

SYLLABUS
School of Music
University of Florida

Approaches to Theoretical Analysis in Music Education

MUT 6617
Fall B 2014
3 Credit Hours

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Office Hours

There are no specific office hours for this course, as the instructor may be contacted at any time via email. Emails will be responded to within 24 hours during the week and 48 hours on the weekend. If a phone or video chat consultation is desired, those may be arranged directly with the instructor.

Course Communications

Please post general questions on the Course Questions discussion board (the type of question that you would raise your hand to ask in class). For personal or grade questions, please email the instructor or make an appointment to speak via Skype or telephone.

Course Description

This course addresses music theory, ear training, composition, and analysis, with an emphasis on practical application to the field of music education. The purpose of this course is threefold: to develop and enhance skill in analyzing Western classical music, to develop practical error detection, composition, and arranging skills, and to facilitate the integration of these skills into teaching students in K–12 educational settings.

Required Text

Mathes, J. R. (2007). *The analysis of musical form* (with audio CD). Upper Saddle River, NJ: Pearson. [ISBN: 978-0-13-158424-2].

Additional Resources

Certain musical scores to be used for analysis may be obtained at:

- <http://imslp.org>
- <http://www3.cpdl.org/>
- <http://www.mutopiaproject.org>
- http://www.gutenberg.org/wiki/Gutenberg:The_Sheet_Music_Project

Course Goals

Through full participation in this course, the graduate music education student will:

1. Apply theoretical concepts and analytical skills appropriate to particular repertoires and genres.
2. Demonstrate harmonic, melodic and formal analytical procedures for representative works from a wide variety of historical periods.
3. Identify and describe musical structures and idioms through both visual and aural analysis.
4. Identify and correct transcription errors in an ensemble work that affect pitch, rhythm, harmony, and cadence type.
5. Compose phrases and groups of phrases that demonstrate particular musical idioms.
6. Apply the insights gained through analysis to the problem of developing an interpretation of a musical work.
7. Create an arrangement of a pre-existing musical work that preserves and enhances its melodic and harmonic structure.
8. Synthesize the examination of a self-selected major work or movement through an analytical paper that addresses its melodic, harmonic, tonal, and formal structure.
9. Discuss the applications of music theory, ear training, composition, and analysis to teaching students in K–12 educational settings.

COURSE POLICIES

ASSIGNMENT POLICY

The compressed format of this online course will require 15–20 hours of work per week to meet course expectations. Be prepared to devote the time necessary to be successful. **Late work will not be accepted unless prior arrangements have been with your instructor.**

EMAIL

Your UFL email account is the official email address used by the University, where official correspondence is sent. Important communication about this course may be sent via email, and your UFL email address is what will be used. All students need to check their UFL email account regularly—at least once a day. Likewise, unless there are extenuating circumstances, when you send me an email during the week (M–F), you can expect a response within 24 hours. I will reply on weekends as I am able.

COURSE TECHNOLOGY

Students taking this course must have access to the following equipment and software:

- Functional computer with Windows XP or better, or Mac OS 10.6 or better
- High speed Internet connection
- Microsoft Office – available free for UF students at <http://software.ufl.edu>
- Finale NotePad – available free at <https://www.finalemusic.com/products/finale-notepad/>
- Spotify – available free at <https://www.spotify.com/>
- Webcam (can be integrated with your computer or laptop)
- Access to a scanner to scan documents that will be uploaded to Canvas as .pdf files

UF POLICIES

UNIVERSITY POLICY ON ACCOMMODATING STUDENTS WITH DISABILITIES

Students requesting accommodation for disabilities must first register with the Dean of Students Office (<http://www.dso.ufl.edu/drc/>). The Dean of Students Office will provide documentation to the student who must then provide this documentation to the instructor when requesting accommodation. You must submit this documentation prior to submitting assignments or taking the quizzes or exams. Accommodations are not retroactive; therefore, students should contact the office as soon as possible in the term for which they are seeking accommodations.

UNIVERSITY POLICY ON ACADEMIC MISCONDUCT

Academic honesty and integrity are fundamental values of the University community. Students should be sure that they understand the UF Student Honor Code at <http://www.dso.ufl.edu/students.php>.

Netiquette: All members of the class are expected to follow rules of common courtesy in all email messages, threaded discussions and chats. Netiquette Guidelines can be found here: <http://teach.ufl.edu/wp-content/uploads/2012/08/NetiquetteGuideforOnlineCourses.pdf>.

GETTING HELP

For issues with technical difficulties for E-learning in Canvas, please contact the UF Help Desk at:

- Learning-support@ufl.edu
- (352) 392-HELP - select option 2
- <https://lss.at.ufl.edu/help.shtml>

Requests to make-up assignments due to technical issues MUST be accompanied by the ticket number received from LSS when the problem was reported to them. The ticket number will document the time and date of the problem. You MUST email your instructor within 24 hours of the technical difficulty if you wish to request a make-up.

- Other resources are available at <http://www.distance.ufl.edu/getting-help> for:
- Counseling and wellness resources
- Disability resources
- Resources for handling student concerns and complaints
- Library Help Desk support

COURSE ASSESSMENTS

Weekly analysis assignments (including score-based and listening-based questions)	35%
Weekly quizzes based on Mathes reading (including both written and listening items)	7%
Reflections on three supplemental readings (provide a 2–4-page summary and reaction to each reading, including how it may apply to music teaching and learning)	6%
Introductory activities (personal introduction; Skype meeting with instructor)	1%
Weekly discussion group participation focusing on practical applications of music theory, ear training, composition, and analysis to K–12 music education	7%
Composition assignments (2)	4%
Ensemble error detection/analysis project	10%
Arranging project	10%
Analytical paper on a major work for band, orchestra, or choir, including discussion about how your analysis informs your approach to teaching the work	20%

GRADING POLICIES

Assignments and projects will be graded within the following parameters:

A:	93–100%
A–:	90–92%
B+:	87–89%
B:	83–86%
B–:	80–82%
C+:	77–79%
C:	73–76%
C–:	70–72%
D+:	67–69%
D:	63–66%
D–:	60–62%
E:	0–59%

The University of Florida’s Grade Policies for Students can be found at:
<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

COURSE OUTLINE

MODULE 1: Introduction to the Analysis of Musical Form

Prerequisite skills/concepts for understanding this module:

- Roman numeral analysis
- Identification of basic cadence types (visual and aural)
- Familiarity with types of modulation and key area relationships
- Recognition of modulations and modulation types (visual and aural)

Resources for review/practice:

- All of the concepts above (except Roman numeral analysis) are reviewed in this week's reading. For further review, the following textbooks are recommended:
 - Aldwell and Schachter, *Harmony and voice-leading* (3rd or 4th edition)
 - Clendinning and Marvin, *The musician's guide to theory and analysis* (2nd edition)
 - Gauldin, *Harmonic practice in tonal music* (2nd edition)
 - Laitz, *The complete musician: An integrated approach to tonal theory, analysis, and listening* (3rd edition)
 - Laitz and Bartlette, *Graduate review of tonal theory: A recasting of common-practice harmony, form, and counterpoint*
- To practice the skills listed above, the following resources are recommended:
 - Auralia (for aural exercises)
 - Musition (for written exercises)
 - teoria.com (contains both aural skills and written theory exercises)
 - emusictheory.com/freeResources.html
 - Provides links to multiple websites featuring written theory and ear training lessons and drills (most resources focus on basic skills)
 - <http://www3.northern.edu/wieland/theory/websites.htm>
 - Compilation of online written theory/ear training resources
 - Also features a list of written theory/ear training programs for purchase

Key concepts:

- Formal design vs. formal structure
- Form vs. style vs. genre
- Perception of musical form
- Phrase vs. subphrase
- Cadence types, including modifications to the “standard” cadences
- Factors contributing to a sense of cadence
- Historical usage of particular cadences, modulations, and key relations
- Tonicization vs. structural modulation
- Sectional vs. continuous
- Analyzing and diagramming tonal design

Objectives:

1. Apply theoretical concepts and analytical skills appropriate to particular repertoires and genres.
2. Demonstrate harmonic, melodic and formal analytical procedures for representative works from a wide variety of historical periods.
3. Identify and describe musical structures and idioms through both visual and aural analysis.
9. Discuss the applications of music theory and analysis to teaching students in K–12 settings.

Readings:

- Mathes, Chapters 1 and 2 (The Nature of Musical Form; Tonal Design)
- Supplemental reading: Repp, B. H., London, J., Cox, C., Morrison, C. D., Maus, F. E., & Levinson, J. (1999). Music in the moment: A discussion. *Music Perception* 16(4), 463–494. This reading is available through Ares: <https://ares.uflib.ufl.edu/ares/>.

Activities:

- Schedule and complete an introductory Skype meeting with your instructor (the meeting must be **scheduled by Thursday 10/23**).
 - To sign up for your Skype meeting, click on the **Skype meeting sign-up** link from the Module 1 page, choose an open time slot, and fill in your first and last name.
 - Select the “Assignments” tool in the menu, then submit your Skype username.
 - If you are signed in to Skype, your instructor will initiate the Skype meeting at your assigned time.
- Introduce yourself to the class via the discussion board (**due Thursday 10/23**).
 - Click on “Discussions” in the menu to access the discussion board.
 - Provide your name and geographical location, and describe the type of music teacher that you are (e.g., high school band director, elementary school general music teacher, applied piano instructor, etc.). In addition, describe two main ways in which you currently use—or would like to use—music theory and/or ear training in your classroom.
- Read the supplemental reading and respond to your reading by completing the following:
 - Write a 2–4-page essay that summarizes each author’s main argument and connects one or more perspectives to your experience in teaching tonal music in K–12 settings. **See Summary/Reaction Paper 1 Instructions** for more details. A **sample essay** responding to a different article from the same journal has been provided give you an idea of the desired length, depth, and format. **Submit your essay by Thursday 10/23** (click on “Assignments,” select “Summary/Reaction Paper 1,” and submit your completed essay as a **.pdf** file).
 - Share your thoughts on the reading by contributing to this week’s discussion (click on “Discussions” in the menu for more details). **Each week, your initial discussion board post will be due Thursday, and a response to one colleague’s post will be due Sunday.** Keep in mind that these weekly topics are intended to spark ideas for applying music theory, ear training, composition, and/or analysis to teaching students in K–12 settings. You are highly encouraged to go beyond the minimum posting requirements and engage in more extensive discussion on these issues.
- Read the assigned chapters from the Mathes textbook and watch this week’s mini-lecture, then take the weekly quiz (**due Saturday 10/25**).

- Click on “Quizzes” in the menu, then select “Module 1 Quiz.”
- Each quiz features written and aural questions designed to assess your comprehension of key concepts and your ability to demonstrate simple applications of this week’s skills prior to attempting the homework assignments.
- The quiz has no time limit, and you may use your textbook/notes to help answer quiz questions. You will have two chances to take each quiz (questions are drawn from a random pool).
- You will receive feedback immediately upon completing the quiz. You are encouraged to complete the quiz as early as possible so as to leave plenty of time to contact your instructor if you have questions or concerns about the material.
- Complete the weekly analysis assignment (**due Sunday 10/26**).
 - Click on “Assignments” in the menu, then select “Module 1 Analysis Assignment.” You may need to print the assignment and/or any scores that require analytical notation. Scores and recordings necessary for the assignment can be accessed through the appropriate links in the “Module 1 Analysis Assignment” description.
 - Submit your completed assignment as a **.pdf** file via the “Assignments” tool. See the “Module 1 Analysis Assignment” description for more detailed instructions.
 - You may use the “Discussions” tool to ask your classmates *general* questions about concepts from the reading, assignment instructions, or other *general* questions that you would raise your hand to ask during a class discussion. Contact your instructor if you have specific questions while completing the assignment.

MODULE 2: Thematic Design and Phrase Structure

Prerequisite concepts for understanding this module:

- Phrase vs. subphrase
- Cadence types and factors contributing to a sense of cadence
- Historical usage of particular cadences, modulations, and key relations
- Roman numeral analysis
- Non-harmonic tones (also known as embellishing tones or non-chord tones)
- Basic functional harmony (vs. non-functional harmony and retrogressions)

Resources for review/practice:

- <http://www.musictheory.net/lessons/53> features a brief review of non-harmonic tones
- www.tsmp.org/theory/lia/pdf/quickfacts.pdf is a “Music Theory Quick Facts Sheet” that summarizes many basic theoretical concepts, including non-harmonic tones
- The instructions for Composition Assignment 1 include a brief explanation of functional harmony
- For additional resources, refer to the resources listed in Module 1

Key concepts:

- Theme vs. motive vs. figure
- Basic thematic processes
- Types of motivic manipulation
- Distinguishing characteristics of each of the following types of phrase structure:

- Sentence
- Period
- Repeated phrase
- Repeated period
- Phrase group
- Double period
- *Fortspinnung*
- Ritornello
- Phrase structure terminology (definition and specific usage in each type of phrase structure, where appropriate):
 - Parallel vs. contrasting
 - Antecedent vs. consequent
 - Asymmetrical
- Diagramming phrase structure

Objectives:

1. Apply theoretical concepts and analytical skills appropriate to particular repertoires and genres.
2. Demonstrate harmonic, melodic and formal analytical procedures for representative works from a wide variety of historical periods.
3. Identify and describe musical structures and idioms through both visual and aural analysis.
5. Compose phrases and groups of phrases that demonstrate particular musical idioms.
9. Discuss the applications of music theory and analysis to teaching students in K–12 settings.

Readings:

- Mathes, Chapter 3 (Thematic Design and Phrase Structure)
- Handout on diagramming phrase structure

Activities:

- Read the assigned chapter in the Mathes textbook and share your thoughts on the reading by contributing to this week’s discussion.
 - Click on “Discussions” in the menu, and select “Module 2 Discussion.”
 - **Each week, your initial discussion board post will be due Thursday, and a response to one colleague’s post will be due Sunday.**
- Read the handout on diagramming phrase structure and watch this week’s mini-lecture, then take the weekly quiz (**due Saturday 11/1**).
 - Click on “Quizzes” in the menu, then select “Module 2 Quiz.”
- Complete Composition Assignment 1 (**due Sunday 11/2**).
 - Click on “Assignments” in the menu, then select “Composition Assignment 1.”
 - Instructions for submission are included in the assignment instructions.
 - Remember: you may ask other classmates for feedback before submitting this assignment, but each composition should be your own creation. Contact your instructor if you have additional questions while completing the assignment.
- Complete the weekly analysis assignment (**due Sunday 11/2**).
 - Click on “Assignments” in the menu, then select “Module 2 Analysis Assignment.”
 - You will need to print the assignment and any scores that require analytical notation.

MODULE 3: Phrase Rhythm, Phrase Connections and Modifications, and Formal Functions

Prerequisite concepts for understanding this module:

- Roman numeral analysis
- Non-harmonic tones
- Functional harmony (harmonic function of common diatonic and chromatic chords)
- Part-writing and voice-leading considerations

Resources for review/practice:

- Visual summary of functional harmony: <http://www.miltonline.com/wp-content/uploads/2013/09/THFC-CPMK-1.1.png>
- A review of part-writing considerations is included in the “Music Theory Quick Facts Sheet”: www.tsmg.org/theory/lia/pdf/quickfacts.pdf
- More detailed part-writing rules and considerations can be found in many websites, including: <http://www.dangutwein.net/courses/theorytxt/text/4-part.htm>
- For additional resources, refer to the resources listed in Modules 1 and 2

Key concepts:

- Phrase rhythm
- Types of phrase separation and connection
- Modifications to the “essential” phrase:
 - Phrase introductions
 - Phrase expansions
 - Phrase extensions
 - Phrase contractions
- Apparent phrase length vs. essential phrase length
- Hypermeter
 - Hypermetric schemes
 - Hypermetric reinterpretation
- Formal functions:
 - Expository
 - Transitional
 - Developmental
 - Introductory
 - Closing
 - Framing
 - Parenthetical
- Relationship between phrase structure and formal function
- Types of musical texture and their roles in shaping musical form:
 - Monophony
 - Homophony
 - Homorhythmic
 - Melody plus accompaniment
 - Heterophony
 - Polyphony

- Contrapuntal
- Textural processes

Objectives:

1. Apply theoretical concepts and analytical skills appropriate to particular repertoires and genres.
2. Demonstrate harmonic, melodic and formal analytical procedures for representative works from a wide variety of historical periods.
3. Identify and describe musical structures and idioms through both visual and aural analysis.
5. Compose phrases and groups of phrases that demonstrate particular musical idioms.
9. Discuss the applications of music theory, composition, and analysis to teaching students in K–12 settings.

Readings:

- Mathes, Chapters 4 and 5 (Phrase Rhythm and Phrase Structure; Formal Functions and Musical Texture)

Activities:

- Read the assigned chapters in the Mathes textbook and share your thoughts on the reading by contributing to this week's discussion.
 - Click on "Discussions" in the menu, and select "Module 3 Discussion."
 - **Each week, your initial discussion board post will be due Thursday, and a response to one colleague's post will be due Sunday.**
- Watch this week's mini-lecture, then take the weekly quiz (**due Saturday 11/8**).
 - Click on "Quizzes" in the menu, then select "Module 3 Quiz."
- Complete Composition Assignment 2 (**due Sunday 11/9**).
 - Click on "Assignments" in the menu, then select "Composition Assignment 2."
 - Instructions for submission are included in the assignment instructions.
 - Remember: you may ask other classmates for feedback before submitting this assignment, but each composition should be your own creation. Contact your instructor if you have additional questions while completing the assignment.
- Complete the weekly analysis assignment (**due Sunday 11/9**).
 - Click on "Assignments" in the menu, then select "Module 3 Analysis Assignment." You will need to print the assignment and any scores that require analytical notation.
- Select a piece and ensemble for the arranging project and submit your selections for instructor approval (**due Sunday 11/9**).
 - Submission instructions are provided in the **Arranging Project Instructions**.

MODULE 4: One-Part, Binary, and Ternary Forms

Prerequisite concepts for understanding this module:

- Tonal design (Module 1)
- Thematic design and phrase structure (Modules 2 and 3)
- Diagramming phrase structure (Modules 2 and 3)

Resources for review/practice:

- Refer to resources listed in Modules 1, 2, and 3

Key concepts:

- Distinguishing characteristics of the following types of form and the types of pieces that often utilize this type of form:
 - One-part forms
 - Binary forms
 - Sectional vs. continuous
 - Simple vs. balanced vs. rounded
 - Small and large binary forms
 - Compound binary form
 - Ternary forms
 - Ternary vs. through-composed
 - Sectional vs. continuous
 - 32-bar song form
 - Simple ternary vs. rounded binary
 - Compound ternary
 - Large ternary
- Transitional sections
- Techniques of unification
- Form diagrams

Objectives:

1. Apply theoretical concepts and analytical skills appropriate to particular repertoires and genres.
2. Demonstrate harmonic, melodic and formal analytical procedures for representative works from a wide variety of historical periods.
3. Identify and describe musical structures and idioms through both visual and aural analysis.
4. Identify and correct transcription errors in an ensemble work that affect pitch, rhythm, harmony, and cadence type.
6. Apply the insights gained through analysis to the problem of developing an interpretation of a musical work.
9. Discuss the applications of music theory, ear training, and analysis to teaching students in K–12 settings.

Readings:

- Mathes, Chapters 6 and 7 (One-Part and Binary Forms; Ternary Forms)
- Supplemental reading: Bonds, M. E. (2010). The spatial representation of musical form. *The Journal of Musicology* 27(3), 265–303. This reading is available through JSTOR: <http://www.jstor.org/stable/10.1525/jm.2010.27.3.265>.

Activities:

- Read the supplemental reading and respond to your reading by completing the following:
 - Write a 2–4-page essay that summarizes each author's main argument and connects one or more perspectives to your experience in teaching tonal music in K–12 settings.

- See Summary/Reaction Paper 2 Instructions** for more details. **Submit your essay by Thursday 11/13** (click on “Assignments,” select “Summary/Reaction Paper 2,” and submit your completed essay as a .pdf file).
- Share your thoughts on the reading by contributing to this week’s discussion (click on “Discussions” in the menu and select “Module 4 Discussion”). **Each week, your initial discussion board post will be due Thursday, and a response to one colleague’s post will be due Sunday.**
 - Read the assigned chapters from the Mathes textbook and watch this week’s mini-lecture, then take the weekly quiz (**due Saturday 11/15**).
 - Click on “Quizzes” in the menu, then select “Module 4 Quiz.”
 - Complete the weekly analysis assignment (**due Sunday 11/16**).
 - Click on “Assignments” in the menu, then select “Module 4 Analysis Assignment.” You will need to print the assignment and any scores that require analytical notation.
 - Complete and submit the ensemble error detection and analysis project (**due Sunday 11/16**).
 - Click on “Assignments” in the menu, then select “Ensemble Error Detection Project” for more details.

MODULE 5: Sonata Form

Prerequisite concepts for understanding this module:

- Tonal design (Module 1)
- Formal function (Module 3)
- Binary and ternary forms (Module 4)

Key concepts:

- Types of pieces and/or movements that utilize sonata form
- Dramatic aspects of sonata form
- Relationship to continuous rounded binary form
- Tonal structure and formal design in the Classical era vs. Romantic era
- Basic layout of the exposition
 - Main characteristics of each subsection
 - Function of each subsection
 - Expected key area(s)
 - Dominant preparation and its usual locations within the form
 - Counterstatement (or dependent vs. independent transition)
 - Non-modulating transition
 - Essential expositional close
- Main characteristics of the development and types of developmental processes
 - Point of furthest remove
 - Fugato
 - Retransition and false retransition
 - False recapitulation
- Basic layout of the recapitulation
 - Main characteristics and function of each subsection
 - Aspects likely to be omitted or altered

- Codetta vs. coda
- Monothematic sonata form
- Sonata form in the twentieth century

Objectives:

1. Apply theoretical concepts and analytical skills appropriate to particular repertoires and genres.
2. Demonstrate harmonic, melodic and formal analytical procedures for representative works from a wide variety of historical periods.
3. Identify and describe musical structures and idioms through both visual and aural analysis.
6. Apply the insights gained through analysis to the problem of developing an interpretation of a musical work.
7. Create an arrangement of a pre-existing musical work that preserves and enhances its melodic and harmonic structure.
9. Discuss the applications of music theory and analysis to teaching students in K–12 settings.

Reading:

- Mathes, Chapter 8 (Sonata Form)

Activities:

- Read the assigned chapter in the Mathes textbook and share your thoughts on the reading by contributing to this week’s discussion.
 - Click on “Discussions” in the menu, and select “Module 5 Discussion.”
 - **Each week, your initial discussion board post will be due Thursday, and a response to one colleague’s post will be due Sunday.**
- Watch this week’s mini-lecture, then take the weekly quiz (**due Saturday 11/22**).
 - Click on “Quizzes” in the menu, then select “Module 5 Quiz.”
- Complete the weekly analysis assignment (**due Sunday 11/23**).
 - Click on “Assignments” in the menu, then select “Module 5 Analysis Assignment.” You will need to print the assignment and any scores that require analytical notation.
- Complete Phase 1 of the Arranging Project (**due Sunday 11/23**).
 - Arrange the first 1–2 phrases of your piece for your chosen ensemble and submit your work for instructor feedback. The minimum requirement at this stage is eight measures, but you may choose to submit up to half of your piece in Phase 1.
 - See the **Arranging Project Instructions** for more detailed guidelines.
- Select a piece for the final project (analytical project and paper) and submit your selection for instructor approval (**due Sunday 11/23**).
 - Submission instructions are provided in the **Analysis Project Instructions**.

MODULE 6: Rondo Form, Ostinato, and Variation Forms

Prerequisite concepts for understanding this module:

- Tonal design (Module 1)
- Phrase structure and formal function (Modules 2 and 3)
- Diagramming form (Module 4)

Key concepts:

- Baroque rondeau: main characteristics of each section and types of pieces that use this form
 - Refrain
 - Couplet
 - Form diagram
- Classical rondo: main characteristics of each section and types of pieces that use this form
 - Relation to Baroque rondeau
 - Refrain
 - Episode
 - Coda
 - Five-part rondo vs. seven-part rondo
 - Transition vs. retransition and the form(s) in which each is likely to be found
 - Form diagram
- Romantic rondo: relation to Classical rondo
- Sonata-rondo: when it was popular, main characteristics of each section, and types of pieces that utilize this form
 - Refrain
 - Episode
 - Coda
 - Similarities to sonata form
 - Similarities to seven-part rondo form
 - Form diagram
- Ostinato variations vs. theme and variations
 - Main characteristics of each
 - Time periods in which each were most commonly used
 - Types of pieces which frequently use each type of form
 - Ways to achieve large-scale shape
- Passacaglia and chaconne:
 - Main characteristics
 - Importance of tetrachord and “lament” progression
 - Small-scale and large-scale structure
- Ostinato as a constructive device
- Theme and variations:
 - Types of variations to expect
 - Fixed form variations
 - Free variations
 - Division variations and large-scale structure
 - Alternating variations
 - Rondo variations

Objectives:

1. Apply theoretical concepts and analytical skills appropriate to particular repertoires and genres.
2. Demonstrate harmonic, melodic and formal analytical procedures for representative works from a wide variety of historical periods.
3. Identify and describe musical structures and idioms through both visual and aural analysis.

6. Apply the insights gained through analysis to the problem of developing an interpretation of a musical work.
7. Create an arrangement of a pre-existing musical work that preserves and enhances its melodic and harmonic structure.
8. Synthesize the examination of a self-selected major work or movement through an analytical paper that addresses its melodic, harmonic, tonal, and formal structure.
9. Discuss the applications of music theory and analysis to teaching students in K–12 settings.

Readings:

- Mathes, Chapters 10 and 11 (Rondo Forms; Ostinato and Variation Forms)

Activities:

- Read the assigned chapters in the Mathes textbook and share your thoughts on the reading by contributing to this week’s discussion.
 - Click on “Discussions” in the menu, and select “Module 6 Discussion.”
 - **Each week, your initial discussion board post will be due Thursday, and a response to one colleague’s post will be due Sunday.**
- Watch this week’s mini-lecture, then take the weekly quiz (**due Saturday 11/29**).
 - Click on “Quizzes” in the menu, then select “Module 6 Quiz.”
- Complete the weekly analysis assignment (**due Sunday 11/30**).
 - Click on “Assignments” in the menu, then select “Module 6 Analysis Assignment.”
You will need to print the assignment and any scores that require analytical notation.
- Work on your arranging project (**due 12/7**) and your analysis project (**due 12/10**).
 - Remember: you can contact your instructor via email and/or schedule a Skype meeting if you have questions while working on a project.

MODULE 7: Vocal Forms and Text-Music Relations

Prerequisite concepts for understanding this module:

- Tonal design (Module 1)
- Phrase structure and formal function (Modules 2 and 3)
- Binary and ternary forms (Module 4)
- Rondo forms (Module 6)

Key concepts:

- Formal design of hymns and traditional songs
 - Quatrain
 - Small binary
 - Bar form
 - Through-composed
- Arrangement of the text
 - Strophic form/strophic setting of verses plus refrain
 - Placement of the refrain
- Popular song
 - Types of popular song that normally employ binary or ternary form

- Introduction
- Characteristics of the verse
- Characteristics and placement of the refrain
- Coda, postlude, and interlude
- 32-bar song form
- 12-bar blues form
- Sources of lyrics
- Art songs
 - German lieder and French mélodie
 - Sources of text
 - Central concerns of the composer and singer
 - Vocal persona
 - Psychological state of the vocal persona
 - Alteration/repetition of text
 - Interaction of textual and tonal elements
 - Importance of the accompaniment
 - Formal ambiguity and factors to consider when analyzing the form
 - Song cycle
- Da capo aria, ritornello, and rondo
 - Differences between Baroque and Classical arias
 - Vocal rondo in the Classical era
 - Operatic rondò
 - Nineteenth-century expanded rondò
- Choral music
 - Role of texture in large choral works and types of textures used
 - Articulation of section endings
 - Sectional vs. continuous nature
 - Importance of the chorale in Bach's multi-movement sacred vocal works

Objectives:

1. Apply theoretical concepts and analytical skills appropriate to particular repertoires and genres.
2. Demonstrate harmonic, melodic and formal analytical procedures for representative works from a wide variety of historical periods.
3. Identify and describe musical structures and idioms through both visual and aural analysis.
6. Apply the insights gained through analysis to the problem of developing an interpretation of a musical work.
7. Create an arrangement of a pre-existing musical work that preserves and enhances its melodic and harmonic structure.
8. Synthesize the examination of a self-selected major work or movement through an analytical paper that addresses its melodic, harmonic, tonal, and formal structure.
9. Discuss the applications of music theory and analysis to teaching students in K–12 settings.

Readings:

- Mathes, Chapter 13 (Vocal Forms)
- Supplemental reading: Zbikowski, L. M. (1999). The blossoms of “Trockne Blumen”: Music and text in the early nineteenth century. *Music Analysis* 18(3), 307–345. This reading is available through JSTOR: <http://www.jstor.org/stable/854449>.

Activities:

- Read the supplemental reading and respond to your reading by completing the following:
 - Write a 2–4-page essay that summarizes each author’s main argument and connects one or more perspectives to your experience in teaching tonal music in K–12 settings. **See Summary/Reaction Paper 3 Instructions** for more details. **Submit your essay by Thursday 12/4** (click on “Assignments,” select “Summary/Reaction Paper 3,” and submit your completed essay as a **.pdf** file).
 - Share your thoughts on the reading by contributing to this week’s discussion (click on “Discussions” in the menu and select “Module 7 Discussion”). **Each week, your initial discussion board post will be due Thursday, and a response to one colleague’s post will be due Sunday.**
- Read the assigned chapter from the Mathes textbook and watch this week’s mini-lecture, then take the weekly quiz (**due Saturday 12/6**).
 - Click on “Quizzes” in the menu, then select “Module 7 Quiz.”
- Complete the weekly analysis assignment (**due Sunday 12/7**).
 - Click on “Assignments” in the menu, then select “Module 7 Analysis Assignment.” You will need to print the assignment and any scores that require analytical notation.
- Submit your completed arranging project (**due Sunday 12/7**).
 - See the **Arranging Project Instructions** for more detailed guidelines.
- Work on your analysis project (**due 12/10**).
 - Remember: you can contact your instructor via email and/or schedule a Skype meeting if you have questions while working on a project.

MODULE 8: Analytical Project and Paper

Prerequisite concepts for understanding this module:

- See Modules 1–7

Key concepts:

- See Modules 1–7

Objectives:

1. Apply theoretical concepts and analytical skills appropriate to particular repertoires and genres.
3. Identify and describe musical structures and idioms through both visual and aural analysis.
6. Apply the insights gained through analysis to the problem of developing an interpretation of a musical work.
8. Synthesize the examination of a self-selected major work or movement through an analytical paper that addresses its melodic, harmonic, tonal, and formal structure.

9. Discuss the applications of music theory and analysis to teaching students in K–12 settings.

Activities:

- Submit your completed analysis project, including your annotated score and analytical paper (**due Wednesday 12/10**). **See Analysis Project Instructions.**
 - Click on “Assignments” in the menu, then select “Analysis Project.”
 - Submit your annotated score and your paper as separate .pdf files.
- Complete a course evaluation through the University of Florida’s official website: <http://evaluations.ufl.edu> (**due Wednesday 12/10**).
 - Your written feedback about the practicality of assignments and projects and the overall format of the course is especially appreciated and will be taken into account in future terms.