

FORMAL ANALYSIS

MUS 311

MUSIC THEORY

Dr. Brad Hansen

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Class Meetings: Monday - Wednesday - Friday, 10:15 – 11:05 AM

Office Hours: M-W 2:00 – 3:00, and by appointment

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 Zoom meetings

Smart phone, scanner, or any method of sending an image or copy of a file

Recommended: access to a printer

LEARNING OBJECTIVES

You will develop the ability to identify a composer's melodic, harmonic, rhythmic, and structural materials and the development processes applied within each stylistic framework. You will also develop an understanding of important relationships between the elements that are found in the music. You will be able to determine the structural components of any piece of music, and how they integrate to form the composition.

COURSE ACTIVITIES

We will spend much of our class time listening to music, examining scores, and discussing 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, which may be based on a Classical or Romantic period sonata or a composition that they have performed. Each class session will be recorded so that students can review it later.

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%

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 able to apply all the concepts covered in the course if the piece you choose for analysis is a sonata for piano or orchestra from the Classical or Romantic period. Vocal works are usually structured around the text, and do not fit as easily into the standard instrumental forms.

OLINE RESOURCES

Supporting materials for this course are located on the instructor's site:

<http://www.hansenmedia.dream.press/>. In all analysis students will need to listen audio renditions of a composition, and most of the works discussed may be found on the instructor's site, on Youtube, or in the Naxos library licensed by PSU. While listening, it will be useful to view the score and mark phrase structure, 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, and audio files on the instructor's site.

FOR STUDENTS WITH DISABILITIES

My 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 me know. The Disability Resource Center (DRC) provides reasonable accommodations for students who encounter barriers in the learning environment. If you think you have a disability and need to discuss accommodations, visit the DRC, or call 503-725-4150.

DISCRIMINATION

Students may need assistance in matters that are not related to the course material. Please be aware that PSU's policies require faculty members to report any instance of sexual harassment, sexual violence and/or other forms of prohibited discrimination. Inform me if you desire to share information in confidence with a campus resource.

STUDENT CONDUCT

Please acquaint yourself with the Student Code of Conduct. If academic misconduct is suspected of any of you, your professor will follow the prescribed protocol. Any questions about what constitutes academic misconduct should be directed to your professor.

COURSE OUTLINE (may be revised)

- 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: 20th Century forms
Review for Final

Personal Analysis Project due

Finals Week

FINAL EXAM – Wednesday, 10:15 – 12:00

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.