

University of Florida  
School of Music  
Form and Analysis I  
Room: MUB 142  
MUT 3611 Section 16H5

MWF (Period 3) 9:35 – 10:25

Instructor: Dr. Joseph Dangerfield  
Office: MUB 307

Office Hours: M 10:30 – 11:30, T 9:30 – 10:30, and by appointment

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### **COURSE DESCRIPTION**

In this course, we will review some concepts from the music theory sequence, and explore how musical form developed in the so-called common practice tonal era, including some 20<sup>th</sup> C. extensions.

### **COURSE OBJECTIVES**

The successful student will gain and maintain a working knowledge of formal concepts associated with music of the so-called common practice tonal era, including melodic structures and homophonic forms, as well as binary, ternary, sonata-allegro, and concerto forms.

### **GRADING SYSTEM AND DUE DATES**

You will receive a percentage grade for each component of the course. These individual grades will be assessed and weighted towards the final grade in the following manner:

- **Exams (3 x 10%) = 30%**
- **Small Projects (3 x 10%) = 30%**
- **Topic Proposal for Final Project (due 10/10) = 5%**
  - I expect that your topic proposal consist of:
    - a statement outlining the goals of the project
    - a statement describing the research methods you will use to accomplish the goals of the project
    - a statement describing how your project will be organized
    - a preliminary bibliography of articles, scores, books, etc. that you expect to use for your final project
- **Final Analysis Project (due 12/7) = 25%**
  - You will be required to write a 10 – 12 page (double-spaced, 12 pt. typed font) analysis paper. You may choose the piece, but it must be approved by the instructor.
    - It is difficult to completely quantify a grading system for a project of this type.
  - However, you will be evaluated according to the following criteria:
    - How well you have achieved the goals described in the topic proposal
    - How thoroughly your chosen topic has been researched
    - Conceptual clarity and how well your argument or thesis is supported
- **Organization and style:**
  - I expect your essay to be well organized according to the standards of undergraduate-level scholarship. Your thesis (or argument) should be clearly stated and supported by a logical breakdown of appropriate concepts. You are

expected to exhaustively cite any articles, books, and scores that you reference in your essay according to an established manual of style. Although I will allow you to choose your own citation style, I suggest (and prefer) Chicago style citations (details of which may be found at <http://www.chicagomanualofstyle.org/>) and the use of footnotes rather than endnotes.

- I expect you to strive for a clear and concise writing style that is grammatically sound. However, I will be more lenient with those for whom English is a second language.
  - For both of the above tasks I expect you to strive for a clear and concise writing style that is grammatically sound. However, I will be a bit more lenient with those for whom English is a second language.

▪ **Class Participation = 10%**

- For this category your grade will be based on:
  - Preparation-your knowledge of the assigned readings and listening as demonstrated by your participation in class discussions
  - Participation-I expect all students to enrich the class discussions by being enthusiastically willing to offer their own perspective concerning the issues being discussed, showing respect for the opinions of their classmates, and staying fully focused on the class during our meetings. Please do not sleep, text, or answer the phone during class (I do not mind food or drinks in the classroom).
  - Attendance-As we have a large amount of material to cover, I expect students to make every effort to attend all class sessions during the semester.

Students are responsible for the material covered in sessions for which they are not present. If I am properly notified, and the reason for the missed session is valid, I will be happy to arrange a meeting with you to discuss what you missed.

**Grading Scale:**

A	95 – 100
A-	90 – 94
B+	87 – 89
B	84 – 86
B-	80 – 83
C+	77 – 79
C	74 – 76
C-	70 – 73
D+	67 – 69
D	64 – 66
D-	60 – 63
E	0 – 59

Unexcused absences will affect your overall grade in the following way:

- 1 unexcused absence - 2.5% deducted from your final grade
- 2 unexcused absences - 5% deducted from your final grade
- 3 unexcused absences - 10% deducted from your final grade
- 4 unexcused absences - 20% deducted from your final grade
- 5 unexcused absences - fail
  - If you must miss a class and have an acceptable excuse (e.g., out of town for professional obligation), you must notify me at least 24 hours in advance of the

absence in order to be credited with an unexcused absence.

- If you miss a class due to illness or some other unavoidable emergency, please notify me via email within 24 hours of the missed class session to avoid being credited with an unexcused absence.
- Please be on time to class. If you are more than five minutes late to any class that will count as half of an unexcused absence and will affect your grade
- Exceptions to the policies stated above are at my discretion.

### **Resources for Students**

- Instructor – Please feel free to approach me with any questions you have. My office hours are detailed above and I am available by appointment.
- Music Library – UFL Libraries give students access to a number of resources that will be essential for the course. Please familiarize yourself with how to use the resources below and feel free to ask for my help.
  - Catalogue – scores, recordings, and texts
  - JSTOR – online database of journals
- Students requesting accommodations due to disabilities must register with the Dean of Students Office. The DOS office will provide documentation to the student, who must then provide the documentation to the instructor when requesting said accommodation. To request classroom accommodations, contact the Assistant Dean of Students/Director of the Disability Resources Program at P202 Peabody Hall or phone 392.12.61 (V), 392.3008 (TDD).

### **Why write and read papers, anyway?**

- By entering graduate studies in music you become a part of the community of music in academia. As such, you are learning to communicate according to the patterns of this community. These include conference presentations and publications, especially the “gold standard” of articles in peer-reviewed journals. (Textbooks, encyclopedia entries and monographs are more the province of senior scholars.) We practice this style of communication through class presentations and papers, which should therefore be viewed in this light.

Some additional helpful resources include:

- For issues of grammar, punctuation, and some elements of style, consult William Strunk, Jr., and E. B. White, *The Elements of Style* (Boston: Allyn and Bacon, 2000).
- For detailed issues of style including citations, the best source is the most recent edition of *The Chicago Manual of Style*. The gist of this tome can be gleaned from Kate Turabian, *A Manual for Writers of Term Papers, Theses, and Dissertations* (Chicago: University of Chicago Press, 1996). Note that some journals and professors require one of a number of alternative sets of standards, such as that of the Modern Language Association (MLA) or that of the journal *Nineteenth Century Music*.
- For broader issues of how to conduct and report on research, read and internalize Jacques Barzun and Henry F. Graff, *The Modern Researcher* (Wadsworth, 2003).

## **COURSE SCHEDULE (subject to modification as necessary)**

Week of:

- 8.22 Cadences, phrases, periods  
Read: Douglass Green, *Form in Tonal Music* (Holt, Rinehart, and Winston, 1979), 6 – 40. – Discussion on Fri.
- 8.29 Cadences, phrases, periods  
Read: Douglass Green, *Form in Tonal Music* (Holt, Rinehart, and Winston, 1979), 41 – 48.
- 9.05 Binary Form (**No Class Mon, Holiday**)  
Read: William Caplin, *Classical Form* (Oxford University Press, 1998), 87 – 93.
- 9.12 Rounded Binary Form
- 9.19 Ternary Form (**Exam 1: Friday**)  
Read: William Caplin, *Classical Form* (Oxford University Press, 1998), 71 – 86.
- 9.26 Sonata Form  
Read: Donald Tovey, *The Forms of Music* (Meridian, 1959), 208 – 232.
- 10.03 Sonata Form (**Individual meetings to discuss final project**)  
Read: Charles Rosen, *Sonata Forms* (Norton, 1988), 98 – 132.
- 10.10 Rondo (**No class Fri, homecoming**)  
Read: Douglass Green, *Form in Tonal Music* (Holt, Rinehart, and Winston, 1979), 153 – 163. – Read up to the section labeled Sonata Rondo.
- 10.17 Rondo  
Read: Douglass Green, *Form in Tonal Music* (Holt, Rinehart, and Winston, 1979), 163 – 166.
- 10.24 Theme and Variation (**Exam 2: Friday**)  
Read: Douglass Green, *Form in Tonal Music* (Holt, Rinehart, and Winston, 1979), 98 – 128.
- 10.31 Character Variations
- 11.07 Concerto Form  
Read: William Caplin, *Classical Form* (Oxford University Press, 1998), 243 – 251.
- 11.14 Concerto Form (**Individual meetings to discuss final project**)
- 11.21 (**No class Wed, or Fri, Thanksgiving**)
- 11.28 (**Exam 3**)
- 12.05 Wrap up/Review (**Final project due Wed, 7 Dec, during class**)

For advanced study, I recommend the following texts:

Donald F. Tovey. *Essays in Musical Analysis*, 7 vol. Oxford University Press.

\_\_\_\_\_. *A Companion to Beethoven's Piano Sonatas*. AMS Press.

Nicholas Cook. *A Guide to Musical Analysis*. W.W. Norton.

William E. Caplin. *Classical Form*. Oxford.

Jan LaRue. *Guidelines for Style Analysis*. W.W. Norton.

Rudolph Reti. *The Thematic Process in Music*. Faber & Faber.

Hugo Leichtentritt. *Musical Form*. Harvard University Press.

Edward Cone. *Musical Form and Musical Performance*. Norton.

Ebenezer Prout. *Fugue*. Greenwood Press.

J. Raymond Tobin. *Mozart and the Sonata Form*. Da Capo Press.