

Note:

Course content may be changed, term to term, without notice. The information below is provided as a guide for course selection and is not binding in any form, and should not be used to purchase course materials.

COURSE SYLLABUS

MUSC 524

ANALYTICAL TECHNIQUES

COURSE DESCRIPTION

This course is a foundational course for graduate contemporary music theory practices. Systematic and empirical investigations into formal and compositional procedures of selected masterworks from the tonal repertoire. The study includes a thorough investigation of jazz and extended harmonies used in contemporary popular music. Students continue to learn and apply analytical technique to various music styles. Melodic concepts and music form are explored in the literature from historical music periods and compared to present popular music literature and practice. Lectures lead to individual analytical projects. Principles of harmonic function are taught and applied to representative historical and popular music forms. (Crosslisted with WMUS 524)

RATIONALE

Music theory courses are often devoted to the study of traditional, classical theory and aural skills. This course builds upon the traditional, common-practice approach but provides a much broader, practical, and immediate application of the skill. This practical approach presents material corresponding directly with current worship practices and industry based concepts. This involves the study of popular genres including, but not limited to: rock, jazz, gospel, country, praise and worship, gospel song, and traditional hymn tunes. In addition, concepts of melodic construction are evaluated in classical, traditional, and popular music examples.

I. PREREQUISITE

For information regarding prerequisites for this course, please refer to the [Academic Course Catalog](#).

II. REQUIRED RESOURCE PURCHASE

Click on the following link to view the required resource(s) for the term in which you are registered: <http://bookstore.mbsdirect.net/liberty.htm>

III. ADDITIONAL MATERIALS FOR LEARNING

- A. Computer with basic audio/video output equipment
- B. Internet access (broadband recommended)
- C. Microsoft Office

IV. MEASURABLE LEARNING OUTCOMES

Upon successful completion of this course, the student will be able to:

- A. Examine jazz and extended harmonies in a variety of music styles.
- B. Explain advanced harmonic progressions using Nashville Numbers, Jazz harmony terms, and traditional techniques.
- C. Analyze music forms in traditional and non-traditional music.
- D. Develop advanced rhythm charts for worship.
- E. Synthesize historical principles of form relative to contemporary worship music genres.

V. COURSE REQUIREMENTS AND ASSIGNMENTS

- A. Textbook readings and lecture presentations/notes
- B. Course Requirements Checklist

After reading the Course Syllabus and [Student Expectations](#), the student will complete the related checklist found in Module/Week 1.

- C. Discussion Board Forums (3)

Discussion boards are collaborative learning experiences. Therefore, the student is required to create a thread in response to the provided prompt for each forum. Each thread must be 350–400 words and demonstrate course-related knowledge. In addition to the thread, the student is required to reply to 2 other classmates' threads. Each reply must be 150–200 words.

- D. Music Assignments (12)

The student will complete 12 unique Music Assignments that focus on the skills of music analysis and writing. From the first assignment, the student will begin identifying chords and harmonic functions through rudimentary analysis. With each successive assignment, a more developed understanding of harmony will be applied to an analysis of music form. In several assignments, the student will exercise his/her knowledge of contemporary music styles in rhythm chart writing and arranging.

- E. Research Paper Topic Selection and Outline

The student will list his/her topic selection for the Research Paper related to music theory, and it must be connected to either teaching approaches, theoretical ideas, or a formerly published academic paper concerning a piece of music. The student is required to describe the proposed topic, explain the significance of the topic, list a minimum of 5 scholarly sources, and create an outline for the Research Paper. The assignment must be 2–3 pages and in current Turabian format.

F. Rhythm Chart Project

The student will write an original song incorporating certain harmonic, formal, and stylistic elements discussed in the course. The song must also include some harmonic extensions beyond the seventh. The student will create a rhythm chart, will create a melody part in Finale, and will include praise team vocals. Harmonic originality utilizing the extended chordal vocabulary discussed during the course is a key focus of this assignment.

G. Research Paper and Presentation

The student will write a 20-page research-based paper in current Turabian format that focuses on a topic approved by the instructor. The paper must include at least 10 references in addition to the course textbooks and the Bible. The student will also create a PowerPoint presentation about the content in the Research Paper. The presentation must be 12–15 slides and include a total of 8–10 minutes of student-spoken audio.

VI. COURSE GRADING AND POLICIES

A. Points

Course Requirements Checklist	10
Discussion Board Forums (3 at 25 pts ea)	75
Music Assignments (12 at 50 pts ea)	600
Research Paper Topic Selection and Outline	25
Rhythm Chart Project	100
Research Paper and Presentation	200
Total	1010

B. Scale

A = 940–1010 A- = 920–939 B+ = 900–919 B = 860–899 B- = 840–859
 C+ = 820–839 C = 780–819 C- = 760–779 D+ = 740–759 D = 700–739
 D- = 680–699 F = 0–679

C. Disability Assistance

Students with a documented disability may contact Liberty University Online's Office of Disability Academic Support (ODAS) at LUOODAS@liberty.edu to make arrangements for academic accommodations. Further information can be found at www.liberty.edu/disabilitysupport.

COURSE SCHEDULE

MUSC 524

Textbooks: Burkhart & Rothstein, *Anthology for Musical Analysis*. (2012)
 Sorce, *Music Theory for the Music Professional*. (1995)
 Stein, *Engaging Music: Essays in Music Analysis*. (2005)

MODULE/ WEEK	READING & STUDY	ASSIGNMENTS	POINTS
1	Burkhart & Rothstein: pp. 357–358 Sorce: chs. 6, 8, 12–16 1 presentation 2 lecture notes	Course Requirements Checklist Class Introductions Music Assignment 1 Music Assignment 2	10 0 50 50
2	Sorce: chs. 7, 9, 17 1 presentation 2 lecture notes	Music Assignment 3 Music Assignment 4	50 50
3	Burkhart & Rothstein: Appendices A– B 1 presentation 3 lecture notes	DB Forum 1 Music Assignment 5 Music Assignment 6	25 50 50
4	Burkhart & Rothstein: pp. 348–349 Sorce: ch. 18 1 presentation 1 lecture note	Music Assignment 7 Research Paper Topic Selection and Outline	50 25
5	Burkhart & Rothstein: pp. 93–94, 383–385 Sorce: ch. 10 Stein: ch. 14 1 presentation 1 lecture note	DB Forum 2 Music Assignment 8 Music Assignment 9 Rhythm Chart Project	25 50 50 100
6	Burkhart & Rothstein: pp. 336–337 Stein: chs. 1, 3 1 presentation 1 video 1 lecture note 1 website	Music Assignment 10 Music Assignment 11	50 50

MODULE/ WEEK	READING & STUDY	ASSIGNMENTS	POINTS
7	Burkhart & Rothstein: pp. 190–198 Stein: ch. 6 1 presentation 1 lecture note	DB Forum 3 Music Assignment 12	25 50
8	1 presentation 1 website	Research Paper and Presentation	200
TOTAL			1010

DB = Discussion Board

NOTE: Each course module/week begins on Monday morning at 12:00 a.m. (ET) and ends on Sunday night at 11:59 p.m. (ET). The final module/week ends at 11:59 p.m. (ET) on **Friday**.