

Syllabus for
MUS 301--Form and Analysis
2 Credit hours
Spring 2000

I. COURSE DESCRIPTION

The study of musical form and structure with particular emphasis on a comprehensive analysis of stylistic traits representative of different periods and cultures.

Prerequisite: MUS 102 is minimal; MUS 201 and 202 are more realistic.

II. COURSE GOALS

To provide the students with tools and techniques used in the analysis of musical forms and styles that are seen in notated score and/or are heard.

III. COURSE OBJECTIVES

A. Terminal Objectives

At the completion of this course, successful students shall be able to do the following:

1. When given music of the traditional or the common practice period, through the notated score only, aurally only, or through score and aural presentation, provide appropriate symbols to represent structure (shape) or form, and describe the musical content and structure in terms of Sound, Harmony, Melody, Rhythm, and Growth (SHMRG) as they are presented in large and small dimensions. More detailed analysis is expected when the notated score can be studied compared to only hearing the music. Even more details are expected when the time for analysis is extended, as in an assignment, and the music can be seen and heard, and when related research materials are available. For such "extended" analyses, a threefold presentation is demanded: Background, Observation, and Evaluation. When the time span is a test situation, Observation is the primary presentation required.
2. When given representative music from pre-and post-traditional or common practice periods, make descriptive analyses according to SHMRG in large and small dimensions. Background, Observation, and Evaluation are appropriate as stated in "1." above.
3. Relate musical styles of given music to the characteristics of composers within specific periods and nationalities and make appropriate conclusions about periods, nationalities, and possible composers of music heard and of music analyzed from score.
4. When given music of non-Western origin presented aurally, make descriptive analyses of Observation of the elements of SHMRG.

B. Unit Objectives

Upon completion of each unit, students should be able to do the following:

1. Unit I. Symbols for Analysis and Stereotypes of Shape (Chapter 7)
 - a) Recognize the influence of text on shape (form).
 - b) Using LaRue symbols, show application to small forms (song forms, dance forms, short contemporary works, etc).
 - c) Using LaRue symbols, show application to large forms (sonata allegro, rondo forms, fugue, and larger forms--composites).
2. Unit II. Fundamental Analytical Considerations (Chapter 1)

- a) List the three main stages of style analysis.
 - b) List and define the four contributing elements for observation and the fifth combining, controlling element.
 - c) List and explain the two layers of the fifth combining, controlling element.
 - d) Define concinnity and explain its importance as a criterion of style.
 - e) List and explain the parts of the Style-Analytical Routine.
 - f) *For your Individual Analysis Assignment (IAA), provide appropriate LaRue symbols and a brief, but relevant background.
*This is IAA No. 1.
3. Unit III. Evaluation (Chapter 1, pp.21-22 and Chapter 8) and Sound (Chapter 2)
 - a) List and define the terms applied to determining the evaluation of music.
 - b) Use these terms as criteria for making value judgments for different styles of music and for different examples of music in the same style.
 - c) *For your IAA, write how you will investigate (apply) Evaluation and make observations of and analyze the element of Sound. Use the Background information to relate and interrelate it to Evaluation and Sound. Use the score and your "LaRue" symbols.
*This is IAA No. 2.
 - d) For music analyzed in this course, provide a valid, though superficial, proof of evaluation by concluding the correct period, the possible composer(s) and the approximate date of composition.
 4. For Sound and subsequent treatments (use of the Style-Analytical Routine) for the elements of
 - Unit IV. Harmony
 - Unit V. Melody
 - Unit VI. Rhythm and Growth to:
 - a) List the descriptive terms applied to each element and to any other related elements, and use those terms to give comprehensive analyses of different musical styles.
 - b) Given music in notation (score), describe each consecutive element, and any of the elements previously studied.
 - c) *For your IAA, apply the Style-Analytical Routine to the elements of Harmony and Melody.
*This is IAA No. 3.
 - d) Relating to your IAA, answer questions from the instructor about period, style, and composers. These questions will be for your benefit but also addressed to the rest of the class.
 - e) *For your IAA, provide a Complete Analysis, including all SHMRG elements, typed with proper techniques according to the Music Department Style Manual. Much of your analysis should be on the score that you provide with the "LaRue" symbols structure (form) and other aspects of your analysis.

IV. TEXTBOOKS

- A. Required Textbooks
 1. LaRue, Jan. Guidelines for Style Analysis. 2nd ed. Michigan: Harmonic Park Press, 1992.
 2. Brahms. German Requiem. Op. 4. Dover Pub, Inc., 1987. (25486-0 Pa.)
- B. Optional Textbook

Crocker, Richard L. A History of Musical Style. (ML 430.5.c 76)—In the ORU Library.

V. POLICIES AND PROCEDURES

A. University Policies and Procedures

1. Attendance at each class or laboratory is mandatory at Oral Roberts University.
2. Double cuts will be assessed for absences immediately preceding or following holidays.
3. Excessive absences can reduce a student's grade or deny credit for the course.
4. Students taking a late exam because of an unauthorized absence will be charged a late exam fee.
5. Students and faculty at Oral Roberts University adhere to all laws addressing the ethical use of others' materials, whether it is in the form or print, video, multimedia, or computer software.

B. Course Policies and Procedures

1. Evaluation Procedures

- a. The Individual Analysis Assignment (IAA) will be done in four parts as described above in III. B. 2., 3., and 4. The Complete Analysis is to culminate the partial analyses made throughout the semester. The IAA evaluation will be:
 - 1) IAA No. 1, Symbols/Background = 5% of the semester grade.
 - 2) IAA No. 2, Evaluation/Sound = 4% of the semester grade.
 - 3) IAA No. 3, Harmony/Melody = 6% of the semester grade.
 - 4) IAA Complete Analysis = 20% of the semester grade.
- b. Score Exams
 - 1) Midterm, 15% and Final, 25% of semester grade.
 - 2) Usually two scores of complete, but short, compositions are submitted to the students for analysis using SHMRG criteria.
 - 3) Students make an evaluation as to date and possible composer or composers for each work.
- c. Aural Exams
 - 1) Midterm, 10% and Final, 15% of semester grade.
 - 2) Usually two or three compositions are played and the students make comprehensive analyses using SHMRG criteria.
 - 3) Students make an evaluation as to date and possible composer or composers for each work.
- d. Quizzes
Given to indicate students' progress in learning the terms and the basic concepts about the terms used in the course (motivation to study the text). Five percent of the sum of all quizzes is added as a bonus to the semester grade.

VI. COURSE CALENDAR

The course is scheduled to meet two class periods per week.

Unit I: _____

Unit II: _____
(IAA No.1 due)

Unit III: _____
(IAA No.2 due)

Unit IV: _____

(Aural Test No. 1)

(Score Test No.1)

Unit V: _____

Unit VI: _____
(IAA No.3 due)

COMPLETE ANALYSES _____
(Final IAA Analysis due)

(Aural Final)

(Final Exam--Score)

David Robbins
Name of Instructor

MUS 301-01
Course No.

Form and Analysis
Title of Course

Music
Name of Department

MISSION

The lifestyle at ORU is rooted in the word "Wholeness." ORU seeks to educate the whole person, with balanced emphasis placed on the development of mind, spirit, and body.

GENERAL OUTCOMES

1. Spiritual Development
2. Physical Development
3. Communication
4. Analysis
5. Problem Solving
6. Valuing in Decision-making
7. Social Interaction
8. Global Perspectives
9. Effective Citizenship
10. Aesthetic Responsiveness

MAJOR OUTCOMES

Within a Christian, Charismatic environment, provide students an excellent undergraduate foundation in music.

To provide professional training for a career as a music teacher, performer, composer, and church musician.

Become intellectually aware of a wide variety of music by listening, analyzing, creating, and recreating.

Attain proficiency on a primary instrument and at least functional piano skills, also knowledge and skill in music theory and in music history.

To gain knowledge and skill in these areas of knowledge to pass along to others.

COURSE GOALS

When exposed to written or aural music of any style, period, or composer, be able to describe the elements of sound, harmony, melody, rhythm, and growth.

Demonstrate comprehensive analysis techniques through an analysis paper, giving background, observation, and evaluation of a specific composition.

ASSESSMENT OF COURSE GOALS

STIMULI:

Music presented aurally with responses made by pencil and paper.

Music presented in score with responses made by pencil and paper on the score.

A composition selected by the student is analyzed in a formal paper.

CRITERIA:

Individual Analysis Paper:
Total of 30% of semester grade
Aural tests = 10% & 15%
Score tests = 15% & 25%

Each evaluation:
90%--100% = A
80%-- 89% = B
70%-- 79% = C
60%-- 69% = D
below 60% = F