Introduction to analysis
   Basic processes involved in analysis
   Score reduction

Small part forms
   Binary, rounded binary, incipient ternary, and ternary
   The Baroque suite format

Fugue
   Sections of the fugal process: statement, working out, extra entrances, restatement
   Answers: tonal and real

The compound song form

Sonata allegro form
   Sections of the form:
      Exposition: theme I and II (possibly III), transition, bridging, closing thematic material, codettas
      Development: bridge to the development, sections, format, recapitulation preparation, fugal applications
      Recapitulation: theme I and II (possibly III), transition, bridging, closing thematic material, codettas
      Coda: second development
   Application of the form to the solo sonata, symphony, and string quartet
   Multi-movement forms: the solo sonata, symphony, and string quartet
   Application to the solo concerto: the double exposition format, cadenzas

Analysis of twentieth-century music
   Selected from works by Debussy, Stravinsky, Bartók, Schönberg, Dallapiccola, and others

The final examination is Thursday, December 13, 2004, at 5:30 PM.

Absence Policy

Two absences will be permitted. Anyone exceeding two will receive a penalty on their final grade whereas anyone not missing a class session after August 23, 2004, will receive a bonus on the final grade. (Not missing a day means you are present at every official class meeting.)

Tests, Grading, Term Paper and Objectives

Beethoven, Ludwig van. *Symphony no. 1 in C Major*, and *no. 5 in C Minor*. Kalmus Miniature Scores.


**Auxiliary Text:**

Grading is on the point system. The student earns points from tests, analysis, and the written analysis term paper. The final grade is determined from the percentage of points earned by the student based upon the total points available. An A will begin anywhere from 85% to 94%. The remaining grades will be determined from the A scale.

A written analysis term paper from five to fifteen pages is due on December 6, 2004, in lieu of a final examination. The topic will be an analysis of a musical work(s) chosen by the student and approved by the instructor. The paper will discuss history, analysis, and form plus contain a supportive conclusion treating the findings of your research, perhaps the importance of the composition to music theory (form) and history. The student will use accepted thesis style (Turabian, Strunk & White, Chicago Manuel, etc.).

The purpose of Form and Analysis 3240 is: (1) to learn and recognize, both visually and aurally, the patterns of the main forms of musical composition from the Baroque Era through the twentieth century, (2) application of different analytic techniques to musical composition to the compositions from the above eras, (3) open score analysis and reduction, (4) historic development, and (5) how to write a paper treating analysis of a musical composition(s).

**Catalogue Description**

MUSC 3240  Form and Analysis  2/0/2
Prerequisite: MUSC 2302, 2402, and 2502
Study of the theoretical and historical development of forms and of advanced techniques of analysis. Analytical study will cover selected forms and works from the Baroque, Classical, and Romantic style periods and the 20th century.

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