College Music Society
2015 South Central Regional Conference
Northeastern State University – Tahlequah, OK
Thursday, Mar. 12, 2015, 2:00 P.M.

Sonatas, Rondos, and Cupcakes:
The Efficacy of Collaborative Learning in Undergraduate Music Theory Courses

Dr. Kyle Gullings – The University of Texas at Tyler
kgullings@uttyler.edu
### Project Details: 2011

**Term:**

<table>
<thead>
<tr>
<th>Format:</th>
<th>Fall 2011</th>
<th>Fall 2013</th>
<th>Fall 2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Class size:</td>
<td>32</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Group size:</td>
<td>5-6</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Groups selected by:</td>
<td>Students</td>
<td></td>
<td></td>
</tr>
<tr>
<td># of group projects this semester:</td>
<td>4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Time to complete:</td>
<td>3 weeks</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Form; instruments:</td>
<td>Binary/ternary; piano</td>
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</tr>
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</table>
Group Project #1 – Page 2

- Include a Bibliography with a full citation of the score you used for your analysis, along with any recordings or other optional sources you may have consulted or referenced. This should appear on a separate page at the end, and should follow Chicago Style (Turabian) formatting. Ask me if you have questions, or consult this page.
  http://www.lib.uwo.ca/music/citermus.html

Note: There is no presentation component for this project.

- Grading:
  - 10% – Roman Numeral Analysis
  - 10% – Cadences Labeled
  - 20% – Phrases Bracketed and Labeled by Type
  - 30% – Sections Labeled by Formal Function
  - 20% – Evidence Supporting Function Labels
  - 10% – Writing Style/Bibliography

I, ii, V, etc.
PAC, IAC, etc.
Statement, repetition; period
Expository, Closing, etc.
What makes this transitional?
Grammar, coherence, figures
Bibliography

Tips for Creative and Group Projects

1. Create engaging, real-world assignments
2. Allow student autonomy over project content/format
3. Address students’ trepidation surrounding group work
4. Use a Group Contract/checkpoints for accountability
5. Aim for group sizes of 4 to 5
6. Assign groups with heterogenous ability levels
7. Allow plenty of time for the project, in & out of class
8. Assess the process as well as the product
9. Revise assignments each time you teach
# Sonatas, Rondos, and Cupcakes – Dr. Kyle Gullings

## Project Details: 2011 & 2013

<table>
<thead>
<tr>
<th>Term:</th>
<th>Fall 2011</th>
<th>Fall 2013</th>
<th>Fall 2014</th>
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<tbody>
<tr>
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<td>Group size:</td>
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<tr>
<td>Groups selected by:</td>
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<td># of group projects this semester:</td>
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<tr>
<td>Time to complete:</td>
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<td>Form; instruments:</td>
<td>Binary/ternary; piano</td>
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# GROUP PROJECT CONTRACT

**Contract Due:** Friday, Nov. 16  
**Project Due:** Friday, Nov. 22

<table>
<thead>
<tr>
<th>Group Name:</th>
<th></th>
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</thead>
</table>
| Group Member: | Member’s Expected Contribution(s)*  
(Second half of analysis, project design, artwork, video editing, etc.) |
| |  |

**Project Title:**  

**Project Description:** (be as specific as possible, including type of media format, and how specific analytical elements will be reflected in the piece)

<p>| |</p>
<table>
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<tr>
<th></th>
</tr>
</thead>
</table>

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* While it is expected that all members will assist with all components in some way, the instructor acknowledges that different individuals will excel in different aspects of the project (design, art creation, analytical details/writing, etc.).

It is the responsibility of each group member to ensure an equitable division of effort among all members. If one or more members are not meeting their contracted obligations, it is in everyone’s best interest that you inform your instructor early in the process. As always, please feel free to consult your instructor with any questions on this project.
Sonatas, Rondos, and Cupcakes – Dr. Kyle Gullings

Fall 2013 Sample Projects
<table>
<thead>
<tr>
<th>Term</th>
<th>Fall 2011</th>
<th>Fall 2013</th>
<th>Fall 2014</th>
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</thead>
<tbody>
<tr>
<td><strong>Format:</strong></td>
<td>4-page paper</td>
<td>Student-selected</td>
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<tr>
<td><strong>Group size:</strong></td>
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<tr>
<td><strong>Groups selected by:</strong></td>
<td>Students</td>
<td>Instructor (heterogenous ability levels)</td>
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<tr>
<td><strong># of group projects this semester:</strong></td>
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<tr>
<td><strong>Time to complete:</strong></td>
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<td>4 weeks</td>
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<td>Binary/ternary; piano</td>
<td>Sonata; symphonic</td>
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</table>
Form and Analysis – Group Project (Page 3)

GROUP PROJECT CONTRACT

Contract Due: Tuesday, Oct. 21
Project Due: Tuesday, Oct. 28

Group Name: ________________________________

Group Member:                     Member’s Expected Contribution(s)*: (Second half of analysis, project design, artwork, video editing, etc.)

________________________________________

________________________________________

Project Title: ____________________________

Project Description: (be as specific as possible, including type of media/format and how specific analytical elements will be reflected in the piece)

________________________________________

________________________________________

________________________________________

________________________________________

________________________________________

________________________________________

________________________________________

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Fall 2014 Sample Projects
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Fall 2014 Sample Projects
MOZART'S HORN CONCERTO
NO. 4 IN EB MAJOR, K. 495,
MVT. 3, THEME B

Group Project

Samantha Jo Clendenny
Shelley Cruz
Brittney Johnston
Brian Sanders
The A section starts in E major, has symmetrical phrasing with a half cadence in measure four, and another half cadence in measure eight. The AC makes the piece feel it needs to continue. The contrasting B section has the same metric structure as A but is in a different key. The phrasing in section B is six measures long, and then the A section returns in measure 15. This section is identical to the beginning.
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