

Point Loma Nazarene University  
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SP 2022, MUT 302, Form and Analysis  
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## Syllabus for MUT302, Form and Analysis

### Text

The text for this semester is:

Cadwallader, Allen and David Gagné. *Analysis of Tonal Music: A Schenkerian Approach*.  
New York: Oxford Univ. Press. 3d ed. 2010.

There is also a workbook that you should purchase. I have no doubt that these will cost a small fortune. Keep them in good shape and you should be able to sell them at the end of the semester if you wish to recoup some of the cost. You might be able to purchase the second edition of the textbook, but please buy only the third edition of the workbook.

We will work from the text for half of the semester then switch to form in the second half. You will not need a second text as it will be online.

### Course Description

The catalog description reads: "Emphasis upon the stylistic analysis of musical form and texture; study of the evolution of the standard musical forms."

In the first half of the semester we will mostly be studying processes in tonal music through linear reductions and graphical analyses. These will supplement our discussion of small forms. These analyses will lead to work in larger forms, and a discussion of larger-scale processes. We will generally be developing our analyses in written form, either as reductions, written (prose) papers, or both.

The final project is a performance accompanied by an oral and written analysis of a composition from your repertory that we will select and approve together.

### Course Requirements

I expect that each of us have a working knowledge of tonal harmony and a basic knowledge of the materials of music. I also expect that we all have a functional ability to play the piano.

I will attempt to work as much as possible from recordings, and yes I am aware how difficult it is to hear some of these scores and analyses. But we must be willing to sit down at the piano and play some of these sounds for ourselves in order to really absorb

the ideas that we are exploring. Recordings will generally be posted on the course homepage. Scores will come either from our workbooks or online sources.

### **Teaching Objectives – What I Hope to Accomplish**

My goals for this class are to provide a very large-scale, high overview of tonal music theory and how it informs our understanding of form and analysis. With this in mind, my objectives are:

- to gain a basic understanding of Schenkerian theory and concepts
- to create a number of reductions, which are gradually more complex
- cover all of the standard forms, from one-part forms through Sonata form
- to create an original analysis of a tonal composition which includes
  - a complete reduction
  - a complete graphical analysis
- and a completed paper of sufficient originality and depth that it can be used in a graduate application portfolio

### **Course Learning Outcomes – What I Expect From You**

By the end of this semester I expect that you will

- demonstrate that you have absorbed Schenker's ideas of harmony and voice leading by applying these to the reductions that accompany each chapter
- demonstrate that you can synthesize Schenker's ideas in an original analysis and reduction in your final analysis and paper
- demonstrate your understanding of form and genre by categorizing compositions in a graduate level listening and score-identification exam

### **Grading and Evaluation**

Your progress and mastery will be measured in a number of different ways each of which will have the following weight:

Homework	20%
Online Quizzes	20%
Chapter Tests (Reductions)	20%
Final Exam	20%
Final Project	20%

Chapter Tests will always be reductions which will be sent to you as a Finale file, are worked on over the course of several classes, then turned in on a specified day (see the timeline at the end of the syllabus). There are online quizzes and homework assignments after most classes which will open up for a few days then close. Once a quiz closes it will no reopen. Get in the habit of checking the eClass website often.

### **Final Exam**

There is a written final exam for this class. The exam is scheduled for Friday, 4 May at 10:30.

### **Attendance Policy**

The class will be set up in such a manner that the material covered in class, as well as assignments made out of class, will be cumulative in nature and delivered in small increments, as per above.

- \* Office hours will be posted on my door giving times when I may be reached to discuss an attendance problem, as well as for help should it be needed.
- \* It is your responsibility to notify me before class of your need to be absent, or at least ASAP.
- \* No absences will be allowed on the day that you are presenting a project. No excuses -- no exceptions!
- \* You are expected to turn in assignments at the time specified -- there will be no exceptions.
- \* You will be accountable for any work missed during an excused absence, including missed assignments. If the situation merits it, I will be happy to work out extra time.

### **Academic Accommodations**

All students are expected to meet the standards for this course as set by the instructor. However, students with learning disabilities who may need accommodations should discuss options with the Academic Support Center during the first two weeks of class. The ASC will contact professors with suggested classroom needs and accommodations. Approved documentation must be on file in the ASC prior to the start of the semester. However, you must inform me in advance! Please do not show up on the day of the test and ask for me to create an alternate testing situation on the spur of the moment.

## Class Timeline

Class No	Date	Topic
1	Thurs 14 Jan	Intro the class; syllabus Review species cpt Begin reading Ch. 2 Assign Beethoven Woo 78 in wkbk, first phrase Send out file for Woo78 and assign entire piece
2	Tues 19 Jan	<b>Finish Ch 2</b> cover any remaining bits of Woo ex.  <i>Homework –</i> <i>Casta Diva</i> , pp. 7-9 in wkbk read pp. 41-52, chord classes online quiz on pp. 41-52 finish Beethoven file
3	Thurs 21 Jan	<b>Ch 3 – Bass Lines and Harmonic Structure</b> final copy of Beethoven file submitted by midnight discussion chord classes  <i>Homework –</i> Mozart Sonata K. 457, wrkbk pp. 11-14 read pp. 52-62, larger contexts online quiz on pp. 52-62
4	Tues 26 Jan	discussion of prolongation techniques assign Chopin op. 34 no. 2 file  <i>Homework –</i> Beethoven op. 10 no. 2, wrkbk pp. 19-21 read pp. 62-8, the imaginary continuo online quiz on pp. 62-8
5	Thurs 28 Jan	discussion of the imaginary continuo and Chopin op. 34 <i>Homework –</i> read pp. 69-80 online quiz on pp. 69-80 final copy of Chopin due by midnight

6	Tues 2 Feb	<p><b>Ch 4 – Linear Techniques</b> discussion of pp. 69-80</p> <p><i>Homework –</i> read pp. 80-96 online quiz on pp. 80-96 Mozart Sonata, K 280, wrkbk pp. 31-33</p>
7	Thurs 4 Feb	<p>discussion of linear intervallic patterns</p> <p><i>Homework –</i> Bach Fr. Suite, BWV 813, Minuet file</p>
8	Tues 9 Feb	<p>discussion of Bach Fr. Suite</p> <p><i>Homework –</i> read pp. 99-108 online quiz on 99-108 finish Bach Fr. Suite</p>
9	Thurs 11 Feb	<p><b>Ch 5 – Tonal Structure</b> discussion of notational symbols and the <i>Urlinie</i> final copy of Bach Fr. Suite due</p> <p><i>Homework –</i> read pp. 109-118 online quiz on pp. 109-118 CPE Bach, Prussian Sonata, wrkbk pp. 35-37</p>
10	Tues 16 Feb	<p>discussion of structural levels and interruption assign Brahms <i>Intermezzo</i>, op. 76 no. 7 file</p> <p><i>Homework –</i> Bach Prelude in F, wrkbk pp. 53-5</p>
11	Thurs 18 Feb	<p>discussion of Brahms <i>Intermezzo</i></p> <p><i>Homework –</i> finish Brahms file</p>
12	Tues 23 Feb	<p>discussion of Brahms <i>Intermezzo</i></p>

		<p><i>Homework –</i>  read pp. 119-129  online quiz on pp. 119-129  finish Brahms file</p>
13	Thurs 25 Feb	<p><b>Ch. 6 – Melodic Prolongation</b>  Brahms <i>Intermezzo</i> file due  discussion of initial ascents and motion to inner voice</p> <p><i>Homework –</i>  read pp. 129-139  online quiz on pp. 129-4  Schubert Impromptu, wrkbk pp. 61-5</p>
14	Tues 1 Mar	<p>discussion of voice exchange and superposition  assign Mozart Quartet, K.421 Minuet file</p> <p><i>Homework –</i>  read pp. 139-151  online quiz on pp. 139-151  Mozart Symph in C, wrkbk pp. 73-5</p>
15	Thurs 3 Mar	<p>discussion of reaching over and Phrygian 2</p> <p><i>Homework –</i>  Mozart Minuet file</p>
16	22 Feb	<p>discussion of Mozart Minuet</p> <p><i>Homework –</i>  finish Mozart file  read pp. 153-64  online quiz pp. 153-64</p>
17	24 Feb	<p><b>Ch. 7 – Some Basic Elaborations</b>  Mozart k. 421 file due  discussion of Mozart K. 283 and Beethoven op.14</p> <p><i>Homework –</i>  read pp. 164-77  online quiz on pp. 164-77</p>

		begin Schubert <i>Schwanengesang</i> , "Am Meer" file Beethoven op. 10 no 1, wrk bk pp 77-80
18	27 Feb	discussion of Beethoven op. 2 and op. 10 no 1  <i>Homework</i> – read pp. 177-189 online quiz on pp. 177-89 Beethoven op. 31 no. 1, wrk bk pp. 81-3
19	29 Feb	discussion of Mozart K. 488 and Beethoven op. 14 no 2 discussion of Schubert "Am Meer"
20	2 Mar	final copy of Schubert file due by midnight
<b>Spring Break March 5-13</b>		
21	15 Mar	<b>Ch 8 – One Part Forms</b>  <i>Homework</i> – assign Chopin op. 28 no. 3 <i>Prelude</i> file Final project meetings this week
22	14 Mar	<b>Mid-Term Grades Posted</b>  hmrwk –
23	19 Mar	
24	21 Mar	<b>Ch 9 – Binary Forms</b> online quiz opens hmrwk – final copy of Chopin due
25	23 Mar	
26	26 Mar	
27	28 Mar	<b>Ch 10 – Ternary Forms and Rondo</b> online quiz opens

		assign Brahms <i>Intermezzo</i> file
28	30 Mar	
29	2 Apr	
30	4 Apr	Project reductions due final copy of Brahms file due
<b>Easter Break Apr 5-9</b>		
31	11 Apr	<b>Ch 11 – Sonata Form</b> online quiz opens assign project reductions returned
32	13 Apr	
33	16 Apr	
		Final project papers and reductions due by midnight
		Review Sessions
		Review, cont'd



		LAST CLASS
		<b>FINAL EXAM – Friday, 1030 – 1230a</b>