

MUS 313: Form & Analysis

Fall 2022 | T/Th - 2:00-2:50pm
Brenneman 249

Instructor: Dr. Matthew Kennedy

Office Location: BMH 111

Student Hours: M/W 10:00-11:00am OR

Just Come By: *If I am here and available for you, my door will be open (1 extra point for stopping by).*

Email: mkenned1@heidelberg.edu

Campus Phone: 419-448-2076

Catalog Course Description:

(2 sem. hrs.) Introduction to analytical theory and its application to practical analysis of selected scores. Prerequisites for music majors: MUS124, MUS222. (Fall)

Require Texts and Instructional Materials:

Analyzing Classical Form, William E. Caplin

ISBN: 9780199747184

Manuscript Paper

Writing Utensil/Notebook

Supplemental Readings (provided by instructor)

- *A Practical Approach to 18th Century Counterpoint*, Robert Gauldin (ISBN: 9781478604709)
- *Introduction to Post-Tonal Theory (4th ed.)*, Joseph N. Straus (ISBN: 9780393938838)
- *The Norton Guide to Teaching Music Theory*, Ed. Rachel Lumsden and Jeffrey Swinkin (ISBN: 9780393624397)

Note: All School of Music and Theatre students have access to notation software in the SMT computer lab, but you might find it helpful to purchase notation software at some point during your time at Heidelberg (e.g. Sibelius, Finale, Dorico, Noteflight, etc.). Consult with the course instructor or office administrators prior to purchase as licenses through the school or an educational discount might be available.

Course Outcomes:

Upon successful completion of this course, you should be able to:

1. Develop skills in critical thinking to better assess what analytical tools are most effective for a given work.
2. Build and refine formal, harmonic, and critical analysis from previous music theory course work.
3. Use technology in a meaningful way to create enriching contact with course content and pedagogical processes.



Relation of MUS 313 to School of Music and Theatre Objectives:

Musical Skills: The ability to use the essential skills of an effective musician: sight-reading, keyboard, music notation/theory, analytic technique. Students in professional music degree programs will also develop skills in conducting.

Technology: The ability to involve music technology in their work as performers, teachers and scholars

Context: The ability to perceive music in the context of history and culture

Criticism: The ability to assess music, in both aural and written forms using critical thinking skills

The manner in which these course and program outcomes will be measured can be found in the Assessment/Assignment section on **pages 5-6 of the syllabus**.

Attendance Policy:

Students will be allowed a maximum of **two (2) absences** per semester for any reasons, excluding “Explained Absences” (see below). Mandatory college-sponsored trips/events and serious documented illness do not count towards your three allowed absences. After two unexcused absences, each additional unexcused absence will result in a 2% deduction from the Attendance portion of the course grade (10% total). If a student misses seven (7) class sessions they will receive an automatic 50% F for the semester.

Your voice, your experience, and your viewpoint are valid and only serve to better our class discourse. Regular attendance at class sessions is expected of students. However, there are some circumstances that warrant special consideration to determine whether accommodation is possible. These cases are referred to as explained absences. The complete policy is located within the Student Handbook. The Explained Absence Policy is available here:

<https://inside.heidelberg.edu/departments-offices/academic-affairs-office/academic-affairs-policies.>

When possible, give advance notice of absences, in person or by phone or email. Medical and personal/family emergencies do arise at times; try to save your absences for real needs such as these. Best advice: contact ASAP.

Performer’s Health and Safety:

The craft of performing is an activity that must be done in a mindful and sustainable fashion. Heidelberg University and the School of Music and Theatre are engaged in training the complete artist emphasizing theatrical craft, diverse repertoire, creative collaboration along with overall health and wellness. The ability to efficiently perform, achieve a holistic balanced mindset, and safely collaborate with creative people on artistic projects are skills that must be mentored in the applied lesson, productions and classroom environments. Protecting our hearing, musculoskeletal, vocal, mental, and emotional health is crucial for lifelong performing. Heidelberg is dedicated to this pursuit with information on performance health available in the SMT Performance class seminars, the undergraduate student handbook, insideheidelberg.edu, and from faculty and staff. Please seek out a faculty member or the Director of the School of Music and Theatre if you have any concerns or questions.

Technology Requirements:

This course uses Canvas, Heidelberg University’s learning management system. Course materials, including updates, assignments, and resources will be posted and submitted through Canvas. If you are unfamiliar with Canvas please consult the Canvas Student Guide, which is available in the Academic Support Canvas Course. You can also schedule a one-on-one consultation with an Academic Coach, who can teach you how to navigate Canvas. Students who take this course remotely will need reliable access to high-speed internet, ready access to a computer/tablet/smartphone, and a working webcam and microphone.



COVID-19:

Throughout Heidelberg University's response to the SARS-CoV-2 (COVID-19) pandemic, all students are required to comply with institutional policies regarding masks/face coverings, social distancing, quarantining, and isolation. The institution's current COVID-19 protocols are available here:

<https://www.heidelberg.edu/student-life/health-and-safety/covid-19-campus-information>

Following institutional policies while in class is part of your responsibility to help keep your fellow classmates and community members safe and also signifies to your classmates that you respect their right to learn in a safe and healthy environment. Any student who refuses to follow institutional policies in class will be asked to leave. Any student who repeatedly refuses to follow institutional policies will be referred to Student Affairs for disciplinary action based on item Article III, Item B.13 of the Student Code of Conduct (and may be administratively withdrawn from this course).

Any student who believes they are not able to wear a face covering due to a health condition or accessibility concern may request an exemption. Exemptions must be submitted to the Coordinator of Student Accessibility Services. Students can contact the Coordinator of Student Accessibility Services at accessibilityservices@heidelberg.edu to begin the interactive process to request an exemption. A request for an exemption is not a guarantee that an exemption will be granted.

Academic Honesty Policy:

The University values honesty and integrity as fundamental to learning and personal success. All members of the University should respect the integrity of another's work and recognize the importance of acknowledging and safeguarding intellectual property. You can find the full policy in the Student Handbook on Inside (<https://inside.heidelberg.edu/>)

Submitting the work of another person or resource as your own, allowing another person to submit your work as his or her own, or assisting another person to do either are all behaviors considered violations of the Academic Honesty Policy. Further examples include:

1. Plagiarizing. Plagiarism is quoting from a source or using ideas paraphrased from a source without proper documentation according to the standard set by the instructor. The source material can be in oral, written, digital, or online format, including another student's work- for example a test, lab report, or paper. Duplicating your own work from a previous assignment or another course is also considered plagiarism.
2. Giving or receiving unauthorized assistance during homework, quizzes, tests, or examinations.
3. Using unauthorized materials, including personal technology, during any quizzes, tests, or examinations.
4. Acquiring copies of an exam dishonestly.
5. Using other dishonest methods to complete course work.

If you believe you have been inappropriately or incorrectly cited for Academic Dishonesty, you can appeal the Academic Honesty Violation by completing this secure webform: <https://secure.heidelberg.edu/node/31>

Disability and Accessibility Accommodations

Some students with disabilities and other accessibility needs may require modifications to a course to achieve equal access. Heidelberg University provides resources and support for such students through the Office of Student Accessibility Services. Students participate in an ongoing, interactive process to determine appropriate accommodations for each course. If you need accommodations, please contact the Office of Student Accessibility Services as soon as



possible. Accommodations generally cannot be made retroactive, so it is important to get them in place early in the semester. Please note, it is your responsibility to initiate and follow through with this process, including all relevant forms and documentation. Email accessibilityservices@heidelberg.edu or call 419-448-2484 to make an appointment.

Academic Support

For all written and aural theory classes at Heidelberg University, music tutors will regularly meet to go over the week's topics and assignments. The names and contact information for these individuals will be provided via Canvas within the first two weeks of the start of the semester. Tutoring is strongly encouraged for any students struggling with course content and may be assigned as required at the discretion of the course instructors.

Grading Policies

Your final grade is based upon the following criteria:

Attendance (see <i>Attendance Policy</i>)	10%
Weekly In-Class/Homework Assignments (9)	45%
Reading Discussion Board Posts (5)	10%
Midterm Analysis Project (10/06)	10%
<u>Theory Pedagogy Project (12/14, 2:30pm)</u>	<u>25%</u>
TOTAL	100%

In the event that you believe your final grade was unfairly or inappropriately assigned, you can initiate the formal Grade Appeal Process by completing the webform located here: <https://inside.heidelberg.edu/petition-grade-appeal>

The following grading scale will be used for this course:

100-93%	A	82-80%	B-
92-90%	A-	79-77%	C+
89-87%	B+	73-76%	C
86-83%	B	72-70%	C-
		< 70%	Not Passing for Major Credit

Diversity, Equity, and Inclusion Statement

Heidelberg University strives to be a welcoming, student-centered institution for everyone. In this class, my goal is to create an environment that is supportive of all students and respects all identities and diversity in all forms: age, gender and sexual identities, language, race, religion, ethnicity, ability status, nationality, and socioeconomic status. I expect all students in this class to treat one another with respect, and to demonstrate diligence in trying to understand one another's perspectives.

I welcome your feedback and suggestions for how I can create a more inclusive classroom community. To help accomplish this,

- If you have a name or pronouns that differ from those listed in OASIS, please let me know so I can address you correctly.
- I, like many others, am still learning about diverse experiences and perspectives. If anyone in class (including me!) says something that makes you uncomfortable, please come talk to me about it.



- If religious observance impedes your ability to participate fully in classroom activities, or a principal holiday from your religious tradition occurs during the semester and conflicts with class meetings or activities, please let me know so I can determine if a reasonable accommodation is possible.

Title IX

Heidelberg University does not discriminate or tolerate discrimination on the basis of sex, gender, transgender status, gender identity, or gender expression in its educational, extracurricular, or athletic programs, or in any admission or employment decisions. Heidelberg is committed to promptly and equitably responding to all reports of sexual discrimination with the goal of eliminating the misconduct and/or harassment, preventing its recurrence, and addressing its effects on any individual or the community.

To report sexual misconduct (violence) or sexual harassment, students may contact the Title IX Coordinator, Monica Verhoff, (419) 448-2452, TIX@heidelberg.edu To confidentially discuss sexual misconduct (violence) or sexual harassment, students may contact University Confidential Resources: Health & Counseling Center, (419) 448-2041; or Chaplain, (419) 448-2066. For more information, the University's Sexual Discrimination Policy is available at <https://inside.heidelberg.edu/departments-offices/human-resources-office/title-ix>

Assessments/Assignments

Assignment/Assessment	Course Learning Outcome the Assignments Maps to	Program/Major Outcome the course outcome maps to
Weekly In-Class/Homework Assignments	<p>Develop skills in critical thinking to better assess what analytical tools are most effective for a given work.</p> <p>Build and refine formal, harmonic, and critical analysis from previous music theory course work.</p>	<p>Musical Skills: The ability to use the essential skills of an effective musician: sight-reading, keyboard, music notation/theory, analytic technique. Students in professional music degree programs will also develop skills in conducting.</p> <p>Context: The ability to perceive music in the context of history and culture</p>
Reading Discussion Board Posts	<p>Use technology in a meaningful way to create enriching contact with course content and pedagogical processes.</p> <p>Build and refine formal, harmonic, and critical analysis from previous music theory course work.</p>	<p>Context: The ability to perceive music in the context of history and culture</p> <p>Technology: The ability to involve music technology in their work as performers, teachers and scholars.</p>
Midterm Analysis Project	<p>Develop skills in critical thinking to better assess what analytical tools are most effective for a given work.</p>	<p>Musical Skills: The ability to use the essential skills of an effective musician: sight-reading, keyboard, music notation/theory, analytic technique. Students in professional music degree programs will also develop skills in conducting.</p> <p>Context: The ability to perceive music in the context of history and culture</p>



		Criticism: The ability to assess music, in both aural and written forms using critical thinking skills
Theory Pedagogy Project	Use technology in a meaningful way to create enriching contact with course content and pedagogical processes. Build and refine formal, harmonic, and critical analysis from previous music theory course work.	Context: The ability to perceive music in the context of history and culture Criticism: The ability to assess music, in both aural and written forms using critical thinking skills Technology: The ability to involve music technology in their work as performers, teachers and scholars.

Weekly In-Class/Homework Assignments: Each week a formative assessment will be given to track student understanding of materials and begin seeing synthesis of ideas from throughout the course.

Weekly In-Class/Homework Assignments are due at the end of the class they are assigned

Reading Discussion Board Posts: Students will be provided with chapters from the book “The Norton Guide to Teaching Music Theory” in which they will write a brief response and interact with classmates in a meaningful way.

Midterm Analysis Project: Students will be assigned a work in which they must map the overall form of the piece and answer a few questions regarding its structure, formal expectations, and any derivations.

Theory Pedagogy Project: Students will design an assignment or lesson unit on a theory topic and provide a means of assessment for knowledge. Their project will be digitally presented via a video overview.

Late Work Policy

Life happens. Sometimes you just run out of time or other activities take priority. For this reason, we will be using the following deductions for submitting late work. If you find yourself in this situation, your best course of action is to contact the instructor as soon as possible. It only serves to show your seriousness of purpose and let me know you are aware of what is happening.

Weekly Homework Assignments:

- 10% Submitted by the following class session (typically Thursday)
- 25% Submitted over the weekend (Thursday 2:50pm through Sunday 11:59pm) after due date
- 50% Submitted one week late
- 75% Submitted more than one week late

Initial Reading Discussion Board Posts may not be submitted late. Likewise partial credit for late submission of the Midterm Analysis Project and Theory Pedagogy Project is at the discretion of the instructor.

Student Expectations

From each student I expect you to be punctual, present, prepared, and open-minded.

Instructor Expectations You as students can expect your instructor to be well-organized, respectful of your time, focused, supportive, direct, flexible, open-minded, and foster a sense of belonging. *Because you do belong here.*



Subject to Change Statement

Please note that topics, assignments, and due dates are subject to change. Any adjustments to this syllabus will be announced in class, via e-mail, or via Canvas. Please make it a daily habit to check your BergMail account and the course Canvas site for any updates.

Semester Schedule of Topics & Assignments

TUESDAY SESSIONS	SUBJECTS/READINGS	THURSDAY SESSIONS	SUBJECTS/READINGS
(1) 08/16	Introduction & Syllabus Review	08/18	Ch. 1: A Review of Harmony <i>pgs. 25-27 (in-class)</i>
(2) 08/23	Ch. 2: The Sentence	08/25	
(3) 08/30	Ch. 3: The Period <i>Due: pgs. 68-70 (1)</i>	09/01	Ch. 4: Hybrid Themes
(4) 09/06	Ch. 5: Phrase Deviations, Framing Functions <i>Due: bottom of 94-97 (2)</i>	09/08	Ch. 4: <i>Music Scrambles & Formal Function (Lumsden) [1]</i>
(5) 09/13	Ch. 7-8: Small/Rounded Binary	09/15	No Class - HYPE DAY #1
(6) 09/20	Ch. 9-10: Introduction to Sonata Form <i>Due: pg. 255 (3)</i>	09/22	Ch. 3: <i>Adventures in Classical Form (Lumsden) [2]</i>
(7) 09/27	Ch. 11-13: Exposition and Development <i>Due: pgs. 284-285 (4)</i>	09/29	Ch. 14-16: Recapitulation, Coda, and Slow Introduction
(8) 10/04	Midterm Analysis Project Repertoire Assigned <i>Due: pg 514 (5)</i>	10/06	Due: Midterm Analysis Project
(9) 10/11	Ch. 9/15: Invertible Counterpoint (Gauldin) -Asynchronous Class-	10/13	Ch. 2: <i>Teaching Historical Counterpoint (Lumsden) [3]</i> -Asynchronous Class-
(10) 10/18	Ch. 17/20: The Three-Voice Fugue (Gauldin) <i>Due: 9-8 (112), Question 4-B (193) (6)</i>	10/20	
(11) 10/25	Ch. 4: Motive, Voice-Leading, and Harmony (Straus) <i>Due: Question 4 - pick one (228) (7)</i>	10/27	Ch. 6: <i>Ten Tips for Teaching Post-Tonal (Lumsden) [4]</i>
(12) 11/01	Ch. 4 Motive CONT. (Straus) <i>Due: I-III (199-200) (8)</i>	11/03	Ch. 7: <i>Mathematical Techniques in Theory (Lumsden) [5]</i>
(13) 11/08	Ch. 14: Pop-Rock Pedagogy (Lumsden) <i>Due: Guided Analysis 4.1 (214-16) (9)</i>	11/10	<i>Due: Intensity Graph (10)</i>
(14) 11/15	No Class - HYPE DAY #3	11/17	Ch. 15: Jazz Theory's Pragmatics (Lumsden) Theory Pedagogy Project Introduction
THANKSGIVING BREAK 11/21 – 11/25			
(15) 11/29	Ch. 16: Considering Race/Ethnicity (Lumsden) Theory Pedagogy Project: Prospectus Due	12/01	Ch. 20: Enriching Classroom Discussions (Lumsden)
(16) 12/06	Ch. 21: Engaging through UDL (Lumsden) Theory Pedagogy Project: First Draft Due	12/08	
Theory Pedagogy Project: Final Draft Due: 12/14 2:30pm			



