Form Analysis (MUTH 3510–001)

Dr. David Heetderks
Tu/Th 11:00 a.m. – 12:20 p.m.
Office hours MW 1–3pm or by appointment

Course Objectives
How can a large piece keep our attention for such a long time? How is it that some pieces seem to tell a story, keep us on the edge of our seat, and reach a deeply satisfying ending? How can pieces surprise us and create conflict and drama?

Form analysis is the discipline that tries to answer these questions. It is the study of dividing a piece into parts and understanding how they create a coherent work with beginning, middle, and ending. And it is the study of how composers exploit stylistic expectations to create surprise and drama.

In this class we will study form analysis by learning about common formal schemes in classical music and practice identifying them in pieces. We will discuss pieces that do not quite fit into common formal schemes, and we will briefly compare classical forms with those in other styles, such as popular music and Indian Karnatic music.

Course materials
You must purchase a course pack ($27) from the Eagle Images Center at the UNT Student Union. This coursepack contains scores that you will examine during class and for homework, as well as handouts and summary sheets.

There is a Canvas site for this course, where you will find podcasts, handouts, assignment pages, .mp3s for audio timeline assignments, and links for submitting some assignments. You can use Canvas to check your grades at any point in the semester.

Some of your assignments will be completed using the program Audio Timeliner. This program is on the computers in the College of Music Computer Lab (https://lab.music.unt.edu/hours), and you can also download it for free from this link: http://www.singanewsong.org/audiotimeliner/.
To submit your assignments, you will upload a timeline (.tim) file onto Canvas. The Canvas site for this course has a link to a Youtube tutorial on how to use the program.

Assignments and Grading
On Tuesdays, you will receive a reading/listening and a brief homework assignment that will take one of two forms:

analytical exercise: you will mark down the form of a piece or collection of short excerpts.
blog post: you will reflect on the topics we have studied and summarize what you have learned and what is "muddiest" to you.

The brief assignments will be due the following Thursday. They will be graded with a "pass" (1.00), "no pass" (0.00), or "partially complete" (0.50) grade.
On Thursdays, you will receive a reading/listening and a longer analytical assignment due the next Tuesday. This may consist of a written response to a piece, a detailed score analysis, a detailed analytical diagram, or an audio timeline. Take care to complete them accurately, making sure that you have placed boundaries and cadence labels precisely where they belong. These assignments will be graded on their accuracy, thoroughness, and persuasiveness. They will be given a letter grade, and the grade will be recorded on Canvas using this system:

A = 0.95    B = 0.85    C = 0.75
A- = 0.925   B- = 0.825   C- = 0.725
B+ = 0.875   C+ = 0.775   F/no work submitted = 0.55

You will complete a final project where you compare two different sonata-form movements and write about the differences between them. The final project will receive a letter grade according to the same rubric as above.

Your final grade will be calculated according to these proportions:

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Brief analytical exercises/blog posts</td>
<td>15%</td>
</tr>
<tr>
<td>Long assignments</td>
<td>70%</td>
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<tr>
<td>Final project</td>
<td>15%</td>
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<tr>
<td><strong>Total</strong></td>
<td><strong>100%</strong></td>
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**Expectations and prerequisites**
You can expect me to set the agenda for each class, guide the discussions when needed, meet with you if you need help with a topic, and create a classroom environment that fosters learning and collaboration.

You are expected to complete the assignments before each deadline and come to class on time and prepared to discuss them.

Excused absences include religious observances, natural disasters, transportation problems beyond your control, medical emergencies (concerning you or members of your immediate family), official UNT musical activities, and professional auditions. If you know that you will be absent from class beforehand, please contact me (David.Heetderks@unt.edu) at your earliest convenience and, if necessary, arrange to turn in your assignment.

If you have three unexcused absences, I reserve the right to drop you from the course. An unexcused tardiness will count as one third of an absence.

**Course Policies**

**Academic Integrity**
Students caught cheating or plagiarizing will receive a "0" for that particular assignment or exam. Additionally, the incident will be reported to the Dean of Students (Office of Academic Integrity), who may impose further penalty. According to the UNT catalog, the term “cheating” includes, but is not limited to: a. use of any unauthorized assistance in taking quizzes, tests, or examinations; b. dependence upon the aid of sources beyond those authorized by the instructor in
writing papers, preparing reports, solving problems, or carrying out other assignments; c. the acquisition, without permission, of tests or other academic material belonging to a faculty or staff member of the university; d. dual submission of a paper or project, or resubmission of a paper or project to a different class without express permission from the instructor(s); or e. any other act designed to give a student an unfair advantage. The term “plagiarism” includes but is not limited to: (a) the knowing or negligent use by paraphrase or direct quotation of the published or unpublished work of another person without full and clear acknowledgment; and (b) the knowing or negligent unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers or other academic materials.
https://policy.unt.edu/sites/default/files/06.003.pdf

Student Behavior
Student behavior that interferes with an instructor’s ability to conduct a class or other students' opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Dean of Students to consider whether the student's conduct violated the Code of Student Conduct. The university's expectations for student conduct apply to all instructional forums, including university and electronic classroom, labs, discussion groups, field trips, etc.
https://deanofstudents.unt.edu/conduct

Access to Information – Eagle Connect
Your access point for business and academic services at UNT occurs at my.unt.edu. All official communication from the university will be delivered to your Eagle Connect account. For more information, please visit the website that explains Eagle Connect.
eagleconnect.unt.edu/

ODA Statement
The University of North Texas makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Access (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with an accommodation letter to be delivered to faculty to begin a private discussion regarding your specific needs in a course. While you may request accommodations at any time, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. For additional information see the Office of Disability Access.
disability.unt.edu. (Phone: (940) 565-4323)

UNT Policy Statement on Diversity
UNT values diversity and individuality as part of advancing ideals of human worth, dignity, and academic excellence. Diverse viewpoints enrich open discussion, foster the examination of values and exposure of biases, help educate people in rational conflict resolution and responsive leadership, and prepare us for the complexities of a pluralistic society. As such, UNT is committed to maintaining an open, welcoming atmosphere that attracts qualified students, staff, and faculty from all groups to support their success. UNT does not discriminate on the basis of
race, color, national origin, religion, sex, sexual orientation, gender identity, gender expression, age, disability, genetic information, or veteran status in its application and admission process, educational programs and activities, employment policies, and use of university facilities. 
https://policy.unt.edu/sites/default/files/04.018_PolicyStateOnDiversity.pub8_.18_0.pdf

2019-2020 Semester Academic Schedule (with Add/Drop Dates)
https://registrar.unt.edu/registration/fall-registration-guide

Academic Calendar at a Glance, 2019-2020
https://www.unt.edu/catalogs/2019-20/calendar

Final Exam Schedule
https://registrar.unt.edu/exams/final-exam-schedule/fall

Financial Aid and Satisfactory Academic Progress
A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 2.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total hours registered. Students cannot exceed attempted credit hours above 150% of their required degree plan. If a student does not maintain the required standards, the student may lose their financial aid eligibility.

Students holding music scholarships must maintain a minimum 2.5 overall cumulative GPA and 3.0 cumulative GPA in music courses.

If at any point you consider dropping this or any other course, please be advised that the decision to do so may have the potential to affect your current and future financial aid eligibility. It is recommended that you to schedule a meeting with an academic advisor in your college or visit the Student Financial Aid and Scholarships office to discuss dropping a course being doing so. http://financialaid.unt.edu/sap

Retention of Student Records
Student records pertaining to this course are maintained in a secure location by the instructor of record. All records such as exams, answer sheets (with keys), and written papers submitted during the duration of the course are kept for at least one calendar year after course completion. Course work completed via the Blackboard/Canvas online system, including grading information and comments, is also stored in a safe electronic environment for one year. You have a right to view your individual record; however, information about your records will not be divulged to other individuals without the proper written consent. You are encouraged to review the Public Information Policy and the Family Educational Rights and Privacy Act (FERPA) laws and the university’s policy in accordance with those mandates. http://ferpa.unt.edu/

Counseling and Testing
UNT’s Center for Counseling and Testing has an available counselor whose position includes 16 hours per week of dedicated service to students in the College of Music and the College of Visual Arts and Design. Please visit the Center’s website for further information:
http://studentaffairs.unt.edu/counseling-and-testing-services. For more information on mental health issues, please visit: https://speakout.unt.edu.

The counselor for music students is:
Myriam Reynolds
Chestnut Hall, Suite 311
(940) 565-2741
Myriam.reynolds@unt.edu

Add/Drop Policy
Please be reminded that dropping classes or failing to complete and pass registered hours may make you ineligible for financial aid. In addition, if you drop below half-time enrollment you may be required to begin paying back your student loans. After the 12th class day, students must first submit a completed “Request to Drop” form to the Registrar’s Office. The last day for a student to drop a class in Fall, 2019 is November 4th. Information about add/drop may be found at: https://registrar.unt.edu/registration/fall-registration-guide

Tentative Course schedule
Week 1 (Aug 27 & 29)
August 27: Introduction to formal expectation

Homework due August 29: Purchase a coursepack ($27) from the Eagle Images Center at the Student Union

August 29: GORPS and identifying a cadential progression

Homework due September 3: Listen to the podcast on sentences and read p. 6 of your coursepack. Complete Analysis Assignment 1 (cadential progressions in Mozart and Schumann).

Week 2 (Sep 3 & 5)
September 3: the sentence

Homework due September 5: listen to the podcast on periods and read p. 6 of your coursepack. Complete Analysis Exercise 1 (period and sentence identification)

September 5: the period and introduction to hybrid forms

Homework due September 10: read p. 7 of your coursepack. Listen to the podcast on the compound period. Complete Analysis Assignment 2 (formal audio timelines in Sousa and Mozart)

Week 3 (Sep 10 & 12)
September 10: Hybrid and compound forms.

Homework due September 12: Listen to the podcast on cadence-delaying tactics. Complete Analysis Exercise 2 (cadences in slow introduction of Haydn's Creation Mass, "Kyrie")
September 12: Cadence-delaying tactics, extensions, and elisions

*Homework due September 17:* Complete Analysis Assignment 3 (cadences in Donizetti and Bach). Read p. 8 of your coursepack.

**Week 4 (Sep 17 & 19)**
September 17: Small ternary: exposition and recapitulation

*Homework due September 19:* Complete Blog Post 1. Choose one idea from the past four weeks that you have either found especially interesting, or write about one idea that is still "muddy"—i.e., it is unclear or you do not understand why it is important. Write about how this concept helps you hear differently, or write about what about the idea prevents you from fully understanding it or finding it helpful.


*Homework due September 24:* Complete Analysis Assignment 4 (Analysis of two small-ternary movements or excerpts by Beethoven). Read p. 9 of your coursepack.

**Week 5 (Sep 24 & 26)**
September 24: Simple binary and large ternary form.

*Homework due September 26:* Complete Analysis exercise 3 (Analysis of Beethoven, Sonata for Violin and Piano in C minor, ii, p. 76)

September 26: Large ternary form. Discussion of Beethoven, Sonata for Violin and Piano in C minor, ii

*Homework due October 1:* Complete Analysis Assignment 5 (audio timeline of Schumann, "Widmung"). Listen to the podcast on da capo aria forms.

**Week 6 (Oct 1 & 3)**
October 1: Da capo aria. Ritornello form.


October 3: Ritornello forms. Issues in cadence and key areas.
*Homework due October 8:* Complete Analysis Assignment 6 (audio timeline of Bach's Toccata in F for organ, BWV540). Be prepared to discuss the work next class.

**Week 7 (Oct 8 & 10)**
October 8: Bach, Toccata in F, BWV 540. Fugue, imitative counterpoint.
**Homework due October 10:** Complete Blog Post 2. Choose one idea from the past three weeks that you have either found especially interesting, or write about one idea that is still "muddy"—i.e., it is unclear or you do not understand why it is important. Write about how this concept helps you hear differently, or write about what about the idea prevents you from fully understanding it or finding it helpful.

October 10: The fugue: fugal exposition. The fugue subject. Tonal and real answer. Link and interlude.

**Homework due October 15:** Read pages 11–12 of your coursepack. Study the C-minor fugue by J.S. Bach and be prepared to take a quiz on its exposition.

**Week 8 (Oct 15 & 17)**

**Homework due October 17:** Complete Analysis exercise 5 (analysis of Bach Fugue in F major).

October 17: Double fugue. Stretto

**Homework due October 22:** Complete Analysis Assignment 7 (Diagram of Bach's Fugue for organ in C major BWV 564). Read pages 14–21 of your coursepack.

**Week 9 (Oct 22 & 24)**
October 22: The sonata exposition: Identifying the TR, MC, and EEC.

**Homework due October 24:** Read pp. 27–28 of your coursepack, on the dissolving restatement version of the transition.

October 24: Special types of transition: the dissolving transition, the two-part transition.

**Homework due October 29:** Complete Analysis Assignment 8 (Audio timeline of Haydn Sonata Exposition)

**Week 10 (Oct 29 & 31)**
October 29: The secondary theme. Tight and loose thematic regions.

**Homework due October 31:** Read pp. 31–32 of your coursepack (pre-core/core technique for development sections). Listen to the development of Beethoven's sonata in F minor, Op. 2, No. 1. Complete Analysis Exercise 5 (identify the pre-core, core, and post-core of Beethoven's Sonata in G major Op. 14, No. 1)

October 31: The sonata development. Pre-core and core.

**Homework due November 5:** Choose a piece that you are playing or that you know well that is in sonata form. Bring it to class, and mark your score with the P, TR, S, and development. Note any areas where the piece does not conform to what you expect for sonata form.
Week 11 (Nov 5; no class on Nov 7 for Society for Music Theory Conference)
November 5: Bring a sonata form to class day. Class will meet in alternate classroom.

Assignment due November 12: Listen to the podcast on rondo forms. Complete Analysis Assignment 10 (Development and recapitulation of Beethoven's Pastoral Symphony, i)

Week 12 (Nov 12 & 14)

Homework due November 14: Study page 25 of your coursepack (sonata rondo). Complete Blog Post 3. Choose one idea from the past five weeks that you have either found especially interesting, or write about one idea that is still "muddy"—i.e., it is unclear or you do not understand why it is important. Write about how this concept helps you hear differently, or write about what about the idea prevents you from fully understanding it or finding it helpful.

November 14: Sonata–rondo form.

Homework due November 19: Complete Analysis Assignment 11 (Timeline of Beethoven, Violin Concerto, iii)

Week 13 (Nov 19 & 21)
November 19: Beethoven, Violin Concerto, iii

Homework due November 21: Study page 26 of your coursepack (concerto form). Complete Analytical Exercise 6 (Mark where the ritornello sections appear in Mozart's Horn Concerto in D).

November 21: Concerto form: model 1.

Homework due November 26: Complete Analysis Assignment 12 (Mozart, Oboe Concerto, i)

Week 14 (Nov 26; no class on Nov 28 for Thanksgiving Break)
November 26: Concerto form: model 2

Week 15 (Dec 3 & 5)
December 3: Karnatic song.

December 5: Review.

Final project due Tuesday, December 10, at 12:30 P.M.