

 <p data-bbox="289 197 630 277">GEORGETOWN C O L L E G E</p>	<p data-bbox="911 130 1289 161">GEORGETOWN COLLEGE</p> <p data-bbox="935 168 1263 199">Department of Music 312</p> <p data-bbox="777 205 1422 237">Form & Analysis (3 hours), Syllabus, Spring 2008</p> <p data-bbox="862 243 1338 275">Dr. Sonny Burnette; Office: NMB 12</p> <p data-bbox="816 281 1385 312">Office phone: 8112; Home phone: 863-4152</p> <p data-bbox="781 319 1419 350">E-mail: Sonny_Burnette@georgetowncollege.edu</p> <p data-bbox="672 357 1528 388">http://spider.georgetowncollege.edu/music/burnette/index.html</p>
--	---

COURSE DESCRIPTION: Musical form beginning with the phrase and ending with the study of sonata form and the complete symphony.

TEXTBOOK: None required. See web address above. Also, refer to Bibliography for helpful references.

REQUIRED MATERIALS: Manuscript paper, no. 1 (soft lead) pencils, 3-ring binder for web materials, if printed.

COURSE OBJECTIVES: (1) To provide the student with aural perceptual tools that will facilitate an understanding of the arch-principles upon which music is organized. (2) To enable the student to aurally and visually identify essential musical structures and explain significant micro and macro formal functions.

REQUIREMENTS OF THE COURSE: There will be four tests and a Final Exam. In addition, there will be weekly assignments dealing with the analysis of musical forms. Each student will also make a formal class presentation consisting of a detailed analysis of a large-scale composition (symphony, concerto, suite, etc.).

COURSE OUTLINE:

WEEK ONE: January 14, 16, 18

M: Structural Phenomena: cadence, tonality, tempo, meter, rhythm, dynamics; density, timbre, register, texture, motive

W: Structural Phenomena continued

F: Structural Units: section, period, phrase groups, other structural units

WEEK TWO: January 21, 23, 25

M: **NO CLASS** (Martin Luther King Jr. Day)

W: Structural Units continued

F: Structural Units continued

WEEK THREE: January 28, 30, February 1

M: Structural Functions: expository, transitional, developmental, terminative

W: Structural Functions continued

F: Structural Functions continued

WEEK FOUR: February 4, 6, 8

M: **TEST:** Structural Phenomena, Units, Functions

W: **NO CLASS** (KMEA)

F: **NO CLASS** (KMEA)

WEEK FIVE: February 11, 13, 15

- M: Binary Principle: simple binary, rounded binary
- W: Binary Principle continued
- F: Binary Principle continued

WEEK SIX: February 18, 20, 22

- M: Ternary Principle: simple ternary, composite ternary
- W: Ternary Principle continued
- F: Ternary Principle continued

WEEK SEVEN: February 25, 27, 29

- M: Variation Procedures: continuous variations, sectional variations
- W: Variation Procedures continued
- F: Sonata-allegro, Sonatina

WEEK EIGHT: March 3, 5, 7

- M: Sonata-allegro, Sonatina continued
- W: Sonata-allegro, Sonatina continued
- F: **TEST:** Binary, Ternary, Variation, Sonata

WEEK NINE: March 10, 12, 14

- M: Rondo Principle: rondo form, sonata-rondo form
- W: Rondo Principle continued
- F: Rondo Principle continued

S P R I N G B R E A K (March 17-21)

WEEK TEN: March 24, 26, 28

- M: Works comprising several movements: concerto, symphony, suite, others
- W: Works comprising several movements continued
- F: Atypical formal organization and other forms: overture, symphonic poem, fantasia

WEEK ELEVEN: March 31, April 2, 4

- M: Atypical formal organization and other forms continued
- W: Atypical formal organization and other forms continued
- F: **TEST:** Rondo, Several-movement works, Atypical Forms, Overture, Symphonic Poem, Fantasia

WEEK TWELVE: April 7, 9, 11

- M: Twentieth-Century Techniques: tone-row music, shifting tonalities, neo-modality, polytonality, microtonality, non-triadic techniques, new rhythmic techniques, aleatory music, popular instrumental and vocal forms, minimalism, other principles; introduction to Schenkerian analysis
- W: Twentieth-Century Techniques continued
- F: Twentieth-Century Techniques continued

WEEK THIRTEEN: April 14, 16, 18

M: Twentieth-Century Techniques continued
W: Twentieth-Century Techniques continued
F: Twentieth-Century Techniques continued

WEEK FOURTEEN: April 21, 23, 24

M: Twentieth-Century Techniques continued
W: Twentieth-Century Techniques continued
F: **TEST:** Twentieth-Century Techniques

WEEK FIFTEEN: April 28, 30

M: **CLASS PRESENTATIONS** (detailed analysis of a large-scale composition)
W: Review for Final Examination

FINAL EXAMINATION: As scheduled by the Registrar's Office

EVALUATION: The final course grade will be computed as follows:

Four Tests = 40%
Assignments = 30%
Presentation = 10%
Final Examination = 20%

Grading scale for the course is:

A=93-100 A/B=88-92 B=83-87 B/C=78-82 C=70-77 D=60-69 F=0-59

Attendance: There will be 40 class meetings. You will be allowed *four* absences (10% of total class meetings) without penalty. For *each* additional absence, regardless of the reason(*), your *final* numerical course grade will be lowered by 3 points. (I recommend that you reserve these absences for bona fide illnesses and for classes directly preceding holidays, should you wish to leave town early. Classes *will not* be officially canceled prior to holidays.)

- (*) If you are involved in a college-related activity off-campus, such as a field trip or tour, these absences will *not* count toward the four allowed absences. Please notify me in advance, however.
- (*) In the event of an extended illness, recognized as such by the college, individual arrangements should be made in regard to a timetable for make-up work.

Make-up Tests: It is to your advantage to be present for the four tests. Your first make-up test will be lowered by 10 points; a second will be lowered by 20 points, etc. This will apply regardless—only exclusions are the two items () mentioned above.

Assignments: The grading system for assignments will be:

1 = Excellent 2 = Satisfactory 3 = Unsatisfactory 4 = Incomplete

These numbers will be averaged and then applied to the following scale:

1.00-1.04=100	1.4 = 90	1.9 = 80	2.4 = 70	2.9 = 60
1.05-1.09= 98	1.5 = 88	2.0 = 78	2.5 = 68	3.0 = 58
1.1 = 96	1.6 = 86	2.1 = 76	2.6 = 66	4.0 = 0
1.2 = 94	1.7 = 84	2.2 = 74	2.7 = 64	
1.3 = 92	1.8 = 82	2.3 = 72	2.8 = 62	

Example: 2,2,1,1,2,3,3,2,1 = $17 \div 9 = 1.8 = 82\%$

Late Work: Assignments must be turned in on time or they will be lowered one rating from the earned numerical grade (e.g., from 1 to 2, or 2 to 3). If you are absent on a day when an assignment is due, to avoid a late penalty you must submit the assignment early, or ask someone to turn in the assignment for you. If an assignment is not turned in within one week of the due date, the highest rating possible for that assignment will be a 3. In the event of an extended illness, individual arrangements should be made with the professor.

Tardies: Four tardies will be counted as one of your allowed absences. If you arrive late, see me after class so that I may mark you late rather than absent.

Missing the written Final Examination will result in an F for that test grade, unless a dire emergency is documented/proven.

Personal Note: Please schedule an appointment with me, or call at any time (including my home number until 11:00 p.m.), if you have questions, or if I may be of assistance to you in some way.

BIBLIOGRAPHY

- Berry, Wallace. *Form in Music*, 2nd ed. Englewood Cliffs, NJ: Prentice-Hall, Inc., 1986.
- Dallin, Leon. *Techniques of Twentieth Century Composition*. Dubuque: Wm. C. Brown Co., 1957.
- Forte, Allen. *The Structure of Atonal Music*. New Haven and London: Yale University Press, 1979.
- Hutcheson, Jere T. *Musical Form and Analysis*. Vols. I & II. Boston: Allyn and Bacon, Inc., 1972.
- Kamien, Roger. *The Norton Scores: An Anthology for Listening*. Vols. I & II. New York: W.W. Norton & Company, 1984.
- Kohs, Ellis B. *Musical Form: Studies in Analysis and Synthesis*. Boston: Houghton Mifflin Co., 1976.
- Kostka, Stefan. *Materials and Techniques of Twentieth Century Music*. Englewood Cliffs, NJ: Prentice-Hall, Inc., 1990.
- Leichtentritt, Hugo. *Music Form*. Cambridge: Harvard University Press, 1965.
- Neumeyer, David; Tepping, Susan. *A Guide to Schenkerian Analysis*. Englewood Cliffs, New Jersey: Prentice Hall, 1992. 0-13-497215-5
- Spencer, Peter and Peter M. Temko. *A Practical Approach to the Study of Form in Music*. Englewood Cliffs, NJ: Prentice-Hall, 1988.
- Stein, Leon. *Structure and Style*. Evanston, IL: Summy-Birchard Co., 1962.
- Stone, Kurt. *Music Notation in the Twentieth Century*. New York: W.W. Norton & Company, 1980.
- Walton, Charles. *Basic Forms in Music*. New York: Alfred Publishing Co., 1974.
- Wennerstrom, Mary H. *Anthology of Musical Structure and Style*. Englewood Cliffs, NJ: Prentice-Hall, Inc., 1983.