CARNEGIE MELLON UNIVERSITY
SCHOOL OF MUSIC

FORM AND ANALYSIS
57408

FALL 2011

Class times:
Tuesday, Thursday  9:30 - 10:20, MM #127
Tuesday, Thursday 10:30 - 11:20, MM #127

INSTRUCTOR
Dr. Marilyn Taft Thomas

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OFFICE HOURS:
Tuesday and Thursday afternoons
by appointment
FORM and ANALYSIS  
57408  
COURSE DESCRIPTION  
This course builds upon the basic theoretical knowledge gained during the first year of our core theory curriculum (Harmony I and II.) The focus is on developing an in-depth understanding of the structure and technical details comprising a wide range of musical repertoire from the 17th, 18th, and early 19th centuries. The primary objective is to provide each student with a working knowledge of the repertoire they will interpret as professional conductors, composers, and performers.  

EDUCATIONAL OUTCOMES  

Students taking this course should be able to:  
• Analyze any piece of music from the 17th through the early 19th centuries using appropriate theoretical approaches;  
• Observe and identify the essence of a composition in terms of its formal structure and its melodic and harmonic language;  
• Describe the details of a composition in technical terms through written and verbal means of communication.  

OUTCOMES ASSESSMENT  
Students’ level of competence is assessed throughout the course by the following measures:  
• Four mini analysis projects, which demonstrate the students’ grasp of each unit of material covered in the course;  
• A mid-term project of an entire movement, including a detailed analysis and a brief paper identifying the essence of that composition (its formal structure, and the composer’s harmonic and melodic language.)  
• A final project of a piece from each student’s own repertoire. This project includes a full detailed structural, harmonic, and melodic analysis of a work of at least 64 measures; a two-page typed paper describing the analytical observations made through this analysis; and an in-class presentation of @10 minutes, presenting the piece to the rest of the class, describing the essence of that work in terms of its structure, harmonic, and melodic language.
CRITERIA FOR GRADING

40%  4 MINI-ANALYSES
30%  FINAL ANALYSIS PROJECT
30%  ATTENDANCE & CLASS PARTICIPATION

26-29 classes = A  (3 excused absences permitted)
23-25 classes = B  (4-6 absences)
20-22 classes = C  (7-9 absences)
17-19 classes = D  (10-12 absences)
16 or fewer   = R  (13 or more absences)

NOTE: 2 late arrivals or early departures = 1 absence

ATTENDANCE POLICY

Classes missed in this course cannot be made up. If an absence is unavoidable, you must meet with the graduate assistant after your return to get a sense of the material covered; however, you will still miss the essence of that class, which involves important discourse between your classmates and the instructor. You will also be responsible for listening to any music played and discussed in the class you missed. Analysis Projects must be handed in by the next regularly scheduled class.

Only three classes can be missed during the course of the semester without adversely affecting your grade. If four or more consecutive classes are missed, the student may be advised to drop the course. This could have serious consequences, if the course units are needed for graduation. (Dropping these units could also result in a loss of full-time student status with a negative impact on the financial aid package.)

CHEATING POLICY

Every assignment must be the sole work of the student submitting it. This includes all four smaller projects as well as the final project. Any student having difficulty completing an assignment may seek assistance from the teaching assistant, whose job it is to tutor students needing help. Under no circumstances should a student work with another student on these assignments. Evidence of collaboration will result in a failing grade for both students, which will be averaged into the final grade for the course.

GUIDELINES for PROJECTS

ANALYSIS PROJECTS are a vital part of the learning process in this course. They must be completed and handed in on time! Late projects will be accepted only up to the time of
the next regularly scheduled class; a drop of one letter grade will result no matter what the reason for the delay. After this grace period, an R will be assigned to the project whether or not it is completed. (You may still submit it for the professor’s comments to learn the analytical techniques involved.)
SCHEDULE OF CLASSES

UNIT #1
THE TONAL SYSTEM

TUESDAY, AUGUST 30: “Harmonic Functions of Chords”
   Characteristics of the Common Practice Period
   Basic Foundation of the I IV V I Progression
   Other Chords and their Functions
   Chord Symbols and Names
   Relationship of a Chord’s Structure to its Function

*Impromptu, op. 90, no. 4 - Schubert*
*Eine Kleine Nachtmusick, 1st Movement – Mozart (1787)*

THURSDAY, SEPTEMBER 1: “Chord Structures in Minor Mode”
   Use of Three Minor Scales
   Strong Root Movement by Fourth/Fifth Cadences

*Nina – Canzonetta – Pergolesi (@1719)*
*Prelude, op. 28, no. 20 in c minor – Chopin (1838)*

TUESDAY, SEPTEMBER 6: “Dissonance and Consonance”
   Overtone Series
   Resolution of the Tritone
   Importance of the Dominant Seventh Chord
   Structure and Function of Diminished Seventh Chords
   Effect of Inversions — Bass vs. the Root

*Menuet and Trio from Divertimento (Partita) in C Major – Haydn (c. 1760)*
THURSDAY, SEPTEMBER 8: “Modulations & Temporary Tonicizations”
  Pivot Chords
  When the Key Change Doesn’t Last
  Use of Secondary Dominant Seventh Chords
  Diminished Sevenths as Secondary Leading Tone Chords
  Temporary Tonicizations to Strengthen the Home Key

  Sonata, op. 118, Andante - Schumann
  Lieder ohne Worte, op. 30, no. 3 – Mendelssohn

   ASSIGNMENT: DUE THURSDAY, SEPTEMBER 15
   Symphony No. 1, op. 21 - Beethoven

TUESDAY, SEPTEMBER 13: “Nonharmonic Tones”
  Recognizing and Identifying Them
  Chord Tones vs. Nonharmonic Tones
  Choice of Sharps or Flats
  Resolving Tendency Tones
  Chords that function as Nonharmonic Tones

  Impromptu, op. 142, no. 3 – Schubert
  Trio in D Major - Haydn

THURSDAY, SEPTEMBER 15: “Chromatically Altered Chords”
  Neapolitan Sixth Chord
  Augmented Sixth Chords

  Concierto in A major, K. 488 – Mozart
  Orphee, Act I, no. 6 – Gluck

   ASSIGNMENT: DUE THURSDAY, SEPTEMBER 22
   Sonata, K. 457 - Mozart

TUESDAY, SEPTEMBER 20: ”More Chromatic Alterations”
  Raised Two and Raised Six Chords
  Use of Chromatically Altered Chords
Symphony No. 5, op. 67 – Beethoven
Symphony no. 104, Hob. 1:104 – Haydn
Symphony no. 7, op. 92 – Beethoven
Allegretto Pastorale from Les Preludes – Liszt

THURSDAY, SEPTEMBER 22: “Modulation Techniques”
   Recognizing Important Key Changes
   Finding the Pivot Chord
   Most Common Key Relationships

Don Giovanni Overture – Mozart
Sonata, op. 49, no. 1 – Beethoven

TUESDAY, SEPTEMBER 27: “More Complex Key Changes”
   Use of Sequences—Circle of Fifths
   Importance of the Diminished Seventh Chord

Mazurka, op. 6, no. 1 – Chopin
Prelude, op. 28, no. 9 – Chopin

THURSDAY, SEPTEMBER 29: “Other Modulation Techniques”
   Enharmonic Changes
   Chromatic Shifts

Moment Musical No. 6 in A flat major from Sechs Moments Musicaux, Op. 94 (D. 780) – Schubert (c. 1825)

ASSIGNMENT: DUE THURSDAY, OCTOBER 6
   Melodie, op. 3, no. 3 – Rachmaninoff

TUESDAY, OCTOBER 4: “Melodic Analysis”
   Motives, Themes and Transitions

Sonatina in F major, Op. 36, No. 4, 1st Movement – Clementi (1809)
Piano Sonata in D Major, 1st Movement – Haydn
THURSDAY, OCTOBER 6: “The Classical Sonata”

Piano Sonata No. 2 in E flat major, Op. 7, 2nd Movement – Beethoven

MID-TERM PROJECT: DUE TUESDAY, OCTOBER 18
Piano Sonata, op. 2, no. 1 in f minor – Beethoven (c 1795)

TUESDAY, OCTOBER 11: “The Classical Sonata” (continued)

THURSDAY, OCTOBER 13: “Sonatas in the Romantic Period”
Sonata in A Major, op. 100, 1st Movement – Brahms (1886)

UNIT #2
FUGUES AND OTHER MUSICAL FORMS

TUESDAY, OCTOBER 18: “Fugue”
   Identifying Subjects
   Tonal and Real Answers
   Expositions, Entries and Episodes

Fugue 1 in C major, BWV 846 from The Well-tempered Clavier, Book I – Bach (1722)

THURSDAY, OCTOBER 20: “Fugue” (continued)

Fugue 2 in C minor, BWV 847 from The Well-tempered Clavier, Book I – Bach (1722)

MID-TERM SPRING BREAK

TUESDAY, OCTOBER 25: “Analyzing the Fugue”
Strettos
Codettas
Countersubjects

Fugue in B flat major from Six Fugues – Handel (1720)

ASSIGNMENT: DUE THURSDAY, OCTOBER 27
Fugue 16 in G minor, BWV 861 from the Well-tempered Clavier, Book I – Bach (1722)

THURSDAY, OCTOBER 27: “Concerto Grosso”
Concertino & Ripieno
Complexity of Form

Brandenburg Concerto No. 2, 3rd Movement – Bach (1719-1721)

TUESDAY, NOVEMBER 1: “Ground Bass as a Structural Element”
Isorhythmic Motets
Chaconnes and Pasacaglias

Motet: Las!—Dones sui—EIUS – Anonymous (1225-1260)
Dido’s Lament from Dido and Aeneas – Purcell (1689)
Crucifixus from Mass in B minor, BWV 232 – Bach (1733)

THURSDAY, NOVEMBER 3: “Theme and Variations”

Goldberg Variations – Bach – (1742)

TUESDAY, NOVEMBER 8: “Sonata-Rondo Form”

Symphony No. 102 in B flat Major, 4th Movement – Haydn (1795)

THURSDAY, NOVEMBER 10: “Analyzing Baroque Music (1600-1750)”
Early Stages of Functional Harmony
Linear vs. Harmonic Approach
Mixing of Modes (major and minor)
French Suite No. 6 in E Major, BWV 817, Sarabande – Bach (1717-1723)

TUESDAY, NOVEMBER 15: “Analyzing Romantic Music (1850-1900)”
  Much Richer Chromaticism
  Freer Use of Dissonance
  Use of Thicker Chords (7ths, 9ths, etc.)
  More Frequent Modulations to Less Accessible Keys
  Masking the Tonic

Prelude no. 22 in g minor from Preludes, op. 28 – Chopin (1836-1839)

THURSDAY, NOVEMBER 17: “Summary and Review”

TUESDAY, NOVEMBER 22: “Preparation for Final Projects”

THANKSGIVING BREAK

TUESDAY, NOVEMBER 29: IN-CLASS PRESENTATIONS

THURSDAY, DECEMBER 1: IN-CLASS PRESENTATIONS

TUESDAY, DECEMBER 6: IN-CLASS PRESENTATIONS

THURSDAY, DECEMBER 8: IN-CLASS PRESENTATIONS

All Final Projects must be handed in on Thursday, December 8, the last day of this course.
FINAL PROJECTS

FINAL PROJECT GUIDELINES

Your FINAL PROJECT will be the culmination of your analytical study. For this project, you will be expected to select an entire piece or a large movement from a multi-movement work from your own solo repertoire. (At least 64 measures of music.) If the piece is performed with piano, you must analyze both the piano and the solo part as a cohesive unit. The same holds true if it is a work for two, three, or four instruments. All voices are an integral part of the whole and must be included in the detailed analysis of the composition. Orchestral works and solo unaccompanied pieces will not be accepted for this project without special permission.

The entire work should be analyzed in detail. All projects should include a formal analysis of the structure of the piece, marking the main sections, identifying the primary themes, and showing the Exposition, Development, Recapitulation, Coda, Transitions/Episodes, if applicable.

A complete harmonic and melodic analysis must be completed, including chord symbols indicating the function, inversion, and the structure of the chords, identification of non-harmonic tones, labeling of major cadences, and highlighting of important motives throughout the piece.

A written paper of at least two typewritten pages must accompany your analysis, discussing the composer’s vocabulary, his/her choice of musical language (harmonic, melodic, rhythmic, timbral, spatial), the overall structure of the work, and any distinguishing features that make this piece distinct or memorable. Primary themes may be delineated, but these must also be analyzed and described in terms of musical language and distinguishing features. The paper should attempt to identify the essence of the work, interpreting and summarizing the observations made in completing the detailed analysis. It should not be just a repetition of the analytical details marked in the score. Papers must be professionally submitted: typed, with no grammatical errors or misspelled words.

Note: A thin pen should be used to analyze the score. Detailed analyses are very difficult to read in pencil. Do your initial work on a different copy in pencil, making your final version in ink on a clean score, so that there are no erasures in the submitted analysis.

Resource materials may be used to develop this final project. If other theorists’ opinions are utilized, they must be properly cited. Any articles or books read to provide insight into your composition must be listed, with the specific pages of the information applying to your piece noted.

Your project must also be presented orally to your colleagues during one of the last three or four class periods. Each oral presentation should be 10-15 minutes in duration, of which 3-5 minutes should be a sample performance of the work on tape or live at the piano. Your oral presentation will be graded according to its effectiveness in capturing the essence of the work and
communicating it to the class. This oral presentation grade will be approximately 1/3 of your project grade, with the detailed analysis counting 1/3, and the accompanying paper the final 1/3. Together, your three-part final project will count as 30% of your grade in the course.