Outline and Objectives
A musical style contains expectations what sections a work will contain, what sort events each section will contain, and how the sections work together to create a large-scale sense of initiation, tension, and resolution. These expectations bundle together into what we can call formal schemas. These schemas are not rigid rules, but instead are a set of flexible principles that allow composers to create conflict, surprise, and large-scale balance and resolution. Building up from short phrases to entire symphonic movements, we will learn about some of the formal schemas composers followed, we will practice our analytical skills by identifying them in compositions, and we will discuss how these schemas can serve expressive purposes.

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, make arrangements 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.

Required Materials
Required scores and readings for this class will be posted online. There is no required textbook. You must come to class with a printout of the assigned score or reading.

I strongly encourage you to listen to the pieces we are analyzing multiple times. You can find recordings on Youtube or Spotify, and, when possible, I will post links for listening.

Assignments
On Tuesdays, I will sometimes assign you brief reading or listening assignments. While they will not be graded, completing them will be crucial to your keeping up in the course.

On Thursday, you will receive a longer analytical assignment that will be due at the beginning of class the following Tuesday. Longer assignments will be graded on their accuracy and, when relevant, the persuasiveness of their argument.
Assignments are due at the beginning of class time. Because we will often review assignments on the day that they are due, you will not always be able to turn in a late assignment. If you wish for me to accept a late assignment, you must e-mail me and request permission to turn it in.

There will be a midterm exam on October 11, and at the end of the semester, you will have a final (3–5 page) paper and analysis, due Monday, Dec. 10, at 3:30 P.M.

Your final grade will be calculated according to these proportions:

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
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</thead>
<tbody>
<tr>
<td>Analysis Assignments</td>
<td>35%</td>
</tr>
<tr>
<td>Midterm Exam</td>
<td>25%</td>
</tr>
<tr>
<td>Final paper</td>
<td>25%</td>
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<tr>
<td>Participation</td>
<td>15%</td>
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</table>

**Accommodations**
I want to ensure that this class offers a rewarding learning experience for everyone who wishes to participate. If you need accommodation, please first register with the Office of Disability Accommodation (ODA) to verify your 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. You may request accommodations at any time; however, 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 Accommodation (940-565-4323).

**Gadgetry**
Gadgets that have screens—these include cell phones, laptops, and tablet computers—divide a student’s attention, negatively affect their declarative memory, and can negatively affect nearby classmates’ ability to participate and succeed. During class time, these gadgets must be put away and silenced. If you are holding one during class time, I will ask you to put it away. For a well-informed and engaging discussion of cellphones in class, see [http://www.pbs.org/mediashift/2014/09/why-day-shirky-banned-laptops-tablets-phonesfrom-his-classroom/](http://www.pbs.org/mediashift/2014/09/why-day-shirky-banned-laptops-tablets-phonesfrom-his-classroom/).

**Other Course Guidelines**

*Academic integrity* ([http://vpaa.unt.edu/dcgover/resources/integrity](http://vpaa.unt.edu/dcgover/resources/integrity))

**Takeaway points:** complete your own work without help from others, and don’t submit the same assignment for two classes. Otherwise, you will receive a “0” grade, and I will report the incident to the dean of students.

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, 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.

Student behavior (https://deanofstudents.unt.edu/conduct)
Takeaway point: behave in a way so that everyone can learn.
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.

Access to information (eagleconnect.unt.edu/)
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.

Financial Aid and Satisfactory Progress (http://financialaid.unt.edu/sap)
Takeaway point: You must maintain a sufficient GPA to keep financial aid and music scholarship. If you wish to drop the course, it’s a good idea to meet with an advisor first.
Undergraduates: 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 registered hours per term. 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.

Graduates: A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 3.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total registered hours per term. Music scholarships require a 3.5 cumulative GPA. If a student does not maintain the required standards, the student may lose their financial aid eligibility.

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 you schedule a meeting with an academic advisor in your college, an advisor in UNT-International or visit the Student Financial Aid and Scholarships office to discuss dropping a course.

Retention of Student Records (http://ferpa.unt.edu)
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.

Counseling and Testing (http://studentaffairs.unt.edu/counseling-and-testing-services)
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. 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

**Course topics outline**

A schedule of topics and pieces, which is subject to change, is shown on the following pages.
<table>
<thead>
<tr>
<th>Week</th>
<th>Dates</th>
<th>Topics</th>
<th>Pieces</th>
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</table>
| 1    | Aug 28, 30 | Cadential progressions, Cadential evasions, Cadential extensions Theme-types | Bach, “Jesu meine freude”  
Haydn, *Creation* Mass, “Kyrie,” slow introduction  
Mozart, “Ruhe Sanft” from *Zaide*  
Haydn, Symphony No. 104, iii |
| 2    | Sep 4, 6 | Compound/hybrid themes Small Ternary Form | Mozart, *Kegelstatt* Trio, opening  
Beethoven, Piano Concerto No. 3, I, opening  
Haydn, String Quartet, in C, Op. 74, I, mm. 3–18  
Beethoven, Piano Sonata in A Op. 2, No. 2, ii  
Haydn, String Quartet in F, Op. 77, No. 2, iii  
Mozart, Piano Sonata in D, K.284, iii  
Lerner/Loewe, “Wouldn’t It Be Loverly”  
Strayhorn, “Take the ‘A’ Train” |
| 3    | Sep 11, 13 | Binary forms Strophic and ternary song-forms | Dvorak, Symphony No. 8, iv, main theme  
Haydn, Piano Sonata in E minor, finale theme  
Beethoven, Symphony No. 3, finale theme  
Hensel, “Schwanenlied”  
Schumann, “Ich Grolle Nicht”  
Schubert, “Gute Nacht”  
Schubert, “Der Wegweiser” |
| 4    | Sep 18, 20 | Da Capo Aria Large ternary forms | Handel, arias from *Mussiab*  
Tchaikovsky, “Reed Dance” from *The Nutcracker*  
Brahms, *Vier Ernst Gesänge*, i  
Chopin, Mazurka in A minor |
| 5    | Sep 25, 27 | Ritornello forms Canon | Vivaldi Concerto for Oboe, Violin, and Strings in B-flat Major, RV 548, i. Allegro  
Bach, Toccata in F for Organ |
| 6    | Oct 2, 4 | Fugue: The Exposition  Types of subject and answer Countersubject Link and codetta | Bach, Fugues from *Well-Tempered Clavier*  
Beethoven, Symphony No. 9, iv |
| 7    | Oct 9, 11 | Fugue (continued): Re-exposition and large-scale form rectus/inversus subjects  **October 11: Midterm Exam** | Bach, fugues from *Well-Tempered Clavier* |
| 8    | Oct 16, 18 | Sonata forms—Type 3 sonatas primary theme, transition, and secondary theme types of transition formal loosening in secondary theme | Beethoven, Sonata Op. 14, no. 2  
Mozart, Sonata in F  
Haydn, String Quartet in b Op. 33 no. 1, iv  
Beethoven, Sonata in C minor Op. 10, no. 1, iv  
Haydn, Piano Trio 27 in C, iii  
Haydn, Symphony No. 97 in C, I [all Haydn examples are HC/MC declined or written over, last case is a “late” MC]  
Beethoven, Cello Sonata Op. 69, i  
Mozart, Sonata in G K.283  
Tchaikovsky, Overture to *The Nutcracker*  
Schubert, String Quintet in C, i |
| 9    | Oct 23, 25 | Sonata forms—development and recapitulations | (same as above) |
| 10   | Oct 30— | Type 1 sonatas (sonatinas) Type 2 sonatas | Tchaikovsky, Overture to *The Nutcracker*  
Brahms, Symphony No. 1, iv |
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<thead>
<tr>
<th>Week</th>
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<th>Topics</th>
<th>Pieces</th>
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<tr>
<td></td>
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<td>no class Nov 1</td>
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<tr>
<td>11</td>
<td>Nov 6, 8</td>
<td>Classical concerto</td>
<td>Mozart, Violin Concerto K.219</td>
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<td>Beethoven, Violin Concerto Op. 61, i</td>
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<td>12</td>
<td>Nov 13, 15</td>
<td>Romantic concerto</td>
<td>Beethoven, Violin Concerto Op. 61, i</td>
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<td>Final paper guidelines</td>
<td>Grieg, Piano Concerto, i</td>
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<td>administered Nov. 15</td>
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<tr>
<td>13</td>
<td>Nov 20—no</td>
<td>Rondo and Sonata Rondo</td>
<td>Beethoven, Piano Sonata in e Op. 13, ii</td>
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<td>class Nov 22</td>
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<td>Beethoven, Piano Sonata in Eb Op. 7, iv</td>
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<td>Mozart, Sonata for two Pianos in D K.448, iii</td>
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<td>Mozart, String Quartet in D K.575, iv</td>
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<td>Mozart, Piano Sonata in Bb K.333, iii</td>
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<td>Mozart, Symphony No. 39 in Eb, ii</td>
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<td>14</td>
<td>Nov 27, 29</td>
<td>Variation</td>
<td>Bach, <em>Goldberg</em> variations</td>
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<td></td>
<td>Double variation</td>
<td>Haydn, <em>Emperor</em> Quartet, ii</td>
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<td>Beethoven, Symphony No. 9, iii</td>
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<tr>
<td>15</td>
<td>Dec 4, 6</td>
<td>Dec. 4: Free Day</td>
<td>Review for final paper</td>
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<td></td>
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<td>Dec. 6: Pre-finals day (no new material)</td>
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**Final paper due Monday, Dec. 10, at 3:30 p.m.**