



# Southern Methodist University

## Meadows School of the Arts, Division of Music

### **MUTH 3350, Form and Analysis, Spring 2009**

Tuesdays and Thursdays, 11:00 a.m. – 12:20 p.m., OFAC 1040

Grading Options: Letter (+/-) only; Pass/Fail is not available for this course

Instructor: Dr. Mark Feezell

Office hours: MW 9–12, 1–2; T 12:30–2; R 12:30–1 or by appointment

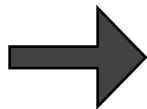
Email: [mfeezell@smu.edu](mailto:mfeezell@smu.edu) (email is by far the best way to reach me)

Telephone/fax: 214-768-3632 (email is by far the best way to reach me)

*My sincere desire is for every one of my students to succeed – otherwise, I wouldn't be here! Please contact me immediately with any concerns, circumstances, or issues that may impede your success.*

#### **I. RATIONALE**

This course is designed to develop competency in intermediate music theory, including terms, symbols, practices, and conventions of Western music. The primary, but not exclusive, focus of the course is on the analysis of musical forms normative to the Baroque Period, the Classical Period, and the Nineteenth Century.



**Formal analysis is the process of discerning the discrete temporal units of a piece of music at various architectonic levels.** These units are discrete in that they form distinct entities, they are temporal because form describes the organization of time, and they are architectonic because they function in multiple time domains simultaneously (moment, movement, piece).

#### **II. COURSE AIMS AND LEARNING OUTCOMES**

By the end of this course, each student should be able to:

- Define form terms related to music as discussed in class
- Classify elements and structures in a given piece of music using appropriate terminology
- Modify a performance based on an understanding of form
- Analyze the form of a piece of music
- Create a descriptive diagram demonstrating an understanding of theoretical concepts
- Evaluate the analyses of others according to the style and terminology covered in class

These learning outcomes are based on Bloom's Taxonomy: Knowledge (define, repeat), Comprehension (classify, convert), Application (demonstrate, modify, arrange), Analysis (infer, estimate), Synthesis (create, design), Evaluation (critique, justify, discriminate). For more, see

<http://www.clt.cornell.edu/campus/teach/faculty/Materials/BloomsTaxonomy.pdf>

#### **III. COURSE DESCRIPTION**

- **MUTH 3350. Form and Analysis.** Study of musical form through examples from pretonal and tonal literatures. Prerequisites: MUTH 2130, 2230
- Theoretical knowledge base: intervals, scales, keys, chords, cadences, augmented-sixth chords, secondary dominants, modulation, counterpoint. **N.B.: This class is not a review of second year theory; rather, second year theory knowledge is assumed.**

#### **IV. COURSE REQUIREMENTS, EXPECTATIONS, AND POLICIES**

##### **1. MUTH Departmental Attendance and Participation Policy**

- Prompt attendance is vital. Absences and tardies will affect your grade as follows:
  - Attendance will be taken via a sign-in sheet that will be collected 5 minutes after class begins.

- If a student arrives late, it is the student's responsibility to sign and circle their name on the sign-in sheet after class is over. If the student fails to sign-in, she or he will be counted ABSENT.
- 1-2 unexcused absences will not affect your grade.
- Each unexcused absence after 2 will lower your final grade by 2 points.
- 1-2 late arrivals will not affect your grade.
- Each late arrival beyond 2 will result in the lowering of your final grade by 1 point.
- There is no limit to the number of points that may be deducted, even though participation is only 10% of the course grade.
- After 4 consecutive unexcused absences (two weeks) you may be dropped from the course without notification or appeal.
- Excused absences:
  - Oversleeping, family reunion trips, vacations, etc. will not be considered as excused absences.
  - Excuse procedure:
    - **OPTION ONE:** Notify the instructor of the (valid) reason for the absence via email at least 30 minutes prior to class. *In this case no further documentation will be required.*
    - **OPTION TWO:** If the student fails to notify the instructor (including a valid reason for the absence) via email at least 30 minutes prior to class, written documentation from the appropriate authority will be required. For example, illnesses require an excuse note from a health professional or an excuse note from the Health Center (see below). See "SMU Course Policies" below for extracurricular activities and religious observance.
  - From Nancy Merrill, MD, Co-Medical Director: "The physicians at the Health Center do not routinely write excuses for missed classes. *Only truly disabling injuries or illnesses are considered worthy of an excuse.* Examples of disabling illnesses include hospitalization or surgery, illnesses that require admission to the Observation Room (daytime infirmary) for IV fluids, severe asthma, diabetic crisis, fever greater than 102, etc. Verification of medical illness is documented one of two ways. Either: (1) a hand written note on a health prescription form, or (2) a signed letter written on Health Center stationery. Excused medical absences shall have specific dates of time periods indicated."
  - From the Provost's office: "Verification of medical illnesses and request for an excused absence from class will be handled in one of two ways: (1) a hand-written note on a Health Center prescription form, or (2) a signed letter written on Health Center stationery. *Encounter Forms and Walk-Out Statements verify a student's visit to the Health Center; BUT DO NOT INDICATE AN EXCUSED MEDICAL ABSENCE.*"
- Make-up work:
  - It is the student's responsibility to obtain handouts, notes, and assignments for all classes missed. Consult the course website for more information. *Exchange phone numbers and emails with fellow students.*
  - Missed homework will be accepted late **only** for excused absences. Except in extreme circumstances, late homework must be turned in **within one calendar week** of the absence. Otherwise, a zero will be recorded in the gradebook.
- Absences on exam days:
  - Missing an exam is a serious issue. Exams missed due to *planned, excused* absences (including extracurricular activities and religious observance) must be made-up **before** the exam date.
  - Other *excused* absences on test days will be considered on a case by case basis. **In all cases, exams missed due to an unexcused absence will result in a zero (0) for that exam grade.**
  - **Regarding the final examination:** The final examination day and time are established by the university and cannot be changed. Please plan accordingly. **Make-ups will not be offered after the final exam date.** In the event of an *excused* absence with a letter from the appropriate authority, the midterm exam grade will be used for the final exam grade (i.e. 40% of the final average). **In all other cases, a zero (0) will be recorded for the final exam.**

## 2. Course Materials

Charles Burkhart and William Rothstein, *Anthology for Musical Analysis*, 6th edition (Postmodern Update).

*Note: The CD anthology accompanying the text is NOT required. Recordings will be available online.*

Form and Analysis ad-hoc text by Dr. Feezell (available as PDF from courses.smu.edu).

WWW access via lab or personal PC/Mac - courses.smu.edu

## 3. Assessments and Assignments

There will be multiple homework assignments and five (5) exams. Method of grading will be as follows:

10%	Attendance/participation
10%	Homework
10%	Exam on simple part forms ( <b>Tuesday, February 10</b> )
20%	Midterm exam on compound part forms and rondo form ( <b>Tuesday, March 3</b> )
15%	Exam on sonata form ( <b>Tuesday, March 31</b> )
15%	Exam on fugue and contrapuntal forms ( <b>Thursday, April 16</b> )
<u>20%</u>	Cumulative final examination ( <b>Thursday, May 7, 8 a.m. -- 11 a.m.</b> )

100% TOTAL POSSIBLE

**4. Grades**

- Homework will be assigned almost every class period. It is a vital part of achieving the learning outcomes for the course. The homework will be graded on a pass/fail basis, based on the rubric below.
- **Grading rubric for homework:** To receive a “pass” on a homework assignment, the homework must be legible (typed is even better), follow the format guidelines (below), and include at least  $\frac{3}{4}$  (all is preferred) of the assigned piece(s)/measure(s). In addition, the analysis itself must be at least 50% correct. At the discretion of the grader, students who chronically meet only the minimum requirements may be denied a “pass” grade until the quality of the homework improves.
- “*What did you get for number seven?*” While you are welcome to provide general help to each other, **COMPARING ANSWERS IS NOT O.K.** If in the judgment of the instructor two students have collaborated on an assignment, both students will receive a zero for that assignment. DO YOUR OWN WORK.
- **Grades for exams** will be given on a straight percentage basis, right answers/number of questions. In some cases, specific point values will be indicated for individual items on exams (e.g. #2 is worth 5 points, etc.).
- Grades will be posted on the course website throughout the semester. (You will only have access to your own grades.) Students are encouraged to track their progress online.
- Grading system. All averages will be rounded to the nearest point, up or down.

Grade	A	A-	B+	B	B-	C+	C	C-	D+	D	D-	F
Range	92-100	90-91	87-89	83-86	80-82	77-79	73-76	70-72	67-69	63-66	60-62	0-59
GPA points	4.0	3.7	3.3	3.0	2.7	2.3	2.0	1.7	1.3	1.0	0.7	0.0

**5. Academic Honesty and Misconduct:** You are bound by the Honor Code and the SMU Student Code of Conduct. For complete details, see: [http://www.smu.edu/studentlife/PCL\\_01\\_ToC.asp](http://www.smu.edu/studentlife/PCL_01_ToC.asp)

**6. Disability Accommodations:** Students needing academic accommodations for a disability must first contact Ms. Rebecca Marin, Coordinator, Services for Students with Disabilities (214-768-4557) to verify the disability and establish eligibility for accommodations. They should then schedule an appointment with the professor to make appropriate arrangements. (See University Policy No. 2.4.)

**7. Religious Observance:** Religiously observant students wishing to be absent on holidays that require missing class should notify their professors in writing at the beginning of the semester, and should discuss with them, in advance, acceptable ways of making up any work missed because of the absence. (See University Policy No. 1.9.)

**8. Excused Absences for University Extracurricular Activities:** Students participating in an officially sanctioned, scheduled University extracurricular activity should be given the opportunity to make up class assignments or other graded assignments missed as a result of their participation. It is the responsibility of the student to make arrangements with the instructor prior to any missed scheduled examination or other missed assignment for making up the work. (University Undergraduate Catalogue)

**V. PRELIMINARY SCHEDULE OF CLASSES, EVENTS AND ASSIGNMENTS**

*This schedule (especially the “pieces” column) is subject to change!*

Date	Topic(s)	Piece(s)
Tues, 1/20	Introduction Formal analysis format Finding cadences Smaller structural units	Cadences handout, phase one (finish for next class) Cadences handout, discuss phase one and start phase two (finish for next class)
Thurs, 1/22	Smaller structural units Simple part forms	Finish cadences handout, phase 2 Mention Chopin Prelude 4 and 6 are one-part form Simple part forms 1-6
Tues, 1/27	Simple part forms	Simple part forms 7-15
Tues, 2/3	Simple part forms	Simple part forms 16-24
Thurs, 2/5	Simple part forms	Simple part forms 25-40 (omit some if short on time) Review for simple part forms exam
Tues, 2/10	<b>Exam on Simple Part Forms</b>	

Thurs, 2/12	Compound part forms Differentiate song and trio vs. plain ternary	Compound Part Forms and Rondo Repertoire Sheet: • Beethoven, Piano Sonata No. 9 in E major, Op. 14, No. 1, second movement, 249, 4/6 • Gavotte I and II together, Bach, Gavotte I and II from English Suite No. 3 in G minor, 92, 1/16 • Elisabeth Jacquet de La Guerre, Prelude from Suite II of <i>Pièces de Clavecin</i> , 58, 1/5 • Haydn, Piano Sonata No. 3 in C major, third movement, 142, 2/15 • Beethoven, Piano Sonata No. 1 in F minor, Op. 2, No. 1, third movement, 223, 3/9
Tues, 2/17	Compound part forms/rondo	• Third rondo (rondeau), François Couperin, Les Moissonneurs from <i>Pièces de Clavecin</i> , Ordre VI, 60, 1/6 • Beethoven, Piano Sonata No. 15 in D major, Op. 28, third movement, 261, 4/8
Thurs, 2/19	Compound part forms/rondo	• FIND MAIN SECTIONS ONLY, Joseph Haydn, Symphony No. 101 in D major, fourth movement (in score), 151, 2/18 • FIND MAIN SECTIONS ONLY, Johannes Brahms, Intermezzo in A major, Op. 118, No. 2, 367, 6/5 • FIND MAIN SECTIONS ONLY, Claude Debussy, La cathédrale engloutie, from <i>Preludes, Book I</i> , 421, 6/11 • Joseph Haydn, String Quartet in G minor, Op. 74, No. 3, second movement, 144, 2/16
Tues, 2/24	Compound part forms/rondo	• Joseph Haydn, Piano Sonata No. 37 in D major, third movement, 140, 2/14 • Beethoven, Piano Sonata No. 8 in C minor, Op. 13 ("Pathétique"): Allegro, 243, 4/5
Thurs, 2/26	Compound part forms/rondo	• Review for midterm / finish pieces
<b>Tues, 3/3</b>	<b>Midterm exam on compound part forms/rondo</b>	
Thurs, 3/5	Sonata form	• Muzio Clementi, Sonatina in G major, Op. 36, No. 2, first movement, 161, 2/19 • Beethoven, Piano Sonata No. 1 in F minor, Op. 2, No. 1, first movement, 219, 3/8 • Mozart, Piano Sonata in B flat major, K. 333: Allegro, 175, 3/2
Tues, 3/17	Sonata form	• Finish Mozart • Beethoven, Piano Sonata No. 8 in C minor, Op. 13 ("Pathétique"): Grave, Allegro di molto e con brio, 233, 4/3
Thurs, 3/19	Sonata form	• Mozart, Clarinet Concerto in A major, K. 622, first movement (in score), 201, 3/7
Tues, 3/24	Sonata form	• Mozart, Piano Sonata in B flat major, K. 333: Allegretto grazioso, 184, 3/4 • Beethoven, Piano Sonata No. 5 in C minor, Op. 10, No. 1, second movement, 228, 4/2
Thurs, 3/26	Sonata form	• Finish examples and review
<b>Tues, 3/31</b>	<b>Exam on sonata form</b>	
Thurs, 4/2	Fugue/Contrapuntal forms	• Bach, Invention No. 4 in D minor, 101, 1/19 • Bach, Invention No. 12 in A major, 102, 1/20
Tues, 4/7	Fugue/Contrapuntal forms	• Bach, from <i>The Well-Tempered Clavier, Book I</i> : Fugue 11 in F major, 106, 1/22 • Fugue, Bach, Preludes and Fugues from <i>The Well-Tempered Clavier, Book I</i> : Fugue 16 in G minor, 107, 1/23 • Fugue, Bach, Preludes and Fugues from <i>The Well-Tempered Clavier, Book I</i> : Fugue 21 in B flat major, 109, 1/24
Thurs, 4/9	Fugue/Contrapuntal forms	• George Frideric Handel, Chorus: "Wretched Lovers" from <i>Acis and Galatea</i> , 79, 1/14
Tues, 4/14	Fugue/Contrapuntal forms	• Passacaglia / ground bass with binary overlay, Henry Purcell, Dido's Lament from <i>Dido and Aeneas</i> , 55, 1/4 • Passacaglia w/larger ternary overlay and coda, Bach, Crucifixus from <i>Mass in B minor</i> , 121, 2/8 • Bach, Four Canons from The Musical Offering, 120, 2/4, 5, 6, 7 • Review for exam / additional examples
<b>Thurs, 4/16</b>	<b>Exam on fugue and contrapuntal forms</b>	

Tues, 4/21	Jazz forms – Blues Jazz – Rhythm changes	Blues changes (Piece TBA) Rhythm changes (Piece TBA)
Thurs, 4/23	Theme with variations Other approaches to form: isorhythm, minimalism, open form	<ul style="list-style-type: none"> <li>• Theme and variations, Wolfgang Amadeus Mozart, Theme with Variations from Piano Sonata in D major, K. 284, 164, 3/1</li> <li>• Guillaume de Machaut, De bon espoir-Puisque la douce rosee-Speravi, 9, (no recording)</li> <li>• Olivier Messiaen, Liturgie de cristal, No. 1 from <i>Quatuor pour la fin du temps</i>, 502, 7/7</li> <li>• Terry Riley, <i>In C</i>, 531, (no recording)</li> </ul>
Tues, 4/28	Review / catch-up	Pieces TBA (time permitting) from:
Thurs, 4/30	Review / catch-up	<ul style="list-style-type: none"> <li>• Toru Takemitsu, Autumn from <i>Rocking Mirror Daybreak</i> for violin duo, 527, 7/9</li> <li>• Beethoven, String Quartet No. 13 in B flat major, Op. 130, second movement, 285, 4/11</li> <li>• Claudio Monteverdi, Lasciatemi morire (madrigal), 45, 1/2</li> <li>• George Frideric Handel, Concerto Grosso in B minor, Op. 6, No. 12 (in score): Allegro, 69, 1/12</li> <li>• Beethoven, String Quartet in E minor, Op. 59, No. 2, first movement, 277, 4/10</li> <li>• Arcangelo Corelli, Allegro from Violin Sonata, Op. 5, No. 1, 51, 1/3</li> <li>• Bach, Preludes and Fugues from <i>The Well-Tempered Clavier, Book I</i>: Prelude 1 in C major, 104, 1/21; Question: where are the cadences? Where are the sections?</li> <li>• Franz Schubert, "Erlkönig", 296, 5/2</li> </ul>

## VI. WEEKLY NOTES AND ASSIGNMENTS

### 1. Standard Operating Procedure:

- Instructor takes roll at start of hour
- Word of the Day
- Instructor collects assigned homework (keep copies for discussion, or make notes in score!)
- Instructor returns homework from previous classes
- New topic(s) presented
- Discussion of assigned piece(s)
- Homework is assigned for the next class
- Between classes, instructor checks homework and updates course page. Students listen to piece(s) for the next class, analyze them, and contact instructor with any questions.

### 2. Topics by Week: See course schedule above.

### 3. Standard Analysis Symbols:

= written out repetition                      ||: repeat signs in music :||  
 ≠ measures are different      ≈ measures are similar (transposed, varied, etc.; indicate how changed)

### 4. Standard Analysis Format:

**Composer, Piece Title**  
**Form of piece**

## MAIN SECTION (mm. xx-xx)

form of small section (mm. x-x) -- KEY: [no. measures] cadence (KEY:) [no. measures] cadence etc.

## MAIN SECTION (mm. xx-xx)

form of small section (mm. x-x) -- KEY: [no. measures] cadence (KEY:) [no. measures] cadence etc.

### 5. How to Succeed in this Course:

- *Listen to the pieces with the score.*
- Do the homework the day of the class, not the night before it is due!
- *Listen to the pieces in your car (but not with the score while driving).*
- Ask questions as soon as you think of them, especially during class
- *Listen to the pieces with the score.*
- Prepare every homework assignment as if you were practicing for an exam, which you are.

- *Listen to the pieces at the gym (park, mall, Grandma's house, etc.).*
- **Ultimately, you are responsible for your learning. Be assertive in getting the help you need and don't give up until you understand!**

## VII. APPENDIX/OTHER

### 1. Course website

This course will make use of a Blackboard website. To access the website, visit [courses.smu.edu](http://courses.smu.edu) and login using your SMU ID and password. The ID/password should be identical to the one you use for Access.SMU. Help is available on the website, or you may contact the instructor at [mfeezell@smu.edu](mailto:mfeezell@smu.edu) with any questions. Here are some things that you will be able to do from the course website:

- View current and past homework assignments (in case you missed it in class)
- View all your grades (only your own grades)
- View the course attendance record (attendance is a matter of public record, since everyone can see who comes to class; I will not list your reasons for absence on the website)
- View class contact information
- Reprint handouts and worksheets
- Find bonus handouts and links to other useful music theory sites

### 2. Additional Books on Form

Green, Douglass. *Form in Tonal Music - An Introduction to Analysis*, 2nd ed. Austin, Texas: The University of Texas, 1979.

Mathes, James. *The Analysis of Musical Form*. New Jersey: Prentice Hall, 2007.

Spring, Glenn and Jere Hutcheson. *Musical Form and Analysis*. Boston: McGraw-Hill, 1995.

### 3. Web sites

You are welcome to use the web to research terms and concepts. Anytime you use the web you must cite that usage. Direct quotes must be in quotation marks. Never use the web to find answers (not even to "check yourself")!

*This syllabus is subject to change. Changes will be announced in class and posted on the course website.*