



MUTH9400
Advanced Studies in Analysis and Composition
New Orleans Baptist Theological Seminary
Division of Church Music Ministries
Spring 2021

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Mission Statement

New Orleans Baptist Theological Seminary and Leavell College prepare servants to walk with Christ, proclaim His truth, and fulfill His mission.

Course Description

This seminar is designed as a study of the history of composition, style, and analysis throughout the history of western music. Special attention will be given to a variety of techniques of analysis, both tonal and non-tonal. Students will gain experience in composition in the styles of selected eras and genres.

Student Learning Outcomes

1. The student will demonstrate an understanding and knowledge of appropriate analytic and compositional techniques for church music from all periods of music history.
2. The student will be able to discuss in verbal and written form personal analysis of music literature.
3. The student will be able to apply the fundamental principles of analytical techniques in their practice of church music.
4. The student will be able to apply the fundamental principles of stylistic composition in their practice of church music.
5. The student will understand and facilitate pertinent research ideas and theoretical concepts related to pitch, scale, harmony, consonance and dissonance, rhythm, meter, musical development, and aesthetics.

Textbooks

Required: Stein, Deborah. *Engaging Music*. New York: Oxford University Press, 2005.

Optional (extremely useful resource): Poultney, David. *Studying Music History: Learning, Reasoning, and Writing about Music History and Literature*. Englewood Cliffs, NJ: Prentice-Hall, Inc., 1983.

Course Teaching Methodology

The course will involve the following methodologies:

1. Research: Students will engage in extensive research under the direction of the professor.

2. Presentations: Students will make interesting and creative presentations of the findings of their research to seminar participants.
3. Discussion: There will be a full discussion of the issues raised by the lectures, research, and presentations.
4. Lectures: Brief lectures from the professor will provide necessary clarity to seminar presentations and discussions.

Course Requirements

1. Each student will complete all the assigned reading.
2. Score/Listening Identification Lecture: Each student will present 1 (one) detailed lecture outlining the stylistic elements of music from an assigned specific time period. The lecture should be thorough in its examination of compositional and performance techniques of that era. Information can include, but is not limited to instrumentation, melodic structure, harmonic progressions, meter, texture, dynamics, rhythm, form, etc. The lecture should include musical examples – both recordings and scores – to support the conclusions of the presenter. Following your presentations, each member of the class should be able to distinguish the time period, and probable composer of a score or recording that was previously unknown. The Poultney text will be an invaluable resource for this assignment.
3. Each student will complete 3 (three) composition projects. All compositions should be printed in computer notations programs (Finale, Sibelius, etc.). The student should be prepared to present and discuss the following compositions:
 - a. Hymn tune and harmonization on pre-existent or original text
 - b. Invention (or other Baroque technique with professor's approval)
 - c. Choral Arrangement using medley of hymns/worship songs (minimum of 50 measures)
4. Each student will prepare and present 3 (three) detailed form analyses of your choice—one from each of the following genres:
 - a. Fugue
 - b. Sonata allegro
 - c. Dodecaphonic (12-tone).Each student should be ready to present their analyses and discuss their methodology during the seminar meeting. In addition, each student should be prepared to discuss the methodology for conducting form analysis on these additional genres: binary (simple and rounded), ternary (simple and compound), invention, rondo, sonata rondo, theme and variations (sectional and continuous).
5. Each student will write and present critical reviews of 3 (three) assigned essays found in the text, *Engaging Music*. The reviews should use the following format:
 - a. Biographical sketch of the author
 - b. Summary of contents
 - c. Statement of the author's purpose and the extent to which the purpose was realized.
 - d. Concluding evaluation including a statement about the essay's contribution to the study of analysis.

The reviews should be double-spaced with a minimum of five pages. The student will present the information from the study of the essays to the seminar. All members of the

seminar will read all the essays in the text and be ready to participate in the seminar discussions.

Evaluation of Grade

The student's grade will be computed as follows:

Score Identification Lecture	20%
Composition Projects	30%
Form and Analysis Presentations	30%
Critical Essay Reviews	20%

Technical Assistance

For assistance regarding technology, consult ITC (504-816-8180) or the following websites:

1. Selfserve@nobts.edu - Email for technical questions/support requests with the Selfserve.nobts.edu site (Access to online registration, financial account, online transcript, etc.)
2. BlackboardHelpDesk@nobts.edu - Email for technical questions/support requests with the NOBTS Blackboard Learning Management System NOBTS.Blackboard.com.
3. ITCSupport@nobts.edu - Email for general technical questions/support requests.
4. www.NOBTS.edu/itc/ - General NOBTS technical help information is provided on this website.

Help for Writing Papers at “The Write Stuff”

NOBTS maintains a Writing Center designed to improve English writing at the graduate level. Students can receive writing guides, tips, and valuable information to help in becoming a better writer.

Plagiarism on Written Assignments

NOBTS has a no tolerance policy for plagiarism. Plagiarism in certain cases may result in expulsion from the seminary. See the NOBTS Student Handbook for definition, penalties, and policies associated with plagiarism.

Course Schedule

(All Seminars will meet Friday 1:30-8:30 p.m. and Saturday 8:00-11:00 a.m.)

Pre-Seminar Preparation

Review music theory terms, chord spelling, basic forms and other foundations.

Seminar Meeting 1 (February 12-13)

Score/Listening Identification Lectures

Renaissance	STUDENT
Baroque	STUDENT
Classical	STUDENT
Romantic—choral/vocal	STUDENT
Romantic—Instrumental	STUDENT
Twentieth Century	STUDENT

Formal Analysis Presentations: Fugue

Present and discuss first Composition Project (Hymn)

Stein Essay Reviews

2.	Hypermeter and Hypermetric Irregularity	STUDENT
5.	Analyzing the Unity within Contrast	STUDENT
6.	Form in Rock Music	STUDENT
7.	Introduction to Musical Ambiguity	STUDENT
8.	Attacking a Brahms Puzzle	STUDENT
12.	Meaning in a Popular Song	STUDENT

Seminar Meeting 2 (CIV) (March 26-27)

Formal Analysis Presentations (Sonata Allegro)

Present and discuss second Composition Project (Invention)

Stein Essay Reviews

1.	The Phrase Rhythm	STUDENT
4.	Learn to Draw Bob Hope	STUDENT
9.	Figaro's Mistakes	STUDENT
14.	The Presto from Bach	STUDENT
15.	Dramatic Progression in Haydn	STUDENT
17.	Playing with Forms	STUDENT

Seminar Meeting 3 (April 30 – May 1)

Formal Analysis Presentations (Dodecaphonic)

Present and discuss third Composition Project (Choral Arrangement)

Stein Essay Reviews

10.	Motive and Text in Four Schubert	STUDENT
11.	Isolde's Transfiguration	STUDENT
13.	In Search of Purcell's Dido	STUDENT
19.	This Music Crept by me	STUDENT
20.	Rounding Up the Usual suspects	STUDENT
21.	Texture and Timbre	STUDENT

Selected Bibliography

Ashford, Theodore. *A Programmed Introduction to the Fundamentals of Music*. 3rd ed. Dubuque, IA: W.C. Brown, 1980.

Bland, Leland D. *Basic Musicianship*. Englewood Cliffs, NJ: Prentice Hall, 1989.

Clough, John, Joyce Conley, and Claire Boge. *Scales, Intervals, Keys, Triads, Rhythm and Meter*. 3rd ed. New York, NY: W.W. Norton, 1999. With CD and score anthology.

Cutietta, Robert and Virginia Hoge Mead. *Encountering the Fundamentals of Music*. Mountain View, CA: Mayfield, 1989.

D'Amante, Elvo S. *Music Fundamentals through Pitch Structures and Rhythmic Design*. New York, NY: Ardsley House Publishers, Inc., 1994.

- Damschroder, David. *Foundations of Music and Musicianship*. 3rd ed. Belmont, CA: Schirmer/Thomson Learning, 2006. Text, CD-ROM.
- Eskelin, Gerald. *The Sounds of Music: Perception and Notation*. Woodland Hills, CA: Stage 3, 1998. With CD.
- Friedman, Milton M. *A Beginner's Guide to Sight Singing and Musical Rudiments*. Englewood Cliffs, NJ: Prentice-Hall, 1981.
- Gelineau, R. Phyllis. *Understanding Music Fundamentals*. 2nd ed. Englewood Cliffs, NJ: Prentice Hall, 1986.
- Gretz, Ronald. *Music Language and Fundamentals*. 2nd ed. Madison, WI: Brown & Benchmark, 1994.
- Martin, Gary M. *Basic Concepts in Music*. 2nd ed. Belmont, CA: Wadsworth, 1980.
- Nelson, Robert and Carl J. Christensen. *Foundations of Music: A Computer-Assisted Introduction*. 6th ed. Belmont, CA: Wadsworth, 2006. Dual-platform CD-ROM.
- Ottman, Robert and Frank Mainous. *Rudiments of Music*. 4th ed. Upper Saddle River, NJ: Prentice Hall, 2004.
- Porterfield, Marjorie S. *Involvement with Music*. Englewood Cliffs, NJ: Prentice Hall, 1989.
- Puopolo, Vito. *Music Fundamentals*. Belmont, CA: Schirmer/Thomson Learning, 1976.
- Spencer, Peter. *Music Theory for Non-Music Majors*. 2nd ed. Upper Saddle River, NJ: Prentice Hall, 2001.