

FORMAL ANALYSIS

website: hansenmedia.net

REQUIRED MATERIALS:

Spring, Glenn and Jere Hutcheson. Musical Form and Analysis, Waveland Press, Long Grove, IL. 2013 reissue. ISBN: 978-1-4786-0722-9 (Print edition preferred for analysis)

Laptop or other device with the capacity to participate in audio/video remote meetings

Smart phone or scanner to create an Acrobat file (pdf); Access to a printer;

Course content at <https://hansenmedia.net/courses/formal-analysis/>

COURSE OBJECTIVES

Students will develop the ability to identify a composer's melodic, harmonic, rhythmic, and structural materials and the development processes applied in traditional stylistic frameworks. They will also develop an understanding of important relationships between the elements found in the music. They will practice determining the structural components of any piece of music, and how they integrate to form the composition.

COURSE ACTIVITIES

We will have participatory class sessions analyzing scores and structural features of the music in the text/anthology. Some pieces will be assigned for analysis individually, but most compositions will be analyzed as a group. Students will complete graphic analysis forms, simple reductions, and descriptive analyses of representative works. Each student will submit an Analysis Log of selected pieces analyzed in class during the final week of the course. We will investigate music from various style periods to identify common features within each style. Students will create a Personal Analysis Project, in which they analyze a composition that they have performed or one that they find interesting. Students are encouraged to analyze instrumental music written by composers from underrepresented backgrounds.

ATTENDANCE AND GRADING POLICIES

Attendance is required at every class. The final grade will be computed by averaging these five components, which includes participation in class:

In-class Analysis and Participation:	20%
Analysis Log (from Anthology):	20%
Analysis Exercises:	20%
Personal Analysis Project:	20%
Final Exam:	20%

PROJECTS AND PAPERS

The Analysis Log is a compilation of the music analyzed in class, and will be submitted before the end of the term. Each piece will be represented by a form graph, along with a page of analytic observations. Your instructor must approve the Personal Analysis Project in advance. You will be expected to apply all the concepts covered in the course in the analysis. Vocal works are usually structured around the text, so the analysis may not fit easily into the standard instrumental forms.

OLINE RESOURCES

Supporting materials for this course are located at:

<https://hansenmedia.net/courses/formal-analysis/>.

In all analysis students will need to listen to audio renditions of a composition, and most of the works discussed may be found on the instructor's site, on YouTube, or other music libraries online. While listening, it will be useful to view the score and mark the phrases, cadences, and key areas. Additional scores in the public domain are available on IMSLP, an online repository of music scores and recordings free from copyright restrictions. Most scores required for the class are found in the text, with corresponding audio files on the site.

RECOMMENDED REFERENCES

Cook, Nicholas. A Guide to Musical Analysis. New York: W. W. Norton & Co., 1992.

Berry, Wallace. Form in Music. Upper Saddle River, NJ: Prentice-Hall, 1986.

Forte, Allen and Steven Gilbert. Introduction to Schenkerian Analysis. New York: W. W. Norton & Co., 1982.

LaRue, Jan. Guidelines for Style Analysis. New York: W. W. Norton & Co., 1970.

Meyer, Leonard. Emotion and Meaning in Music. Chicago; University of Chicago Press, 1956.

Pankurst, Tom. Schenker Guide. New York; Routledge, 2008.

Rosen, Charles. Sonata Forms. New York: W. W. Norton & Co., 1988.

COURSE OUTLINE

- Week 1: Orientation and approach to analysis; readings
 Review of Harmonic Principles
 Chap. 1: Rhythm, Melody, Harmony, Tension, Structure
- Week 2: Chap. 2: Phrase structure and cadences, motivic development
 Chap. 3: Periods, Anth. #1
- Week 3: Chap.4: Simple Part Forms
 Anth. #3, #4
 Auxiliary components: introductions, transitions, endings
- Week 4: Chap. 5: Composite Part Forms, Minuet and Trio
 Anth. #5, #6, song forms; Anth. #7
- Week 5: Chap. 6: Rondo
 Anth. #9, #10
- Week 6: Chap. 7: Variation forms
 Anth. #11
 Chap. 8: Fugue
 Anth. #14
- Week 7: Chap. 9: Sonata form
 Anth. #12, Analysis Exercises
- Week 8: Complex Sonata forms
 Anth. #13
 Sonata-Rondo form
- Week 9: Chap. 10: Multi-movement forms
 Anth. #15

Analysis Log from Anthology due

- Week 10: Chap. 11: 20th Century forms
 Review for Final

Personal Analysis Project due

FINAL EXAM