Syllabus
Form and Analysis I/Style Analysis I
MUTH-M402-001/MUTH-M808-001
2 credit hours/3 credit hours

Dr. Janna Saslaw
252 Music, 865-2138
Office Hours: T-Th 2-3 PM or by appointment,
x2138 (e-mail jksaslaw@loyno.edu)

Fall 2008
6-7:40 PM
Room 103 Music-Communications Building

Bulletin Description:
This course is a formal and harmonic analysis of fugue and musical works from the classical through post-romantic periods.

Prerequisite: MUTH M203 (Music Theory III)/passing the graduate placement exam

Books On Reserve:
William Caplin, Classical Form (MT58 .C37 1998)
James Hepokoski and Warren Darcy, Elements of Sonata Theory (MT62 H46 2006)
Kent Kennan, Counterpoint (MT55 .K53 1972)
Alfred Mann, The Study of Fugue (ML448 .M25)
Arnold Schoenberg, Fundamentals of Musical Composition (MT40 .S33 F8)
Arnold Schoenberg, Structural Functions of Harmony (MT50 .S37417 1969)

Course Requirements:
3 Papers (7-10 [or more; Graduate students 10-15] text pp. + analytical charts) = 60% of grade
Late papers will receive a reduced grade.
Papers will not be accepted more than two weeks after the due date.
Attendance* and completion of daily assignments and analyses** = 40% of grade
*Attendance is required. More than 2 absences will result in a reduction of final grade.
** Missing more than 5 classes (over %15) will result in a grade of F in the course.
** I must see evidence on paper that you have attempted to analyze the required piece. When asked questions, you must show familiarity with the composition and evidence of having thought about the analytical issues raised in the work. At each class I will note those students who have not done the assignment.
**Special Accommodations:**
Students with disabilities who believe that they need accommodations in this class are encouraged to contact the office of Academic Enrichment and Disability Services at 865-2990 as soon as possible so that accommodations can be implemented in a timely fashion.

**Academic Integrity:**
**Students are not to collaborate on or copy others’ homework or papers.** The aim of this class is for you to work out your own solutions to analytical situations for which there might not be one “right” answer. A duplicated assignment will receive a grade of F for all participants. However, I am available for consultation on any questions you have about work in progress.

**Statement on Integrity of Scholarship from the Undergraduate and Graduate Bulletins:**

All academic work will be done by the student to whom it was assigned without unauthorized data or help of any kind. A student who supplies another with such data or help is considered deserving of the same sanctions as the recipient. Specifically, cheating, plagiarism, and misrepresentation are prohibited. Plagiarism is defined by Alexander Lindley as “the false assumption of authorship: the wrongful act of taking the product of another person’s mind, and presenting it as one’s own” (*Plagiarism and Originality*). “Plagiarism may take the form of repeating another’s sentences as your own, adopting a particularly apt phrase as your own, paraphrasing someone else’s argument as your own, or even presenting someone else’s line of thinking in the development of a thesis as though it were your own.” (*MLA Handbook*, 1985).

A student who engages in cheating, plagiarism, or misrepresentation on term papers, seminar papers, quizzes, laboratory reports, and such may receive a sanction of a failing grade in the course. A second offense may be cause for exclusion or dismissal from the university.

Faculty members are required to report immediately to the dean of the student’s college any case of cheating, plagiarism, or misrepresentation which he or she has encountered and, later, the manner in which it was resolved.

The dean of the student’s college should apprise the student of the serious consequences of cheating, plagiarism, or misrepresentation as well as of the appeals procedure open to the student in such cases.

**Evacuation Statement:**
Students must log on to the College emergency web site (www.loyno.la) and the University Blackboard site (http://loyno.blackboard.com/) within 48 hours of any University evacuation to receive further information regarding contacting course instructors for assignments, etc. Students will be required to do assigned course work for any evacuation of more than 48 hours. Students should also monitor the University site (www.loyno.edu) for general information.
Course Objectives:
The goal of this class is to become familiar with some of the smaller and larger musical forms of the 18th and 19th
centuries and the motivic/harmonic processes that occur within them, including the increasingly chromatic harmonic
practice of the 19th century. In-depth written projects and regular analytical practice will enable students to apply
the concepts introduced in class.

Course Outline:
*Assignments and papers (in bold) on the schedule are due the day on which they
appear.
Recordings and scores are on reserve in the library under “Saslaw” unless otherwise
indicated. All recordings are also available on Naxos online. All scores are also
available on CD Sheet Music disks (free print-outs available in the library).

Dates
Aug. 26  Fugue – Fugue in G minor from WTC 1
Sept. 2  Fugue in C Major from WTC 1 (all fugue recordings are on permanent
         reserve – ask for CD MSCL 00074 Vol. 9)
Sept. 9  Fugue reports
Sept. 16 Thematic structure. Read Schoenberg, Fundamentals, pp. 1-81. Analyze
         and bring in 1 period and 1 sentence from the Classical period (not ones
         that appear in the book).
Sept. 23 Sonata form. Read Schoenberg on parts of larger forms and sonata form.
  Sept. 23  Paper 1 due: analysis of Fugue #16 in G Minor from Bach’s WTC, Book
            2
Sept. 30  Mozart, Clarinet Quintet in A Major, K. 581, First Movement
Oct. 7   Mozart, Clarinet Quintet in A Major, First Movement continued
Oct. 14  No class, Fall Holiday
Oct. 21 Mozart, Clarinet Quintet in A Major, First Movement continued
Oct. 28  Mozart, Clarinet Quintet in A Major, First Movement continued
Nov. 4   Mozart, Clarinet Quintet in A Major, First Movement continued
Nov. 4   Paper 2 due: Mozart, String Quintet in D Major, K. 593, First Movement
Nov. 11  Brahms “Die Mainacht”
Nov. 18  Brahms “Die Mainacht”
Nov. 25 Hugo Wolf, “Das verlassene Mägdlein” (text by Mörike)
Dec. 2   Hugo Wolf, “Das verlassene Mägdlein,” continued
Dec. 9   Paper 3 due: Hugo Wolf, “Nimmersatte Liebe” (text by Mörike)
Note: This syllabus may be modified at the discretion of the instructor.
Paper 1 will comprise:
1) Score of the piece on which you have marked the following: all subject, answer, countersubject (if present) entries and the keys areas (in relation to the tonic key, such as “dominant,” “subdominant,” etc.) in which they appear; all episodes and the material from which they are derived; all instances of invertible counterpoint and the contrapuntal combination from which they are derived; any other technical devices you consider important; and a harmonic analysis of the episodes.
2) Written text describing the most striking features of the piece, including Bach’s use of any special techniques.

Paper 2 will comprise
1) Harmonic reduction and analysis of the score (portions to be announced).
2) “Motive Guide” listing motives and their variants, including the measure number of their first (and only the first) appearance.
3) Written text describing the most striking features of the piece, the form, the “developing variation” of the thematic materials, etc.

Paper 3 will comprise:
1) Harmonic reduction and analysis of the score.
2) Written text describing the most striking features of the piece, the form, the motives, the “developing variation” of the thematic materials, etc., including analysis of text-music relationship.