

# MUSI 3363 Structure and Analysis

## Fall 2016

*Prerequisite: Music Theory IV with "C" or better*

Instructor: Dr. John Crabtree, B.M., M.M., D.M.A.  
Office: Music Building 320  
Office Hours: 12:00 p.m. - 2:00 p.m. and by appointment  
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### Course Description:

The course is an examination of the traditional techniques of musical form and structure and their application to compositions primarily from the 18<sup>th</sup> and 19<sup>th</sup> centuries.

### Goals and Objectives:

1. Cultivate an understanding of musical form, and thus of musical norms and exceptions of the norms.
2. Refine and deepen aural skills associated with musical form and structural design.
3. Deepen an understanding of the interaction of formal designs and tonal structures.
4. Refine and deepen an understanding of the roles played by sound, harmony and tonality, melody, rhythm and meter, texture, and other musical parameters in creating musical points of articulation.
5. Master and be able to apply accurately all terminology used when analyzing Fugue.
6. Master and be able to apply accurately all terminology used when analyzing small-song forms (Binary and Ternary).
7. Master and be able to apply accurately all terminology used when analyzing Variation forms.
8. Master and be able to apply accurately all terminology used when analyzing sectional forms such as Rondo.
9. Master and be able to apply accurately all terminology used when analyzing developmental forms such as Sonata.
10. Deepen an understanding of musical hierarchy.
11. Deepen and refine an ability to make musical and analytical decisions, weighing options and considering positive and negative aspects of different decisions.
12. Cultivate an ability to write clear and concise analytical prose.
13. Deepen an aesthetic appreciation of music written during the common practice period, and learn to apply the knowledge acquired in class to your own performing, conducting, teaching, and other areas.

### Required Materials:

- 1) Binder for class materials given throughout the semester
- 2) Staff paper; pencils and erasers

### Supplemental Text and Materials:

- 1) *Tonal Harmony: With an Introduction to Twentieth-Century Music*, 7<sup>th</sup> edition (Kostka/Payne/Almen)
- 2) Audio Recording device: We suggest that you record lectures so that you can study outside of class musical excerpts discussed in class. This will be highly beneficial for preparing for quizzes and exams.

### Grading Policy:

Score Quizzes	15%	(3, each worth 5%)
Analytical Papers	45%	(3, each worth 15%)
Exam #1, Midterm	20%	
Exam #2, Final	20%	

### Important Dates:

Analytical Paper #1	September 21 (due in Week 5)
Exam #1, Midterm	October 5 (in Week 7)
Analytical Paper #2	November 2 (due in Week 11)
Analytical Paper #3	** See schedule below
Exam #2, Final Exam	Monday, December 4, 2017 10:30 a.m. - 12:30 p.m.

### Grading Scale:

A 90-100	B 80-89	C 70-79	D 60-69	F 0-59
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### Theory Department Attendance and Tardy Policy:

Your instructor will take classroom attendance at the beginning of every class.

Regular and punctual attendance is expected throughout the semester. University policy permits 3 classroom hours of unexcused absence without penalty per semester (MWF = 3 absences; T/Th = 2 absences). For each additional unexcused absence, 3 points will be deducted from your final grade. Being late to class 2 times equals an unexcused absence. Excused absences include: official university functions or illness with appropriate documentation. If you anticipate a legitimate absence on a test date, contact your instructor at least one week in advance so that plans can be coordinated for any quizzes or exams. Make-up Exams are at the discretion of the instructor. You are responsible for all assignments and material covered on the days of your absence.

### Classroom Etiquette:

Students will not be allowed to have food in the classroom, except for a drink in a closed container. Students may not use cell phones, laptops, iPods, etc., during class. Students may not use offensive language or be disrespectful to other members in the class. Repeat: disruptive students may be asked to leave the class for that day and will be counted absent. It is essential to have a *positive learning environment* so that you and your colleagues can do your best work.

### Class Participation:

When you come to class, be prepared to participate in discussions and other activities. Bring your questions to class. Regular classroom attendance and active participation will positively affect your success in this course!

### Neatness:

Be sure to follow specific instructions on individual assignments.

### Homework Policy:

Homework should be turned in at the beginning of class. Your instructor will give you specific procedural information. Late assignments will not be accepted unless you have received advanced permission from your instructor.

### University Policy on Academic Dishonesty:

The Faculty Handbook states that the University expects all students to engage in all academic pursuits in a manner that is above reproach. Students are expected to maintain complete honesty and integrity in the academic experiences both in and out of the classroom. Any student found guilty of dishonesty in any phase of academic work will be subject to disciplinary action. Furthermore, the University and its official representatives may initiate disciplinary proceedings against a student accused of any form of academic dishonesty including, but not limited to, cheating on an examination or other academic work which is to be submitted, plagiarism, collusion (i.e., doing homework together) and the abuse of resource materials. In sum: do your own work! Working on homework assignments with your friends and classmates is *not* acceptable; this is an example of collusion.

American with Disabilities Act:

SHSU adheres to all applicable federal, state, and local laws, regulations, and guidelines with respect to providing reasonable accommodations for students with disabilities. If you have a disability that may adversely affect your work in the class, you are encouraged to register with the SHSU Counseling Center and to talk with your instructor how best we can serve you. All disclosures of disabilities will be kept strictly confidential. No accommodation can be made until you register with the Counseling Center.

Student Absences on Religious Holidays Policy:

Section 51.911 (b) of the Texas Education Code requires that an institution of higher education excuse a student from attending classes or other required activities, including examinations, for the observance of a religious holy day, including travel for that purpose. A student whose absence is excused under this subsection may not be penalized for that absence and shall be allowed to take an examination or complete an assignment from which the student is excused within a reasonable time after the absence. University policy 861001 provides the procedures to be followed by the student and instructor. A student desiring to be absent himself/herself from a scheduled class in order to observe (a) a religious holy day(s) shall present to each instructor involved a written statement concerning the religious holy day(s). This request must be made in the first 15 days of the semester or the first 7 days of a summer session in which the absence(s) will occur. The instructor will complete a form notifying the student of a reasonable timeframe in which the missed assignments and/or examinations are to be completed.

## **Tentative Course Outline with Assessment %**

### **Week 1:**

Teaching Objectives:

1. Go over Syllabus
2. Fugue analysis, Bach examples

### **Week 2:**

Teaching Objectives:

1. Fugue Analysis, Bach examples

### **Week 3:**

Teaching Objectives:

1. Phrases and Periods: Handout
  - a. Application of Phrase/Periodic diagrams

### **Week 4:**

Teaching Objectives:

1. Sentence, variation technique (compare/contrast)
  - a. Mozart Piano Sonata K. 310, I (mm. 1-2; 3-4; 9-10; 11-12) – variation technique in general
  - b. Beethoven op. 2 no. 1, first phrase – sentential design (with nested sentence)
  - c. Beethoven Bagatelle, op. 119 (mm. 1-16; mm. 37-52)

Assignment:

1. Analytical Paper #1: Structural Design of Beethoven Bagatelle, op. 119, mm. 1-16 and mm. 37-52 (worth 15%) – due in Week 5

### **Week 5:**

Teaching Objectives:

1. Small-Song Forms: Binary and Ternary Forms: Handout
  - a. Simple Binary:
    - i. Greensleeves
    - ii. Schubert Six Waltzes op. 9, no. 7, 15, 31
  - b. Rounded Binary:
    - i. Oh, Susanna
    - ii. Anna Bon, Divertimento in G, op. 3, no. 1, I
  - c. Balanced Binary:
    - i. Schubert Six Waltzes, op. 9, no. 3

Assignment:

1. Prepare for Score Quiz #1 to be given during Week 6 (worth 5%)

### **Week 6:**

Teaching Objectives:

1. Small-Song Forms: Binary and Ternary Forms: Handout
  - a. Ternary:
    - i. Mozart “Unser deummer Pöbel meint”, theme only
    - ii. Haydn Piano Sonata no. 35 in C, III (mm. 1-25)
    - iii. Schubert Musical Moment, op. 94 no. 6

Assignment:

1. Review for Exam #1

**Week 7:**

Review and Exam #1 (worth 20%)

**Week 8:**

Teaching Objectives:

1. Variation Forms Handout
  - a. Theme and Variations (Sectional Variations)
    - i. Example TBA
  - b. Continuous Variations: Passacaglia
    - i. Purcell "Sound the Trumpet"
  - c. Continuous Variations: Chaconne
    - i. Handel Suite no. 7 in G minor

**Week 9:**

Teaching Objectives:

1. 5-part Rondo
  - a. Haydn Piano Sonata in C Major, III
  - b. Haydn Piano Sonata in D Major, III

Assignment:

1. Analytical Paper #2: Structural Design of Beethoven Piano Sonata no. 8 in C minor, op. 13, II – this will be due in Week 11 (two weeks to work on paper) (worth 15%)
2. Prepare for Score Quiz #2 to be given in Week 10 (worth 5%)

**Week 10:**

Teaching Objectives:

1. Continue with Rondo

Assignment:

1. Analytical Paper #2: Structural Design of Beethoven Piano Sonata no. 8 in C minor, op. 13, II – due next week! (worth 15%)

**Week 11:**

Teaching Objectives:

1. Sonata form Handout: Exposition (making a Form Chart)
  - a. Beethoven Sonata Op. 2, No. 1, I

Assignment:

1. Analytical Paper #3: Structural Design of Beethoven's Sonata No. 10 in G Major, Op. 14, No. 2. This paper will be handled differently than the previous two analytical papers. Each section of the sonata will have its own form chart that will be handed in for formative assessment. There will be additional two-pages of analytical prose. Details will be discussed in class. The final paper will be due when you take the Final Exam. (worth 15%)
  - a. Exposition Form Chart due in Week 12

**Week 12:**

Teaching Objectives:

1. Sonata form Handout: Development (making an Arrival/Departure chart)
  - a. Beethoven Sonata Op. 2, No. 1, I

Assignment:

1. Analytical Paper #3: Structural Design of Beethoven's Sonata No. 10 in G Major, Op. 14, No. 2
  - a. Development – Arrival/Departure Chart due in Week 13

**Week 13:**

Teaching Objectives

1. Sonata form Handout: Recapitulation (making a Form Chart)
  - a. Beethoven Sonata, Op. 2, No. 1, I

Assignment:

1. Analytical Paper #3: Structural Design of Beethoven's Sonata No. 10 in G Major, Op. 14, No. 2
  - a. Recapitulation Form Chart due in Week 15
2. Prepare for Score Quiz #3 to be given in Week 15

**Week 14: Thanksgiving break!**

**Week 15:**

Teaching Objectives

1. Expanded form: 3 key-scheme Exposition
  - a. Brahms Sonata in F minor for Clarinet and Piano op 120, no 1, I

Assignment:

1. Study for Exam #2, Final Exam (worth 20%)
2. Complete Analytical Paper #3 (worth 15%)

\*\*\*\*Final Exam      Monday, December 4, 2017    10:30 a.m. - 12:30 p.m.\*\*\*\*