

University of Utah * School of Music

MUSC 6551: Advanced Formal Procedures of the Eighteenth and Nineteenth Centuries II (3 cr.)

“It’s Lonely at the Middle: Attending to Middleground, Surface and Non-Pitched Features in Music”

Fall 2020 * Wednesday 4:10pm-6:40pm (see note under Zoom Meetings) * Room: Zoom

Course Modality: IVC (Interactive Video Conference) – We will meet during our scheduled class time via Zoom.

last revised August 17

INSTRUCTOR:

Dr. Luke Dahn * DGH 438 * Email: luke.dahn@utah.edu (preferred contact)

Office Hours: Office hours via Zoom by appointment. Just email.

COURSE MATERIALS

All assigned readings will be made available through Canvas.

CATALOG COURSE DESCRIPTION

Develops and extends aspects of the theoretical systems and analytical paradigms covered in MUSC 6550 through the close examination of individual works, composers, genres/styles, and/or systems of the eighteenth and nineteenth centuries. Specific topics will vary. Prerequisites: “B-“ or better in MUSC 6550.

DESCRIPTION OF SPECIFIC TOPIC: “It’s Lonely at the Middle: Attending to Middleground, Surface and Non-Pitched Features in Music”

Just as non-harmonic tones and surface embellishments are often neglected in harmonic analysis, though they be indispensable contributors to music’s expressivity, so too are middle-ground concepts, surface features, and non-pitch parameters often neglected in analysis, though they too are indispensable contributors to music’s expressivity and formal cohesion. This course will devote particular attention to such concepts, in contrast to large-scale formal concepts (though certainly large-scale form will certainly be brought into the conversation at times). In this respect, MUSC 6551 will largely complement topics taught in MUSC 6550 last semester (Spring 2020) rather than expand upon them.

A Personal Note about our IVC (Interactive Video Conference) Format

I am very excited to teach this class (my first time!) and certainly wish we could meet in person. While it may be more difficult to replicate the classroom community, discussion, group work and collaboration that takes place in the classroom, I believe we can work together to create a very rewarding experience nonetheless, and even perhaps take advantage of some of the things that online learning might uniquely provide. This is my first time teaching a full semester online, so I will be learning along with you. Because of this, I am very open to suggestions and open to experimenting with different strategies for making the class as beneficial and rewarding an experience as possible. We will be reading about a wide-range of interesting topics and looking at a lot of great music, so here’s to a great semester!

COURSE WORK

Zoom Meetings / Attendance & Participation (15%) – Attendance at Zoom meetings is expected and constitutes 15% of your overall grade. Since staring at a screen for an extended period can become burdensome, our Zoom meetings **will not go beyond 2 hours** in length. I envision our meetings being between 90 minutes and 2 hours in length. In lieu of the 30 minutes lost in class, you will be required to watch an occasional short lecture video (no more than 15 minutes in length) in preparation for class.

Excused Absences: I understand that emergencies come up. If you realize that you will not be able attend a class, please email me as soon as possible. Valid excuses include illness and school-sanctioned events. **To receive A&P credit for excused absences**, I ask that you type a 1-2 page response to the reading responses submitted by fellow classmates for that class. (See Reading Responses below.) These can be submitted to me via email.

Unexcused Absences: No opportunity to receive A&P credit will be offered for unexcused absences.

Weekly Requirements – Readings, Discussion Pages & Reading Responses (50%) – As this is a seminar format course, our time will be devoted to discussing articles and musical works discussed in them. Therefore, you should have the article and any relevant musical scores with you during our Zoom meetings, and you must be prepared to discuss them. All articles and relevant PDF scores have been uploaded to the files section in Canvas. In addition, I have created a Canvas Page for each week which has links to the readings, scores and to all the examples in the articles. It is **important that you listen to the examples** as you read through the material. You might find it even more beneficial to play through examples at the piano where possible. Make sure your *ear* is following along!

Access to articles during Zoom classes: It is important that you have access to the articles during class, as our class discussions will refer to them. If this means that you need to print copies, please do so. (Personally, I prefer doing this in order to make hand-written notes in the margins. But I’m old school.)

Written Responses: Written responses are required for **eleven of the twelve weeks** of required readings (Week 2 through Week 13). You are at liberty to choose which week to skip. There are **two parts** to these weekly written responses.

Part 1 – Discussion Page Item – Due at 2:00pm on the day of class: *Post one (or more) comment about the reading(s) to the Canvas Discussion page for this week by 2:00pm on the day of class. Your comment can be a question you had about the reading, an interesting passage that you think is worth discussing, or a passage that you found yourself disagreeing with. The comment should relate to something other than the required questions in Part 2, which we will certainly discuss in class.*

Note: Note that all discussion page comments can be viewed by everyone in the class. I encourage you to read each other's response and even reply to or refer to each other's comments, if you feel compelled. The Canvas discussion board is one opportunity to interact in this online course.

Part 2 – Written Responses – Due at 4:10pm on the day of class: *Upload your written responses to the required questions (this includes any analysis questions posted for each week) to the corresponding Assignment page in Canvas. The required questions are provided on the main Canvas page for each week. (See "Pages" tab in Canvas. Each week's page will be posted on our course's homepage.)*

Note: You are responsible to **read the entire article each week**, not just those sections related to the provided questions. I expect that we can discuss in class any passage from the required readings.

These responses will be graded primarily on completion and punctuality, though responses that do not demonstrate a thoughtful engagement with the materials may receive a deduction. No minimum length is provided for these responses, as the quality (thoughtfulness) of comments is certainly more important than quantity of your comments.

Final Analysis Paper (20%) – You will each write an analytical paper on a 17th, 18th, or 19th century work/composer using some of the analytical techniques demonstrated in our readings for the semester. (You are very welcome to bring into your discussion a piece of popular music, similar to the ones we discuss. If you wish to write exclusively about such music, please consult me.) Further clarification of expectations will be provided later in the semester. **Papers are DUE Wednesday, December 9.**

Format: Your paper should be doubled-spaced with 12-point font.

Length: Your paper should be roughly 2500+ words in length, though consider this a very loose guideline. Quality of content is much more important than quantity. (A well-constructed chart, graph or example can sometimes convey content more effectively than a hundred words of prose.)

Papers will be graded on the following criteria:

- Adherence to paper requirements.
- Organization of content and neatness of examples.
- Accuracy of analysis and proper use of analytical techniques.
- Writing style: clarity and grammatical accuracy.

A separate handout detailing final paper expectations will be handed out.

Paper Models: While all the papers read during our class can serve as models from which to draw in researching for and writing your paper, some are particularly well-suited as models. *Sobaskie 2005* is an article focused on how a single musical idea (a 'problem') from a single piece (Schubert's D.956 Quintet) generates material for the entire piece. *Terrigno 2017* and *Hoag 2011* are good examples of analysis of individual pieces that feature text (i.e. Brahms Lieder in this case). *Harrison 2008* and *Anson-Cartwright 2014* both deal with thematic transformation in Bach's fugal writing. *Biamonte 2012* treats works by multiple composers that reference each other or share commonalities.

Paper Topic Proposal (5%) – DUE October 28. Your proposal should describe the piece(s) you plan to analyze, should provide brief historical context about the piece (only a short paragraph), should describe the analytical methods you expect to use, and mention any sources that you anticipate using (if any).

Presentation (10%) – Weeks 14 & 15. The final two weeks of class are reserved for presentations. These presentations do not need to be extremely formal. Rather, consider this an opportunity to share the research and analysis in your paper in order to engage in class discussion and to receive feedback. While your papers will not be due until Final Exam week, I do expect these presentations to be well-prepared and to include some analytical content.

Grade Breakdown

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|--|-----|
| Zoom Meetings / Attendance & Participation | 15% |
| Reading Responses | 50% |
| Final Analysis Paper | 20% |
| Paper Proposal (due October 28) | 5% |
| Paper Presentation | 10% |

IMPORTANT DATES

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|-------------------|---------------------|-----------------------|----------------------|
| Classes begin: | Monday, August 24 | Last day to withdraw: | Friday, October 16 |
| Last day to drop: | Friday, September 4 | Thanksgiving break: | November 26-27 |
| Labor Day: | Monday, September 7 | Classes end: | Thursday, December 3 |
| Fall break: | cancelled | Final exam period: | December 7-11 |

BRIEF SEMESTER OUTLINE*(See below for full schedule details.)*

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|----------------------|--|
| Week 1: August 26 | Introduction; Review of Preliminary Topics |
| Week 2: September 2 | Voice-Exchange (<i>Cutler 2009</i>) |
| Week 3: September 9 | The Omnibus & Backcycle Progressions (<i>Telesco 1998, Capuzzo 2014</i>) |
| Week 4: September 16 | Sequence & Narrative in Schubert (<i>Damschroder 2006, Sobaskie 2005</i>) |
| Week 5: September 23 | Text-Setting & Narrative in Brahms Lieder (<i>Terrigno 2017, Hoag 2011</i>) |
| Week 6: September 30 | Music-Text Phrase Structure in Schubert and Hip-Hop (<i>Rodgers 2014, Adams 2020</i>) |
| Week 7: October 7 | Metric Dissonance and Ambiguity in Brahms (<i>Smith 2006</i>) |
| Week 8: October 14 | Metric Dissonance in Romantic Lieder (<i>Malin 2006</i>) |
| Week 9: October 21 | Ambiguity and Counterpoint in Schumann (<i>Martin 2010, Goldenberg 2010</i>) |
| Week 10: October 28 | Subject Transformation in Bach Fugues (<i>Harrison 2008, Anson-Cartwright 2014</i>) |
| Week 11: November 4 | Declamation Distortions in Schumann & Tom Waits (<i>Krebs 2010, Thomas 2016</i>) |
| Week 12: November 11 | Intertextuality & Collaborative Influences in Bach, Schumann & Hip-Hop (<i>Biamonte 2012, Krebs 2016, Komaniecki 2017</i>) |
| Week 13: November 18 | TBD [based on student preferences] |
| Week 14: November 25 | Student Presentations 1 |
| Week 15: December 2 | Student Presentations 2 |

TOPICAL CONNECTIONS WEEK-BY-WEEK

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|---|----------------------|----------------------|---------------------|--------------------|----------------------------|
| Week 1: Introduction | | | | | |
| Week 2: (<i>Cutler 2009</i>) | [harmonic expansion] | [chord progressions] | [chromaticism] | [omnibus] | [voice-leading] |
| Week 3: (<i>Telesco 1998, Capuzzo 2014</i>) | [harmonic expansion] | [chord progressions] | [chromaticism] | [omnibus] | [voice-leading] |
| Week 4: (<i>Damschroder 2006, Sobaskie 2005</i>) | [harmonic expansion] | [musical 'problem'] | [narrative] | [motivic analysis] | [voice-leading] [Schubert] |
| Week 5: (<i>Terrigno 2017, Hoag 2011</i>) | [texted music] | [musical 'problem'] | [narrative] | | [Brahms] |
| Week 6: (<i>Rodgers 2014, Adams 2020</i>) | [texted music] | [hip-hop] | [phrase structure] | | [Schubert] |
| Week 7: (<i>Smith 2006</i>) | | | [metric dissonance] | | [Brahms] |
| Week 8: (<i>Malin 2006</i>) | [texted music] | | [metric dissonance] | | [Schumann/Schubert/Brahms] |
| Week 9: (<i>Martin 2010, Goldenberg 2010</i>) | [texted music] | [counterpoint] | [ambiguity] | | [Schumann] |
| Week 10: (<i>Harrison 2008, Anson-Cartwright 2014</i>) | | [counterpoint] | | [motivic analysis] | [Bach] |
| Week 11: (<i>Krebs 2010, Thomas 2016</i>) | [texted music] | [popular music] | [metric dissonance] | | [Schumann] |
| Week 12: (<i>Biamonte, Krebs 2016, Komaniecki 2017</i>) | [texted music] | [hip-hop] | | | [Schumann] [Bach] [Chopin] |
| Week 13: 11/18 | TBD | | | | |

COMPLETE COURSE SCHEDULE & SOURCES*(Subject to change with advance notice)***Week 1: August 26 – Introduction; Review of Preliminary Topics****Week 2: September 2 – Voice-Exchange**

Required Reading(s):

Cutler, Timothy S. 2009. "On voice exchanges," *Journal of Music Theory* 53 (2): 191-226.

Week 3: September 9 – The Omnibus & Backcycle Progressions

Required Reading(s):

Telesco, Paula J. 1998. "Enharmonicism and the Omnibus Progression in Classical Era Music." *Music Theory Spectrum* 20(2): 242-79.

Capuzzo, Guy. 2014. "The Backcycle Progression: A Supplement to the Omnibus Progression for the Study of Chromatic Harmony." *Journal of Music Theory Pedagogy* 28: 27-56.

Week 4: September 16 – Sequence and Narrative in Schubert

Required Reading(s):

Damschroder, David A. 2006. "Schubert, Chromaticism, and the Ascending 5-6 Sequence." *Journal of Music Theory* 50 (2): 253-275.

Sobaskie, James William. 2005. "The 'Problem' of Schubert's String Quintet." *Nineteenth Century Music Review* 2 (1): 57-92.

Week 5: September 23 – Brahms's Text-Setting

Required Reading(s):

Terrigno, Loretta. 2017. "Tonal Problems as Agents of Narrative in Brahms's 'Unbewegte laue Luft', op.57 no.8. *Music Analysis* 36 (3): 350-71.

Hoag, Melissa E. 2011. "Multiply Directed Moments in a Brahms Song: 'Schön war, das Ich dir weihte' (Op.95, No.7)." *Gamut* 4 (1): 93-116.

Week 6: September 30 – Music-Text Phrase Structure in Schubert and Hip-hop

Required Reading(s):

Rodgers, Stephen. 2014. "Sentences with Words: Text and Theme-Type in Die Schöne Müllerin." *Music Theory Spectrum* 36 (1): 58-85

Adams, Kyle. 2020. "Harmonic, Syntactic, and Motivic Parameters of Phrase in Hip-Hop." *Music Theory Online* 26 (2).

[ALTERNATE READING: hip hop scholars in dialogue]:

Adams, Kyle. 2008. "Aspects of the Music/Text Relationship in Rap." *Music Theory Online* 14 (2).

Williams, Justin A. 2009. "Beats and Flows: A Response to Kyle Adams, Aspects of the Music/Text Relationship in Rap." *Music Theory Online* 15 (2)

Adams, Kyle. 2009. "'People's Instinctive Assumptions and the Paths of Narrative:' A Response to Justin Williams." *Music Theory Online* 15 (2)

Week 7: October 7 – Metric Dissonance and Ambiguity in Brahms

Required Reading(s):

Smith, Peter H. 2006. "You Reap What You Sow: Some Instances of Rhythmic and Harmonic Ambiguity in Brahms." *Music Theory Spectrum* 28 (1): 57-97.

Week 8: October 14 – Metric Dissonance in Romantic Lieder

Required Reading(s):

Malin, Yonatan. 2006. "Metric Displacement Dissonance & Romantic Longing in the German Lied." *Music Analysis* 25(3): 251-88.

Week 9: October 21 – Ambiguity and Counterpoint in Schumann

Required Reading(s):

Martin, Nathan John. 2010. "Schumann's Fragment." *Indiana Theory Review* 28 (1-2): 85-109.

Goldenberg, Yosef. 2010. "Tonality and Related Aspects in Schumann Fugues." *Indiana Theory Review* (1-2): 15-44.

Week 10: October 28 – Subject Transformation in Bach Fugues

Required Reading(s):

Harrison, Daniel. 2008. "Heads and Tails: Subject Play in Bach's Fugues." *Music Theory Spectrum* 30 (1): 152-63.

Anson-Cartwright, Mark. 2014. "The Mutable Subject: Tonal and Rhythmic Transformations in Selected Fugues of J.S. Bach." *Journal of Music Theory* 58 (1): 1-24.

PAPER PROPOSAL DUE

Week 11: November 4 – Declamation Distortions in Schumann & Tom Waits

Required Reading(s):

Krebs, Harald. 2010. "Fancy Footwork: Distortions of Poetic Rhythm in Robert Schumann's Late Songs." *Indiana Theory Review* 28, no. 1-2 (March 2010): 67-84.

[alternate:] Krebs, Harald. 2014. "Treading Robert Schumann's New Path: Understanding Declamation in the Late Lieder through Analysis and Recomposition." *Music Theory Online* 20 (4).

Thomas, Margaret. 2016. "Text and Temporality: Toward an Understanding of Rhythmic Irregularities in the Music of Tom Waits." *Music Theory Online* 22 (4).

Week 12: November 11 – Intertextuality and Collaborative Influences in Bach, Schumann and Hip-hop

Required Reading(s):

Biamonte, Nicole. 2012. "Variations on a Scheme: Bach's 'Crucifixus' and Chopin's and Scriabin's E-Minor Preludes." *Intégral: The Journal of Applied Musical Thought* 26: 47-89.

Krebs, Harald. 2016. "The Influence of Clara Schumann's Lieder on Declamation in Robert Schumann's Late Songs." *SMT-V: Videocast Journal of the Society for Music Theory* 2 (1). <https://vimeo.com/150344298>

Komaniecki, Robert. 2017. "Analyzing Collaborative Flow in Rap Music." *Music Theory Online* 23 (4).

Week 13: November 18 – TBA

Required Reading(s):

STUDENT PRESENTATIONS

Week 14: November 25 Presentations 1

Week 15: December 2 Presentations 2

FINAL PAPERS DUE: December 9 at 11:59pm

UNIVERSITY POLICY STATEMENTS

Official COVID-19 Campus Guidelines

Students are required to self-report if they test positive for COVID-19 via this website: <https://coronavirus.utah.edu/>.

COVID-19 Central @ the U: <https://coronavirus.utah.edu/>

Face coverings: The University requires everyone to wear face coverings in shared public spaces on campus, including our classroom. Students who repeatedly fail to wear a face covering in class will be referred to the Dean of Students for a possible violation of the Student Code. Note that some students may qualify for accommodations through the Americans with Disabilities Act (ADA). If you think you meet these criteria and desire an exception to the face covering policy, contact the [Center for Disability and Access](#) (CDA). Accommodations should be obtained prior to the first day of class so that I am notified by CDA of any students who are not required to wear a face covering.

ACCOMMODATIONS AND POLICIES

Center for Disability & Access

801-581-5020

disability.utah.edu

ADA Statement

ADA Statement

The University of Utah seeks to provide equal access to its programs, services and activities for people with disabilities. If you will need accommodations in the class, reasonable prior notice needs to be given to the Center for Disability Services, 162 Olpin Union Building, 581-5020 (VTDD). CDS will work with you and the instructor to make arrangements for accommodations. All information in this course can be made available in alternative format with prior notification to the Center for Disability Services.

Faculty and Student Rights and Responsibilities

All students are expected to maintain professional behavior in the classroom setting, according to the Student Code, spelled out in the Student Handbook. Students have specific rights in the classroom as detailed in Article III of the Code. The Code also specifies proscribed conduct (Article XI) that involves cheating on tests, plagiarism, and/or collusion, as well as fraud, theft, etc. Students should read the Code carefully and know they are responsible for the content. According to Faculty Rules and Regulations, it is the faculty responsibility to enforce responsible classroom behaviors, beginning with verbal warnings and progressing to dismissal from class and a failing grade. Students have the right to appeal such action to the Student Behavior Committee. Faculty...must strive in the classroom to maintain a climate conducive to thinking and learning. PPM 6-316. Students have a right to support and assistance from the University in maintaining a climate conducive to thinking and learning. PPM 6-400.

Addressing Sexual Misconduct

Title IX makes it clear that violence and harassment based on sex and gender (which includes sexual orientation and gender identity/expression) is a civil rights offense subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories such as race, national origin, color, religion, age, status as a person with a disability, veteran's status or genetic information. If you or someone you know has been harassed or assaulted, you are encouraged to report it to the Title IX Coordinator in the Office of Equal Opportunity and Affirmative Action, 135 Park Building, 801-581-8365, or the Office of the Dean of Students, 270 Union Building, 801-581-7066. For support and confidential consultation, contact the Center for Student Wellness, 426 SSB, 801-581-7776. To report to the police, contact the Department of Public Safety, 801-585-2677(COPS).

Accommodations Policy

Some of the writings, lectures, films, or presentations in this course may include material that conflicts with the core beliefs of some students. Please review the syllabus carefully to see if the course is one that you are committed to taking. If you have a concern, please discuss it with me at your earliest convenience.

Wellness Statement

Personal concerns such as stress, anxiety, relationship difficulties, depression, cross-cultural differences, etc., can interfere with a student's ability to succeed and thrive at the University of Utah. For helpful resources contact the Center for Student Wellness; www.wellness.utah.edu; 801-581-7776.

Non-Contract Note

"The syllabus is not a binding legal contract. It may be modified by the instructor when the student is given reasonable notice of the modification."