

University of Florida
School of Music
Form and Analysis II
Room: MUB 142
MUT 3612 Section 2C87

TBA

Instructor: Dr. Joseph Dangerfield
Office: MUB 307
Office Hours: M 10:30 – 11:30, W 9:30 – 10:30, and by appointment
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COURSE DESCRIPTION

In this course, we will continue to develop our understanding of formal concepts and principles. We will analyze works written after the so-called common practice eras and into the 20th C.

COURSE OBJECTIVES

The successful student will gain and maintain a working knowledge of formal concepts associated with music following the so-called common practice tonal era, including reimagining harmonic structures and non-traditional recasting of traditional 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:

▪ **Article Summaries** (3 x 10%) = 30%

It is difficult to completely quantify a grading system for assignments of this type.

However, you will be evaluated according to the following criteria:

- Completeness of your answer to the assigned question or issue:
 - Summaries should be complete, yet documented in your own words. Do not use excessive quotation.
- Thoroughness of your research/preparation:
 - Since you have received all article titles in advance, I expect a thorough read, with substantive commentary both in class, and in the completed summaries.
- Organization and style:
 - I do expect that your summaries to be well organized and that you are able to reference specific scholars, composers, and pieces by name, as necessary.

▪ **Small Analysis Projects** (3 x 10%) = 30% - All due by the end of term (04.19).

- I expect the projects to consist of:

- Formal diagram of the work, with all main thematic ideas properly labelled.
 - Prose discussing aspects of the work that are unique, or departures from traditional models.
 - Answers to guided questions (see below).
- **Topic Proposal for Final Project** (due via email 03.05) = 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 via email 04.19) = 35%
 - 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 do expect your paper to be well organized and that you are able to reference specific scholars, composers, and pieces by name, as necessary.
 - 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.

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

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).

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 ARTICLES

Read: Prelude and Transfiguration from Tristan and Isolde. “Wagner’s Preliminary Draft.” Bailey, Robert, ed. Norton Critical Scores. (available on Canvas)

Read: Korsyn, Kevin. “Towards a New Poetics of Musical Influence.” *Music Analysis*. V. 10/1-2: 3-72 (March – July 1991).
Score Study: Chopin, Berceuse, Op. 57; Brahms, Romanze, Op. 118/5

Read: Smith, Peter H. “Tonal Pairing and Monotonicity in Instrumental Forms of Beethoven, Schubert, Schumann, and Brahms.” *Music Theory Spectrum*. V. 35, no. 1: 77-102 (April 2013).

Read: Arthurs, Daniel J. “Applying Traditional and Proportional Aspects of Form to Atonal Music.” *Journal of Music Theory Pedagogy*. V. 18 (January 2004).

Read: Bernard, Jonathan. “The Minimalist Aesthetic in the Plastic Arts and in Music.” *Perspectives of New Music*. V. 31, no. 1: 86-133.

Read: Wolpe, Stefan, trans. Matthew Greenbaum. “On Proportions.” *Perspectives of New Music*. 34: 132-84.

COURSE PROJECTS

Project 1: Analysis of Brahms’ “Wie melodies zieht es mir.” Discuss the tonal aspects of the work. Do they fit Smith’s narrative of Tonal Pairing? What roll does the interval of a P4 play in the melodic and tonal structure of the work? Is there a “hidden fragrance?”

Project 2: Analysis of Scriabin’s Piano Sonata #9, “Black Mass.” Please provide a formal analysis. Discuss tonal implications, if any. Does the traditional method for analyzing a tonal work in sonata form make sense? If so, how? If not, what new way(s) could prove helpful in explaining the work?

Project 3: Analysis of Prokofiev’s Piano Concerto #2, 1st Movement. How does the form compare to the traditional models of the concerto we discussed in Form 1? What role does the piano play? What role does the orchestra play? Are those rolls intertwined?

Final Project: 10 - 12 page topical analysis paper (Wed, 19 April).