



Course Syllabus: Analysis of Musical Form
Lamar D. Fain College of Fine Arts
MUSC 4971 Section 01
Fall 2025 08/25/25 - 12/9/25
Thursday 2 p.m.

Contact Information

Instructor: Dr. Jennifer Amox

Office: C117F (Enter C117E, the music office, to reach C117F.)

Office hours: Please make an appointment via Calendly: <https://calendly.com/jennamox>

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Please message me from within D2L. If you must use my school email, please place "Form" in the subject line. If you do not receive a response from me within 24 hours, please email or text me again.

Course Description

Credit Hours: 1

Intensive study for the advanced student within a special area. May be repeated for credit.

Course Materials

Desire-to-Learn (D2L)

Extensive use of the MSU **D2L** program is a part of this course. Each student is expected to be familiar with this program as it provides a primary source of communication regarding assignments, examination materials, and general course information. You can log into [D2L](#) through the MSU Homepage. If you experience difficulties, please contact the technicians listed for the program or contact your instructor.

Brightspace Pulse

Please download this D2L application to your mobile device. It is available on both the [Apple](#) and [Google Play](#) app stores. Brightspace Pulse sends you push notifications for announcements, assignments, and grades. It also allows you to review course content offline when you have no cell service or wi-fi available.

eBook

Hirata, Keiji, Satoshi Tojo, and Masatoshi Hamanaka. *Music, Mathematics, and Language: The New Horizon of Computational Musicology Opened by Information Science*. Singapore: Springer Nature Singapore Pte Ltd., 2022

- Additional articles/books may be assigned throughout the semester.

Academic Success

Accommodation Policies

In accordance with Section 504 of the Federal Rehabilitation Act of 1973 and the Americans with Disabilities Act of 1990, Midwestern State University endeavors to make reasonable accommodations to ensure equal opportunity for qualified persons with disabilities to participate in all educational, social, and recreational programs and activities. After notification of acceptance, students requiring accommodations should make application for such assistance through Disability Support Services, located in the Clark Student Center, Room 168, (940) 397-4140. Current documentation of a disability will be required in order to provide appropriate services, and each request will be individually reviewed. For more details, please go to [Disability Support Services](#).

Tutoring

The music department provides free tutoring for all music theory courses. Please see the instructor for more information.

Student Learning Outcomes

The curriculum for all music theory courses are developed from the same five themes. Student Learning Outcomes (SLO) for this Independent Study in Music Theory are listed under each theme. SLOs are also aligned with the Texas Examinations of Educator Standards (TEXES) State Board of Educator Certification (SBEC) EC-12 music standards. Please see Appendix A for a complete listing of the SBEC music standards.

Theme 1

Technical terminology allows musicians to communicate efficiently and accurately to enhance the creation and performance of music.

SLO 1: (SBEC 001:A-B, D; SBEC 004:A-C, E; SBEC 009:D) The student who successfully completes this Independent Study will strengthen their written and oral communication skills by demonstrating fluency with technical terminology used in discussions of music, mathematics, and language academic study and by presenting limited original research in either written or oral form.

Theme 2

Music is an aural art form that can be visually captured through notation to improve its longevity and performance accuracy.

SLO2: (SBEC 004:A; SBEC 005:A) The student who successfully completes this Independent Study will compare and evaluate alternative methods of musical notation and visual analysis tools, including a brief introduction to Schenkerian analysis.

Theme 3

Musical genres and eras are defined by shared expectations of composers, performers, and listeners across a variety of musical elements (melody, harmony, rhythm, texture, orchestration, form, etc.). The interaction of these elements create a distinctive sound for a piece of music or music of a particular composer, era, region, or genre.

SLO3: (SBEC 001:A, SBEC 002:A,C; SBEC 003:A,C; SBEC 004:A-E; SBEC 005:B,D) The student who successfully completes this Independent Study will define, categorize, and analyze various musical elements in particular styles through the lens of Gestalt psychology and the Generative Theory of Tonal Music (GTTM).

Theme 4

The theory of music is based upon a set of expectations that composers and performers can meet, exceed, and thwart to elicit emotional response from their listeners.

SLO4: (SBEC 001:A-E, SBEC 003:A,C; SBEC 004:A-E; SBEC 005:B,D; 007:B-C, 009:D-E) The student who successfully completes this Independent Study will strengthen their analytical and critical thinking skills by **analyzing** and **presenting** examples of intertextuality between musical meaning and the natural world.

Theme 5

Musicians must develop a “hearing eye” and a “seeing ear” through essential aural and performance skills to convey and understand meaning in musical contexts.

SLO5: (SBEC 005:A-D) The student who successfully completes this Independent Study will **analyze** the relationship between the aural and visual experiences of composer, listener, and performer.

Scientifically-Based Research and References

We use scientific research from the leading national organizations to keep our students up to date on the latest trends in the field. This course specifically uses excerpts from the following references:

Gotham, Mark et. al. *Open Music Theory*, vol. 2. Creative Commons Attribution-ShareAlike 4.0 International License. 2023. <http://openmusictheory.com>.

Huron, David. *Sweet Anticipation: Music and the Psychology of Expectation*. Cambridge, MA: The MIT Press, 2006.

Huron, David. *Voice Leading: The Science Behind a Musical Art*. Cambridge, MA: The MIT Press, 2016.

Justin, Patrik N. "Five Facets of Musical Expression: A Psychologist's Perspective on Music Performance." *Psychology of Music* 31, no. 3 (Summer 2003): 273-302.

Santa, Matthew. *Hearing Form: Musical Analysis With and Without the Score*, 3rd ed., New York: Routledge, 2023.

Schenker, Heinrich. *Free Composition*. Hillsdale, NY: Pendragon Press, 2001.

Spring, Glenn, and Jere Hutcheson, *Musical Form and Analysis: Time, Pattern, Proportion*. Long Grive, IL: Waveland Press, 2013.

Grading and Assessment

All assignments will be assigned and submitted electronically on D2L.

| Assignments | Percentage |
|------------------------------|------------|
| Attendance & Participation | 60% |
| Discussion & Reflection | 20% |
| Written or Oral Presentation | 10% |
| Final Grade Percentage | 100% |

| Grade | Percentage |
|-------|-----------------|
| A | 89.5% |
| B | 79.5% to 89.4% |
| C | 69.5% to 79.4% |
| D | 59.5% to 69.4% |
| F | Less than 59.4% |

Attendance and Participation (30% of Final Grade)

Participation is scored based on attendance in weekly one to one meetings with the professor and discussion of assigned reading material.

If you encounter any emergencies during a particular week that make any of the attendance options impossible, please request an alternate meeting time via Calendly. Please designate a roommate or loved one who will email your professors in case you become incapacitated and cannot attend class. *The instructor is unable to reply to your designee unless you have signed a FERPA release form in the registrar's office allowing them access to your educational records.*

Discussion and Reflection

The professor will provide some suggested topics for each weekly discussion and reflection on the assigned reading material; however, the student is encouraged to bring their own topics for discussion and reflection to each meeting. Satisfactory performance in this area is simply in generating questions and seeking answers and not in the correctness of the answers themselves.

Written or Oral Presentation

The student will create a written or oral artifact to represent a major topic studied during the semester. This artifact can be in the form of a brief 15 minute presentation to a music theory or studio class or as an academic paper consisting of 1,250-2,500 words, written using Turabian or APA.

- **A** work exceeds expectations and demonstrates content/skill mastery.
- **B** work meets expectations (content/skill mastery achieved, minor errors attributed to oversights).
- **C** work displays a need for more practice and resubmission of the assignment. (C is the minimum passing grade for the course.)
- **D** work displays a need for significant remediation of a concept and resubmission of the assignment. Please contact the department tutor or the instructor to set up a tutoring session.
- **F** is reserved for assignments that are not submitted.

Exams

There will be no exams for this course.

Important Dates

Please refer to the official university academic calendar:

<https://msutexas.edu/registrar/calendars.php>

Last day for term schedule changes: August 29, 2025 at 4 p.m.

Last Day to drop with a grade of "W:" November 25, 2025 at 4 p.m. Refer to: [Drops, Withdrawals & Void](#)

Change of Schedule

A student dropping a course (but not withdrawing from the University) within the first 12 class days of a regular semester or the first four class days of a summer semester is eligible for a 100% refund of applicable tuition and fees. Dates are published in the Schedule of Classes each semester.

Refund and Repayment Policy

A student who withdraws or is administratively withdrawn from Midwestern State University (MSU) may be eligible to receive a refund for all or a portion of the tuition, fees and room/board charges that were paid to MSU for the semester. HOWEVER, if the student received financial aid (federal/state/institutional grants, loans and/or scholarships), all or a portion of the refund may be returned to the financial aid programs. As described below, two formulas (federal and state) exists in determining the amount of the refund. (Examples of each refund calculation will be made available upon request).

Classroom Policies

Please refer to: [Student Handbook](#)

Academic Misconduct Policy and Procedures

Cheating, collusion, and plagiarism (the act of using source material of other persons, either published or unpublished, without following the accepted techniques of crediting, or the submission for credit of work not the individual's to whom credit is given).

Academic misconduct includes, but is not limited to:

- Using any part of another person's homework for academic credit (*You are encouraged to use your fellow students when you are confused and need clarification about an assignment or concept; however, you may not copy another person's homework, quiz, or exam. You should be prepared to explain your process if questioned why you submitted identical work as a classmate.*)
- Using a paper or homework assignment in more than one class without the instructor's permission (*This includes the resubmission of a homework assignment when retaking a course. If you failed to pass a course previously, do not rely upon your previous homework to help you succeed.*)
- Accessing or sharing restricted information through electronic means without the instructor's permission (*Sites like Chegg or ChatGPT won't help you much in music theory class, but please be advised that their use is a violation of the academic dishonesty policy.*)

Additional guidelines on procedures in these matters may be found in the Office of Student Conduct. [Office of Student Conduct](#)

Airborne Illness Policies

In order to mitigate the potential spread of the COVID-19 virus and other airborne illnesses, please refer to the official MSU coronavirus page: <https://msutexas.edu/coronavirus>. Food should not be brought into the classroom unless you have spoken with the instructor ahead of time. Drinks are allowed but please be respectful of the space and other people.

Alcohol and Drug Policy

To comply with the Drug Free Schools and Communities Act of 1989 and subsequent amendments, students and employees of Midwestern State are informed that strictly enforced policies are in place which prohibits the unlawful possession, use or distribution of any illicit drugs, including alcohol, on university property or as part of any university-sponsored activity. Students and employees are also subject to all applicable legal sanctions under local, state and federal law for any offenses involving illicit drugs on University property or at University-sponsored activities.

Attendance Policies

All students are expected to attend synchronous face-to-face sessions. A synchronous Zoom option or an asynchronous option will be available to students who are currently ill/quarantined. Students who need one of these options for a particular date should send an email to the instructor **by 8 a.m.** of the day they will miss.

If you encounter any emergencies during a particular week that make any of the attendance options impossible, please use Calendly to schedule an alternate meeting time as soon as possible. Please designate a roommate or loved one who will email your professors in case you become incapacitated and cannot attend class. *The instructor is unable to reply to your designee unless you have signed a FERPA release form in the registrar's office allowing them access to your educational records.*

Campus Carry Rules/Policies

Refer to: [Campus Carry Rules and Policies](#)

Grade Appeal Process

Update as needed. Students who wish to appeal a grade should consult the Midwestern State University [Undergraduate Catalog](#).

Obligation to Report Sex Discrimination under State and Federal Law

Midwestern State University is committed to providing and strengthening an educational, working, and living environment where students, faculty, staff, and visitors are free from sex discrimination of any kind. State and federal law require University employees to report sex discrimination and sexual misconduct to the University's Office of Title IX.

As a faculty member, I am required to report to the Title IX Coordinator any allegations, personally observed behavior, or other direct or indirect knowledge of conduct that reasonably may constitute sex discrimination or sexual misconduct, which includes sexual assault, sexual harassment, dating violence, or stalking, involving a student or employee. After a report is made, the office of Title IX will reach out to the affected student or employee in an effort to connect such person(s) with resources and options in addressing the allegations made in the report. You are also encouraged to report any incidents to the office of Title IX. You may do so by contacting:

Laura Hetrick
Title IX Coordinator
Sunwatcher Village Clubhouse
940-397-4213
laura.hetrick@msutexas.edu

You may also file an online report 24/7 at
https://cm.maxient.com/reportingform.php?MSUTexas&layout_id=6

Should you wish to visit with someone about your experience in confidence, you may contact the MSU Counseling Center at 940-397-4618. For more information on the University's policy on Title IX or sexual misconduct, please visit <https://msutexas.edu/titleix/>

Online Computer Requirements

Taking a class that uses D2L requires you to have access to a computer (with Internet access) to complete and upload your assignments. It is your responsibility to have (or have access to) a working computer in this class. ***Assignments and tests are due by the due date, and personal computer technical difficulties will not be considered reason for the instructor to allow students extra time to submit assignments.*** Computers are

available on campus in various areas of the buildings as well as the Academic Success Center. **Your computer being down is not an excuse for missing a deadline!!** There are many places to access your class! Our online classes can be accessed from any computer in the world which is connected to the internet. Contact your instructor immediately upon having computer trouble. If you have technical difficulties in the course, there is also a student help desk available to you. The college cannot work directly on student computers due to both liability and resource limitations; however, they are able to help you get connected to our online services. For help, log into [D2L](#).

Smoking/Tobacco Policy

College policy strictly prohibits the use of tobacco products in any building owned or operated by WATC. Adult students may smoke only in the outside designated-smoking areas at each location.

Notice

Changes in the course syllabus, procedure, assignments, and schedule may be made at the discretion of the instructor. Students will be notified of any changes on D2L.

Appendix 1

TExES Domains and Competencies

Texas Examinations of Educator Standards (TExES)

The Student Learning Outcomes (SLOs) for Music Theory I link to the following TExES domains and competencies necessary to become a music educator in the state of Texas:

| Domain/ Competencies | Activities |
|---|--|
| EC-12 Music Standard I and III Competency 001- The teacher applies standard terminology to describe and analyze various elements in a musical recording. | |
| A. Interprets music symbols and terms aurally (e.g., dynamics, embellishments, articulation, tempo markings), identifies specific melodic and harmonic intervals and recognizes scales and pitch collections (e.g., modal, major, minor, pentatonic, whole-tone). | Students will identify, compare, analyze, and interpret stylistic elements in musical recordings. |
| B. Identifies different rhythms and meters and interprets rhythmic and melodic phrases aurally (e.g., syncopation, hemiola, augmentation, contour, sequence, repetition). | Students will identify, compare, analyze, and interpret rhythmic and metric elements in musical recordings. |
| C. Recognizes and describes the melody, harmony and texture of a musical work (e.g., modal, tonal, atonal, ostinato, doublings, melody and counter melody). | Students will identify, compare, analyze, and interpret melodic, harmonic, and textural elements in musical recordings. |
| D. Analyzes chordal structures (e.g., major, minor, dominant seventh, diminished seventh), harmonic progressions, cadences (e.g., authentic, half, deceptive, plagal) and harmonic textures | Students will identify, compare, analyze, and interpret vertical sonorities and harmonic elements in musical recordings. |

| Domain/ Competencies | Activities |
|---|---|
| (e.g., polyphonic, homophonic, monophonic). | |
| EC-12 Music Standard V Competency 002- The teacher recognizes and describes music of diverse genres, styles and cultures in a musical recording. | |
| A. Recognizes and demonstrates knowledge of major periods, styles and individuals in the history of music and their significance (e.g., Middle Ages, Renaissance, Baroque, Classical, Romantic, Modern). | Students will identify, compare, classify, analyze, and interpret stylistic elements found in Common Practice Period Art Music. |
| EC-12 Music Standard I and III Competency 004- The teacher knows how to read, write and interpret standard music notation. | |
| A. Knows standard music terminology and identifies and interprets music symbols and terms from notation (e.g., dynamics, embellishments, articulation markings, tempo markings). | Students will identify, compare, analyze, and interpret stylistic elements in musical scores. |
| B. Recognizes clefs, keys and meters; recognizes scales and pitch collections (e.g., modal, major, minor, pentatonic, whole-tone); identifies specific melodic and harmonic intervals; and identifies different rhythms and meters. | Students will identify, compare, analyze, and interpret melodic, harmonic, rhythmic, and metric elements in musical scores. |
| C. Reads melodies in various modes and tonalities; interprets rhythmic and melodic phrases from notation; and reads music that incorporates complex rhythmic patterns in simple, | Students will identify, compare, analyze, and interpret melodic, harmonic, rhythmic, and metric elements in musical scores. |

| Domain/ Competencies | Activities |
|---|--|
| compound and asymmetric meters. | |
| D. Recognizes and describes melody, harmony and texture of a musical work (e.g., modal, tonal, atonal, ostinato, doublings, melody and counter melody). | Students will identify, compare, analyze, and interpret melodic, harmonic, and textural elements in musical scores. |
| E. Analyzes chordal structures (e.g., major, minor, dominant seventh, diminished seventh), harmonic progressions, cadences (e.g., authentic, half, deceptive, plagal) and harmonic textures (e.g., polyphonic, homophonic, monophonic) | Students will identify, compare, analyze, and interpret vertical sonorities and harmonic elements in musical recordings. |
| EC-12 Music Standard IV and VI Competency 005- The teacher understands methods and techniques of musical composition and improvisation and knows how to arrange music for specific purposes and settings. | |
| B. Analyzes compositional devices (e.g., repetition/contrast, delayed resolution, augmentation/diminution, fugue, tone row, ostinato) and applies knowledge of music forms (e.g., binary, ternary, rondo, concerto, opera, twelve-bar blues). | Students will identify, compare, analyze, and interpret compositional devices in Common Practice Period art music. |
| Texas Administrative Code (TAC) | |