

LSC Use Only No:	LSC Action-Date:	UWUCC USE Only No.	UWUCC Action-Date:	Senate Action Date:
		10-76e.	App-4/5/11	App 4/19/11

Curriculum Proposal Cover Sheet - University-Wide Undergraduate Curriculum Committee

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Proposing Department/Unit Music	Phone 7-5646

Check all appropriate lines and complete information as requested. Use a separate cover sheet for each course proposal and for each program proposal.

1. Course Proposals (check all that apply) ☐ New Course ☐ Course Prefix Change ☐ Course Deletion ☒ Course Revision ☒ Course Number and/or Title Change ☒ Catalog Description Change		
MUSC 304: Form and Analysis I		MUSC 418: Form and Analysis I
<u>Current Course prefix, number and full title</u>		<u>Proposed course prefix, number and full title, if changing</u>
2. Additional Course Designations: check if appropriate ☐ This course is also proposed as a Liberal Studies Course. ☐ Other: (e.g., Women's Studies, Pan-African) ☐ This course is also proposed as an Honors College Course.		
3. Program Proposals ☐ New Degree Program ☐ Catalog Description Change ☐ Program Revision ☐ New Minor Program ☐ Program Title Change ☐ Other ☐ New Track		
<u>Current program name</u>		<u>Proposed program name, if changing</u>
4. Approvals		
Department Curriculum Committee Chair(s)	<i>Matt Baumer</i>	Date 2/21/11
Department Chair(s)	<i>Jack Stamps</i>	2/21/11
College Curriculum Committee Chair	<i>Jack Stamps</i>	2/21/11
College Dean	<i>Richard J. Lee</i>	3/1/11
Director of Liberal Studies *		
Director of Honors College *		
Provost *		
Additional signatures as appropriate: (include title)		
UWUCC Co-Chairs	<i>Gail S. Schmitt</i>	4-5-11

* where applicable

Received
 MAR 18 2011
Liberal Studies

Part II. Description of the Curriculum Change

1. New Syllabus of Record (attached)
2. Summary of the proposed revisions
 - Revise the catalog description
 - Update the objectives and the course as a whole
 - Renumber the course from MUSC 304 to MUSC 418
 - Raise the number of credits from two credits to three credits
 - List the course as dual-level with a new course, MUSC 518, Advanced Form and Analysis
3. Justification/rationale for the revision

We are revising this course for two reasons. First, we are raising the number of credits from two credits to three credits. This is necessary because of the workload involved in the course, and because we must increase the percentage of credits in music in the B.A. in Music/Theory and Composition Track, which we are revising to satisfy the requirements of the National Association of Schools of Music (NASM), our accrediting agency. Second, we are changing the course number to MUSC 418 so that the course may be a dual-level undergraduate/graduate course. This syllabus of record is also for a new graduate course, MUSC 518, which will be called Advanced Form and Analysis, and will be submitted to the University-Wide Graduate Committee.

The course has been taught as a dual-level course in the past (with a 581 section at the graduate level), making the student projects mandatory for graduate students, and adding more probing questions for them (optional for extra credit for undergraduates).

In terms of student and faculty workload, this class is certainly equivalent in heft of the Music Theory I-IV classes, which have always carried three credits; it would be difficult to do justice to the subject in less time. The current instructor has always met the class for three hours each week, even when it has carried only two hours of credit for undergraduates, and has stated that he could not conceive of covering this amount of material in any less time.

4. The old syllabus of record (attached)
5. Liberal Studies course approval form and checklist (if appropriate)

Part III. Letters of Support or Acknowledgment – N/A

Syllabus of Record
MUSC 418/518 – Form and Analysis I/Advanced Form and Analysis
Prerequisite: MUSC 216 (Theory IV)

3C-0L-3SH

I. Catalog Description

The course thoroughly explores the various forms of Western music through in-depth analyses of representative examples by master composers from Baroque through 20th century. Many genres will be introduced, with a special emphasis on string quartet literature.

II. Course Outcomes

Students will be able to:

1. Identify the basic building blocks of musical form.
2. Analyze the formal structure of large-scale movements in representative musical works composed from 1600 to the present.
3. Recognize the stylistic characteristics of various periods of music and identify them in representative compositions.
4. Recognize and identify the basic formal structures of musical works through listening, without access to a score.

In addition, graduate students will be able to:

1. Analyze and interpret the subtleties of the musical form of a large-scale work composed from 1600 to the present.
2. Present the results of their analysis in a written scholarly paper.

III. Course Outline

Class time is devoted to a general discussion among class members of their findings regarding form, style, use of medium, and techniques of harmony, melody and rhythm. All musical examples will be played via recordings so that the musical symbols on the page are perceived as sound.

Week Topic

1. Introduction (3 hours)
2. J.S. Bach, Cantata No. 4 (3 hours)
3. Mozart, Piano Concerto No. 23 in A Major, K. 488 (3 hours)
4. Beethoven, Selected String Quartets (3 hours)
5. Beethoven, Selected String Quartets (3 hours)
6. Schubert, Symphonies No. 8 and 9 (3 hours)
7. Schumann, Selected Chamber Music (3 hours)

8. Midterm Examination (3 hours)
9. Brahms, Symphony No. 3 in F Major (3 hours)
10. Debussy, String Quartet (3 hours)
11. Ravel, String Quartet (3 hours)
12. Bartók, String Quartet No. 6 (3 hours)
13. Student Presentations (3 hours)
14. Student Presentations (3 hours)

Final Examination (2 hours)

IV. Evaluation Methods

25% of course grade: Participation in discussion

Students must carefully analyze the works listed in the syllabus and be prepared to discuss them thoroughly in class. *Graduate students will be asked more probing questions and will be expected to participate at a higher level than undergraduates.*

25% of course grade: Mid-term Examination. *Some sections of the exam will be required only of graduate students.*

25% of course grade: Individual Analysis Project: In addition to preparing for class discussion the works listed above, each student will be assigned an extra piece to be thoroughly analyzed on his/her own, followed by a formal presentation to the class on his/her findings. Use of sound recordings in these projects for illustrative purposes will be strongly encouraged.

Graduate students must also present this information in a formal paper of at least 2500 words, using appropriate diagrams, graphs, or musical excerpts.

25% of course grade: Final Examination. *Some sections of the exam will be required only of graduate students.*

V. Grading Scale

For undergraduates: A = 90-100; B = 80-89; C = 70-79; D = 60-69; F = below 60

For graduate students: A = 90-100; B = 80-89; C = 70-79; F = below 70

VI. Attendance Policy

Because class is devoted to discussion, it is crucial that students attend all class meetings. After three class hours of unexcused absence, the student's course grade will decline by one letter for each subsequent unexcused absence. Excused absences include illness, family emergency, or an approved University activity.

VII. Required Materials

The following scores will be available in the University bookstore; most are miniature study scores published by Dover. It is vital that each student own these copies, as there will be considerable marking on them during the course.

1. J.S. Bach, Cantata No. 4
2. Mozart, Piano Concerto No. 23 in A Major, K. 488
3. Beethoven, Selected String Quartets
4. Schubert, Symphonies No. 8 and 9
5. Schumann, Selected Chamber Music
6. Brahms, Symphony No. 3 in F Major
7. String Quartets of Debussy and Ravel
8. Bartók, String Quartet No. 6

VIII. Special Resources

Students should have staff paper and a pencil readily available.

IX. Bibliography

- Berry, Wallace. *Form in Music*. 2nd. ed. Englewood Cliffs, NJ: Prentice Hall, 1985.
- Bonds, Mark Evan. *Wordless Rhetoric: Musical Form and the Metaphor of the Oration*. Cambridge, MA: Harvard University Press, 1991.
- Caplin, William, James Webster, and James Hepokoski. *Musical Form, Forms Formenlehre: Three Methodological Reflections*. Ed. Peiter Berge. Leuven: Leuven University Press, 2009.
- Clendinning, Jane Piper, and Elizabeth West Marvin. *The Musician's Guide to Theory and Analysis*, 2nd ed. New York: W.W. Norton and Company, 2011.
- Fontaine, Paul. *Basic Formal Structures in Music*. New York: Appleton-Century-Crofts, 1967.
- Hepokoski, James, and Warren Darcy. *Elements of Sonata Theory: Norms, Types, and Deformations in the Late-Eighteenth-Century Sonata*. Oxford and New York: Oxford University Press, 2011.
- Kohs, Ellis B. *Musical Form: Studies in Analysis and Synthesis*. Boston: Houghton Mifflin, 1976.
- Ratner, Leonard G. *Classic Music: Expression, Form and Style*. New York: Schirmer, 1980.
- Rosen, Charles. *The Classical Style: Haydn, Mozart, Beethoven*. 2nd. ed. New York: Norton, 1997.

Spencer, Peter, and Peter M. Temko. *A Practical Approach to the Study of Form in Music*. Englewood Cliffs, NJ: Prentice Hall, 1988.

Stein, Deborah, ed. *Engaging Music: Essays in Music Analysis*. New York and Oxford: Oxford University Press, 2005.

White, John D. *The Analysis of Music*. Englewood Cliffs, NJ: Prentice Hall, 1988.

COURSE SYLLABUS - SPRING 2008

MUSC 304-001, Form and Analysis
(2 Credits)

MUSC 581-003, Advanced Form and Analysis
(3 Credits)

Instructor: Dr. James Staples

Purpose: To explore thoroughly the various forms of Western music through in-depth analyses of representative examples by master composers from Baroque through 20th century. Many genres will be introduced, with a special emphasis on string quartet literature.

Objectives: Beginning with the rudimentary aspects of musical structure, the course will briefly review the basic building blocks of music and how they relate to each other. More advanced and lengthy forms will follow. Additionally, the many stylistic characteristics of different periods will be related to each other in musical terms. Analytic listening without score will also be included.

Required Materials:

Cantata No. 4	J. S. Bach
Complete String Quartets	Ludwig van Beethoven
Piano Concerto No. 23 in A, K. 488	W. A. Mozart
Symphonies No. 8 and 9	Franz Schubert
Chamber Music of Robert Schumann	Robert Schumann
Symphony No. 3 in F	Johannes Brahms
String Quartets of Debussy and Ravel	Claude Debussy
String Quartet No. 6	Bela Bartok

These will be available at the University bookstore; most are miniature study scores published by Dover. It is vital that each student own these copies, as there will be considerable marking on them during the course.

Instructional Techniques: Much class time is devoted to a general discussion among class members of their findings regarding form, style, use of medium, and techniques of harmony, melody and rhythm. All musical examples will be played via recordings so that the musical symbols on the page are perceived as sound. Class participation at an acceptable level of preparedness will be strongly emphasized.

Evaluative Procedures: Mid-term and final exams, along with daily preparation, will constitute much of the grade; therefore, regular attendance is virtually mandatory. Additional assignments to individuals may also be utilized. Those in MUSC 581 (graduate level) will earn their extra credit through preparation and class presentation of a full analysis of an assigned composition. Exams may include sections required only of graduate students.

Supplemental Sources:

Fontaine, Paul. Basic Formal Structures in Music.

Appleton – Century – Crofts, New York. 1967

Kohs, Ellis B. Musical Form: Studies in Analysis and Synthesis. Houghton Mifflin Co., Boston. 1976.

Spencer, Peter and Temko, Peter M. A Practical Approach To the Study of Form in Music. Prentice Hall, Englewood Cliffs, NJ. 1988.

White, John D. The Analysis of Music. Prentice Hall, Englewood Cliffs, NJ. 1976.