SYLLABUS
Mu-316 FORM & ANALYSIS

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Office Hours: 1:00PM MTWThF, or by appointment.

MUSIC DEPARTMENT MISSION STATEMENT
The Music Department promotes excellence in Music through rigorous study of music history, literature, theory, composition, pedagogy, and the preparation of music performance in applied study and ensembles to meet the highest standards of aesthetic expression.

STUDENT BEHAVIOR
All students enrolled at the University shall follow the tenets of common decency and acceptable behavior conducive to a positive learning environment.

STUDENTS WITH DISABILITIES
Students requesting accommodations for disabilities should contact the following office:
Office of Student Disability Resources and Services
Texas A&M University-Commerce
Gee Library, Room 132
Phone (903) 886-5150 or 886-5835
Fax (903) 468-8148

STUDENT LEARNING OBJECTIVES
Students will be able to identify all the primary forms used in the common practice period and the 20th Century, and to provide an accurate analysis of motivic uses, phrase and period structures, main sections, sub-sections, tonal implications, types of vertical sonorities employed, counterpoint application, thematic content
including modal or synthetic scale materials, and other unique textures.

Course Description:
A comprehensive study of the primary forms and structural techniques used in Western Music from the Baroque through the 20th Century. Assignments that involve notation and compositional activities (such as composing a small Binary or Rounded Binary Form) must be submitted on an acceptable electronic notation program such as Finale or Sibelius.

Grading:
Written assignments 10%
Examination #1 20%
Examination #2 20%
Examination #3 20%
Final Examination 30%

RESOURCE TEXTS:
Musical Form by Ellis Kohs
Form in Music by Berry/Wallace
Musical Form by Leichtentritt
Form & Content in Music by DeStwolinski
Guidelines for Style Analysis by Jan La Rue

Class Schedule: (Exams will be announced one week in advance)

Week One
Introduction, class procedures, grading, etc. Aesthetic maxims that shape formal structures; rooted in philosophy, science, mathematics, and theology, Comparisons with literature, art, architecture, and sculpture.

Week Two
The Motive (intervallic and rhythmic). Baroque forms: Canon, Invention, Fugue, Chacconne, Passacaglia, Variation techniques.

Week Three
Phrase and Period Structures, cadences, phrase groups. The transition from continuous line in the Baroque to Phrase and Period Structures of the Classic Era.

Week Four
The Baroque Suite, Binary, Rounded Binary, and Ternary forms.

Week Five
Sonata Form. Basic Maxims.

Week Six
Sonata Form Continued.

Week Seven
Sonata Form Continued.

Week Eight
Rondo Forms.

Week Nine
Rondo/Sonata Forms.

Week Ten
Concerto Forms.

Week Eleven
The Symphony and Multi-Movement relationships.

Week Twelve
Arch Forms and Variation Mutations.
Week Thirteen
20\textsuperscript{th} Century Formal Techniques.

Week Fourteen
20\textsuperscript{th} Century Continued.

Week Fifteen
Review

Week Sixteen
FINAL EXAMINATION