

MU 601
Deborah Burton, instructor
Fall 2011

Assignment #1

Due: 9/15, in class

Name_____

Following the attached score, listen to or play through the first 16 measures of Mozart's *Sonata* K. 310 in A minor, which is on reserve at Mugar, and then:

- 1) on the score, mark in the main harmonies, modulations and tonicizations (if any), and cadence types.

 - 2) on a separate sheet of staff paper, write out a simplified version of the section (remove rhythmic and melodic ornaments and keep a very chordal texture) and staple it to this sheet.

 - 3) then, below that, make a durational reduction of your simplified version. If you can make more than one durational reduction of varying sizes, do so.

 - 4) then, diagram the selection as explained in class, showing measure numbers, phrases, themes, and cadences.
- b) is there hypermeter (patterns of strong/weak larger than a measure)? Explain your answer.
- c) what role does repetition play in the form of this section?

Multiple choice:

Example 1: Schubert, Waltz in Ab Major, Op. 9/2, D. 365

1. The harmony of this piece is
 - a) sectional
 - b) continuous

2. The thematic formal design of this piece is
 - a) simple binary
 - b) rounded binary
 - c) ternary
 - d) balanced binary

3. This piece also contains
 - a) pivot note modulation
 - b) pivot chord modulation
 - c) sequential modulation

Example 2: Beethoven, Op. 14, n. 2, Andante

1. How many phrases do you hear in the first part (before the double bar)?
 - a) 1
 - b) 2
 - c) 3
 - d) 4

2. What is the thematic formal design of this piece?
 - a) simple binary
 - b) rounded binary
 - c) ternary

3. What is the harmonic structure of this piece?
 - a) First part: I - V / Second part: V - I
 - b) First part: I - V / Second part: I - V - I
 - c) other

4. In terms of the two halves of this piece, it is
 - a) symmetrical
 - b) asymmetrical

5. This piece also contains
 - a) secondary dominant(s)
 - b) secondary leading-tone chord (s)

6. Would you like to ask any questions?
 - a) yes
 - b) no

Two types of variations

continuous variation form:

- theme is usually short, sometimes only a phrase
- gives the effect of incompleteness and of one variation flowing into the next
- usually ends on the dominant or is not tonally closed in some way
- often the theme is a simple repeated idea, like a ground bass or ostinato

sectional variation form:

- theme is longer
- theme is tonally closed
- each variation is tonally closed
- each section (theme or variation) is separated from the following one
- theme usually binary form
- often more substantive changes: reharmonizations, tonicizations, modal changes

Example 1 - Bach Chaconne in D minor, BWV 1004



Example 2 - Beethoven: *Variations on Paisiello's "Nel cor più non mi sento,"* WoO 70

TEMA.

The Theme is written in G major, 3/4 time, and consists of 8 measures. The melody is in the right hand, starting on G4, moving up stepwise to A4, then B4, and finally C5. The left hand provides a steady accompaniment of eighth notes, starting on G3 and moving up stepwise to A3, B3, and C4. The key signature has one sharp (F#), and the time signature is 3/4.

VAR. I.

Variation I is written in G major, 3/4 time, and consists of 8 measures. The melody is in the right hand, starting on G4, moving up stepwise to A4, then B4, and finally C5. The left hand provides a steady accompaniment of eighth notes, starting on G3 and moving up stepwise to A3, B3, and C4. The key signature has one sharp (F#), and the time signature is 3/4.

Example 3: Beethoven: 32 Variations in C minor, WoO80

TEMA.
Allegretto.

f *p*

VAR. I.

p leggiermente

p

VAR. II.

leggiermente *p*

p

Student Project #1

Description

Your project will consist of two parts: a class presentation of about 10 minutes and a paper. The class presentations will take place the week of November 1-3. The paper will be due on November 10 in class. Both the presentation and the paper will involve your analysis of a short tonal instrumental (non-vocal) piece or movement, in relation to its formal structure and the topics we have discussed in class.

Class presentation

Your presentation should be clear and succinct, and include a performance of the piece (either live or on CD). Just make a few, salient points and demonstrate these with musical examples. You should prepare a diagram of the piece, to be photocopied for the class, and enough scores of the piece so that the entire class can follow your discussion. Durational reductions and/or simplifications can also be included, if relevant. If you get Dr. Burton the originals a few days ahead, she can make the copies for you.

Paper

Your paper should be 4-5 pages in length (not including musical examples), typed, double-spaced, with footnotes or endnotes, your diagram and a score. The paper should have a title, a thesis (an original point of view that organizes your paper) presented clearly in the first paragraph, which should be an introduction, and a conclusion at the end.

Please do not fill up space with background information about the composer or the piece: an analytic paper should just contain a clear explanation of musical issues and events.

For all questions regarding bibliographic form, footnote citations, and other matters of writing and style, you should follow Kate L. Turabian, *A Manual for Writers of Term Papers, Theses, and Dissertations*, (Chicago: University of Chicago Press, 1987). This book is available in the reference section of any library.

Sonata Form Form

section	measures	tonal motion	thematic material
<u>Introduction</u>			
<u>Exposition</u> Main Theme transition Subordinate Theme(s) Closing Group			
<u>Development</u> motivic development retransition HC			
<u>Recapitulation</u> Main Theme altered transition Subordinate Theme Closing Group			
<u>Coda</u>			

Sonata Form Project (Assignment #5)

Assignment: Two sonata first movements that we will all be studying will be given out in class: Mozart, *Sonata*, K. 333 and Beethoven, *Sonata* Op. 2/ 1. Please study the scores of these movements, and listen to the recordings (on reserve at Mugar.) The scores are also on Blackboard/Course documents. You have been assigned one of the readings listed below, which are all available on library reserve for this course, or on Blackboard/course documents. Your assignment is to study your reading apply the information in it to either of the two sonata movements and present it to the class. Not everything in each reading will apply to the sonata movements at hand: discuss the main points and what is relevant. (For example, a selection may talk about every movement of a sonata: just discuss the first movement.) Each article presents a different viewpoint on sonata form, so ideally you should read all of them.

Readings:

- 1) Charles Rosen, *Sonata Forms*, pages 1-27, 98-106. [Rosen, 1927-2002, was a pianist and author; this book, written in 1980, significantly changed the then-current view of what sonata form is.] [This book is on open reserve at Mugar: library use only, also accessible at: <http://books.google.com>]
- 2) Adolf Marx, from *The Theory of Musical Composition*, in *Strunk's Source Readings*, vol. 6, ed. Ruth Solie, pages 181-189. [Marx, writing in 1868, he was one of the most influential theorists of the 19th century, and he named and codified sonata form.] [also available on <http://books.google.com>]
- 3) Susan McClary, "Narrative agendas in "absolute" music: Identity and difference in Brahms's third symphony," from *Musicology and difference*, pages 326-344. [McClary is a feminist writer] [on reserve at Mugar]
- 4) Carl Czerny, from *School of Practical Composition*, on Sonata Form. [Writing in 1848, Czerny, student of Beethoven and teacher of Liszt, this treatise discusses formal models for young composers.
- 5) William Caplin, *Classical Form*, pages 9-21. [Caplin presents a theory of formal functions (presentation, continuation, framing, etc., and applies it to the sentence, period (= parallel period) and sonata exposition, in the Schoenbergian tradition.]
- 6) Heinrich Christoph Koch, from *Introductory Essay on Composition*, in *Strunk's Source Readings*, vol. 5, ed. Wye Allanbrook, pages 73-79. [Writing in 1793, Koch describes sonata form in the symphony and the sonata, with an interesting emphasis on expression.] [also available on: <http://books.google.com>]
- 7) "Francesco Galeazzi's Description (1796) of Sonata Form" by Bathia Churgin, *Journal of the American Musicological Society*, Vol. 21, No. 2 (Summer, 1968), pp. 181 -199. [Writing in 1796, contemporary with Beethoven, Galeazzi is the first known writer to describe sonata form in a thematic, rather than structural way.] [on Blackboard/course documents, and in *Strunk Source Readings*, vol. 5]
- 8) Warren Darcy and James Hepokoski, "The medial caesura and its role in the eighteenth-century sonata exposition," *Music Theory Spectrum*, pages 115-154. [This describes a formal moment in sonata expositions.] [on Blackboard/course documents]
- 9) Heinrich Schenker, "Organic Structure in Sonata Form" *Journal of Music Theory*, 12/2 (Winter, 1968), pp. 164-183 [Schenker had radical theories about music, which today are highly respected; his emphasis is on harmonic-melodic patterns that lie beneath the musical surface.] [on Blackboard/course documents]

Beethoven's Ninth Symphony, IV

- text by Beethoven preceding the “Ode to Joy” by Schiller

O Freunde, niche diese Töne, Sondern lasst uns angenehmere anstimmen und freudenvollere.	O friends, not these sounds, rather let us strike up more pleasing and joyful ones.
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- Richard Wagner, from “Report on the Performance of the Ninth Symphony of Beethoven...together with a Programme for That Work.” Ian Bent, ed., *Music Analysis in the Nineteenth Century* (Cambridge: Cambridge University Press, 1994), II: 65-66.

Fourth movement:

“With its shrill initial outburst [...] Beethoven’s music takes on a noticeably oratorical quality. What it has maintained for the first three movements it now abandons, namely the characteristic features of pure instrumental music, identifiable as an infinite and indefinite mode of expression. Something definite is now demanded if this work is to continue as music—a decision such as can be voiced only in human speech. We may marvel at how the master renders inevitable the advent of human speech and tongue through this vehement instrumental double-bass recitative, which, almost breaking the bounds of absolute music already, turns its potent, passionate eloquence upon the other participants, challenging them to decision. It slips at last itself into a song-like theme, the simple flow of which, as if in some joyous stately procession, draws the other instruments along with it, swelling to a mighty climax. This is, it turns out, the last attempt to express in purely instrumental terms a state of happiness that is settled, serene and joyful. But the spirit of rebellion proves incapable of such restraint. It surges and subsides in foaming waves like a raging sea, and the wild, chaotic shriek of ungratified passion crowds in on our ears more clamorously than before. At that moment, a human voice rings out with the clear, confident articulateness of speech to quell the instrumental rout....Let there be light in the chaos!...we...may at last hear expressed with ultimate clarity the vision of age-long bliss that opens before our tortured quest for joy.”

- A.B. Marx, “Beethoven: The Final Symphony” Ian Bent, ed., *Music Analysis in the Nineteenth Century* (Cambridge: Cambridge University Press, 1994), II: 218ff.

“Was he not solitary in the noisy world of men? How lonely must he have been in the world of his instrumental voices and faces? And how his heart—open as it was, capable of love, guileless to its innermost depths—craved for the beloved comradeship of men! How this feeling for brotherliness, this love of humans, pervaded his entire life, his work, his letters!...[fourth movement] Just where the finale of the symphony should have begun, a wild outcry from the orchestra rends the atmosphere of harmony, breaks in on the peace of this world as if by some shattering magic bolt. Then follows a mighty recitative for cellos and double basses, highly emphasized—*are the instruments intended to speak?* Once more the rebellious orchestra enters, and the cellos and double basses speak again in incomprehensible words. And there flit by, like shadows of drifting clouds, the dream images of life gone by....Fellow-men! If only there were fellow-men, in brotherly union, simple and unpretentious, with whom to wander thither arm in arm! That is now his sole desire, so weary is he of presiding in state over his isolation, far from human beings!

FINAL PAPER GUIDELINES

Due date: Dec. 15th, by 12:00 noon, in my mailbox or office.

Topic: An original analysis of the song/aria music you presented in class in light of the text-music relations and terminology we have studied in class. For example, you could discuss your piece in terms of the illustrative/organizational terminology, or you could focus on one aspect of the piece (metric/rhythmic, harmonic, etc.) and explore that in your own way. You should have an original, overarching idea (a thesis) that organizes your paper.

Format: Your paper should be 4-5 pages in length (not including musical examples), double-spaced and typed with a 12-point font. It should contain footnotes or endnotes for references to the texts utilized. For all questions regarding bibliographic form, footnote citations, and other matters of writing and style, you must follow Kate L. Turabian, *A Manual for Writers of Term Papers, Theses, and Dissertations*, (Chicago: University of Chicago Press, 1987). This book is available in the reference section of any library.

All papers should include an annotated score of the piece and the text in English. The annotated score should be clearly labeled, both as to what the harmonies or other features are (using standard terminology, such as roman numerals and inversions) and what your point about them is. If you wish to also include a diagram, a simplification, a durational reduction or a poetic analysis that shows rhyme scheme or other observations, if relevant, that would be welcome.

Suggestions: Do not waste space describing the composer's life, the background of the composition, how you feel about the piece, etc., unless it is critical to understanding the piece's analysis. Get to the point and back up your ideas with evidence. Also, check spelling and grammar carefully. [Note: titles of complete works, such as *Die Schöne Müllerin* or *La bohème* should be italicized or underlined, while titles of songs, arias, articles, chapters, or sections of a larger work, such as "Das Wandern," should be in quotation marks. Also, titles have capitalizations, while generic nouns may not: for example, "Aria n. 12" but "this aria."