

MUS 611: Seminar in Classical Music Analysis

Spring 2013, Music Building 233, MWF: 10:00–3:15

Instructor:

Christopher White
Office: School of Music, room 233

email: cwwhite@uncg.edu
Office Hours: MW. 11:00–10:50
or by appointment/coincidence

Required Texts (available online):

Hepokoski, James and Warren Darcy. *Elements of Sonata Theory*. Oxford University Press, 2006.
(Either paperback or hardcover.) ISBN: 9780195146400
Capin, William. *Analyzing Classical Form*. Oxford University Press, 2013. ISBN:
9780199747184

Academic Integrity:

Students are responsible for knowing and abiding by the UNCG Academic Integrity Policy (see the *Policies for Students* handbook and <http://academicintegrity.uncg.edu/complete/>).

Evaluation:

In order to comply with the University-Wide Evaluation Guidelines for Promotion and Tenure, section IIA.3.(b), all students are required to complete a faculty evaluation for this course. I will also be periodically be giving you informal course evaluations to collect feedback throughout the semester.

Please give me feedback throughout the semester!

Course Objectives:

During this semester, you will learn to:

- Analyze Classical music's form, phrase structure, motivic patterns, and meaning generation.
- Critically engage with different conceptions and definitions of "Sonata Form" positioning these viewpoints against, alongside, or in reaction to one another.
- Understand what the authors of this music were attempting to communicate to or elicit from their audiences.
- Write coherent, efficient, and persuasive analytical prose and analytical diagrams to communicate your readings.

Weekly Format:

Monday is reading day. Wednesday is group analysis day. Friday is your analysis day.

Reading– This course will involve a lot of reading. As this reading is crucial to meeting our course objectives, you will not only respond on a weekly basis (described below), but you will be graded on your class participation. I am in the habit of cold calling. Your grade depends on intelligent, well thought out answers.

Weekly responses– Every Sunday by 6:00pm, you will write 300 words in response to some aspect of the week's reading. This response may include some light summarization, but it must include some original thinking, e.g., model analysis or criticism. By class time the following morning, you will write a 100-word re-response to one of your classmates (pairings will rotate throughout the semester). I will begin class discussion by asking some students to read their responses.

Analysis– Wednesdays will generally involve the application of the week's reading topic. Here, we will all have analyzed some piece of music, and will discuss the piece together. On Fridays, two people will "teach" us two pieces of music from their own perspectives.

Attendance– Don't miss class.

Projects:

You will do two large analytical projects throughout the semester. Both analytical projects will be done with guidance from me, and will involve analyzing a piece of your choice using a method(ology) of your choice. You will present your projects, and then write them into 10-15 page research papers. One will be around Spring Break, the other at the end of the semester. These will be read to the class.

Grading:

33% Participation

33% Responses, in class analyses

33% Large projects.

1% Font

Schedule, subject to [extreme] change:

ALWAYS refer to weekly assignments described in class over this schedule

<i>Date</i>	<i>Reading/Topic</i>	<i>Repertoire</i>
1-13	General Issues of Form & Phrase. Hepokoski: Overview of Sonatas [1-3]	Early Mozart & Haydn. Scarlatti.
1-24 ???	Gjerd: Specific Schemata	Young Mozart Symphonies
1-27	Hepo: Continuous Expo [4, 16]	Haydn London Symphonies
2-3 ???	Caplin: Phrase structures	London Symphonies
2-10	Hepo: Specifics [5-9]	Late Mozart
2-17	Caplin: Specifics	Late Mozart
2-24	The Development Hepo [10,11]	Beethoven 1, 2
3-3	Other types of Sonatas Hepo [16-18]	Beethoven 3
	<i>Spring Break!</i>	
3-17	<i>First Projects</i>	
3-24	Role of Listener Hepo pg. 340 + "Beethoven/Rossini" Vasili Byros	Beethoven middle Quartets
3-31	Musical Meaning: Hattan	Symphony 7
4-14	Musical Meaning: Agawu	Late Sonatas
4-21	The Concerto: Hepo [19]	Emperor Concerto
4-28, 29	Musical Meaning: Adorno	Late Quartets
Final	<i>Second Projects</i>	