

# FORMAL ANALYSIS

website: [hansenmedia.net](https://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, PAPER EDITION, NOT DIGITAL

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/>

## COURSE OBJECTIVES

Students will develop the ability to identify a composer's melodic, harmonic, rhythmic, and structural materials and the development processes applied within each stylistic framework. They will also develop an understanding of important relationships between the elements found in the music. They will practice determining how the structural components of any piece 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 pieces 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%
Midterm Exam:	20%
Personal Analysis Project:	20%
Final Exam:	20%

## **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- intros, 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

## **MIDTERM EXAM**

- Week 6:       Chap. 7: Variation forms  
                  Anth. #11  
                  Chap. 8: Fugue  
                  Anth. #14
- Week 7:       Fugue continued  
                  Chap. 9: Sonata form  
                  Anth. #12,
- 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: 20<sup>th</sup> Century forms  
                  Review for Final

### **Personal Analysis Project due**

## **FINAL EXAM**

## **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 formal graph with a brief descriptive analysis. Your instructor must approve the Personal Analysis Project. 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.

## **ONLINE RESOURCES**

Supporting materials for this course are located at: <https://hansenmedia.net/>  
In all analysis students will need to listen to audio renditions of a composition. Most scores required for the class are found in the text, with corresponding audio files on the site. Works discussed may also be found on YouTube or in the Naxos library. While listening, it will be useful to view the score and mark phrase structure, cadences, and key areas. Many scores in the public domain are available on IMSLP, an online repository of music scores and recordings.

## **FOR STUDENTS WITH DISABILITIES**

The goal is to create a learning environment that is equitable, useable, inclusive, and welcoming. If any aspects of instruction or course design result in barriers to your inclusion or learning, please let your instructor know.

## **DISCRIMINATION**

Students may need assistance in matters that are not related to the course material. Please inform your professor if you desire to share information in confidence with a campus resource.

## **STUDENT CONDUCT**

Please acquaint yourself with the Student Code of Conduct. Any questions about what constitutes academic misconduct should be directed to your professor.

## **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.

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.

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