. 3-5	<b>HW4: Sonata Form Analysis (2/3) + First Theme Group (for final project)</b> due Monday, April 25 in section
April 21	<i>Group analysis</i> and discussion: Mozart's No. 22, K589 (B-flat Maj), 1 <sup>st</sup> mvmt	
April 26	<i>Group analysis</i> and discussion of Haydn's Op. 20, No. 2 (C Maj), 1 <sup>st</sup> mvmt	<b>HW5: Sonata Form Analysis (3/3) + Second Theme Group (for final project)</b> due Monday, May 2 in section
April 28	Midterm Review	
May 3	<b>Midterm</b>	<b>HW6: First Draft of Exposition</b> due Monday, May 9
May 5	Variations form in-depth presentation	<b>5/5 Reading:</b> <i>The Complete Musician</i> Chapter 26 - Variations, pp. 598-610

May 10	<i>Group analysis</i> and discussion: Mozart's No. 18, K464 (A Maj), 3 <sup>rd</sup> mvmt	<b>HW7: Slow Movement Analysis</b> due Monday, May 16
May 12	Minuet and trio in-depth presentation	<b>5/12 Reading:</b> <i>The Complete Musician</i> Chapter 31 - Ternary Form, pp. 702-718
May 17	<i>Group analysis</i> and discussion: Haydn's Op. 55, No. 1 (A Maj), 3 <sup>rd</sup> mvmt	<b>HW8: Minuet and Trio Analysis</b> due Monday, May 23
May 19	<i>Group analysis</i> and discussion of slow movement and minuet/scherzo and trio forms: Mozart's No. 8, K168 (F Maj)	<b>5/19 Reading:</b> <i>The Complete Musician</i> Chapter 32 - Rondo, pp. 730-732
May 24	Rondo / sonata rondo form in-depth presentation	<b>HW9: Rondo Analysis and Final Draft of Exposition</b> due Tuesday, May 31 ( <u>no section Mon.</u> )
May 26	<i>Group analysis</i> and discussion of rondo and sonata rondo forms: Mozart's No. 9, K169 (A Maj), 3 <sup>rd</sup> mvmt	
May 31	Class presentations (prep. singing)	
June 2	Class presentations (selected expositions) and final discussion	
June 6-10	<b>FINALS WEEK</b>	<b>Final Project (analysis)</b> due to Brian on Wednesday, <b>June 8</b> between <b><u>10am and noon</u></b> : S&E 2 <sup>nd</sup> floor Geisel