

University of Utah * School of Music * Fall 2022

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

TOPIC: AGENTS, AMBIGUITIES, AND EXPANSIONS

Wednesdays 4:10pm-6:40pm * Room: DGH 410

Course Modality: In-person

last revised August 23

Instructor:

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

Office Hours: Mondays 1:00-2:00 and by appointment, either in person or via Zoom

Course Materials:

All assigned readings and listenings 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: "Agents, Ambiguities, and Expansions"

This semester we will explore a range of topics by reading articles and through score study. Topics include metric and tonal ambiguities, musical "problems" and "agents," and expansion devices such as sequences and the omnibus progression. Along the way, we will encounter and utilize a variety of analytical strategies. MUSC 6551 will largely complement topics taught in MUSC 6550 last semester rather than expand upon them.

COURSE WORK

Course Format: Seminar

As this is a seminar format course, most of our in-class time will be devoted to discussion and group work. I will not be lecturing. Therefore, you must be prepared to engage, as the quality of this class depends on your contributions! *You must have articles and any relevant musical scores with you during class so that you are prepared to discuss them.*

Attendance, Engagement, Class Work (25%)

I value your attendance and engagement so much that 25% of your grade is determined by it. I look forward to our meetings in which everyone is contributing.

Canvas Reading Responses and Assignments (25%)

Nine readings have been assigned for weeks 2, 3, 5, 6, 8, 9, 11, 12 and 13. All articles and relevant PDF scores are made available in the Files section in Canvas. In addition, I will be creating a Canvas Page for each week which has links to the readings and scores as well as audio samples for article examples. It is **important that you listen to the examples** as you read through the material.

A Canvas Discussion page will also be created for each of these weeks. You are required to do two things in response to each reading:

- 1) Two Discussion questions - Write a minimum of two discussion questions related to the reading material. (See below for more details about discussion questions.)
- 2) Assignment - Complete the required assignment posted in Canvas for that week.

Written responses must be posted to the corresponding Canvas discussion pages are due at 2:00pm on the day of class.

A note regarding discussion questions:

Keep in mind that these are intended to stimulate discussion. Avoid questions that can be answered by looking in a music dictionary, such as "What is a Phrygian cadence"? (You are very welcome to add such questions beyond your two discussion questions.)

Some characteristics of good discussion questions are that they:

- address unclear concepts or examples from the article
 - *How does 'pitch-filtering' work in Melodien (I didn't quite get it)?*
 - *Can we discuss Figure 4.9.5 on page 147?*
- pose follow-up questions from the article
 - *"Hunting recklessly for pitch swaps can lead to analytical delirium. Handled with care, the pursuit of voice exchanges leads to new depths of musical understanding".... How does one navigate this contrast of reckless hunting vs. careful handling??*
 - *Watson believes this piece will have a lasting affect musically. Do you agree with this sentiment? Why or why not?*
- suggest alternative readings or interpretations
 - *I'm a little confused at Cutler's assertion that the second episode of the Chopin Prelude 'seems to defy conventional harmonic analysis.' Measures 43-51 seem to have suggestion of conventional function, and the sequence from 51-55, though chromatic, is not unusual and is expected to relegate harmonic function to the background. Does anyone else feel the same?*
- have no (one) clear easy answer
 - *What in your view is the underlying idea in Takemitsu's Winter?*
- raise musical questions about the examples or other composers/pieces
 - *What are your thoughts on Ligeti's use of symmetry and "near inversions?" Are there any other places that come across to you while listening to [the assigned analysis piece]?*
 - *What musical elements and constructs seem to be the most significant in Hale Smith's Evocation? Consider elements discussed by the author Maxile, but also any others that come to mind.*
 - *I hear R21 of New York Counterpoint in 3/4 time with an accent on beat 2, agree/disagree?*
 - *How does Smith create cadence in Evocation? How does the "blue" tag motive function as cadence (Maxile p.126 & p.132)? Do any other gestures or constructs seem to function as cadence?*
- bring in performance considerations
 - *Has anyone played a Reich piece in a group setting like this? What is that experience like?*
 - *In the article the author mentions Rochberg to develop an obsession with temporality. Rochberg wrote many articles regarding this theme: "Time is not linear but radial (relating to a common center?)." Also, Time is not a measurement by clock but defined to how it is experienced. How is time important in his compositions? Is our understanding of Rochberg's concept of time change the way we would interpret his works?*

Analysis Short Presentations (25%)

On Weeks 4, 7 and 10, we will devote our class time to short analytical presentations. I will assign the analysis pieces for each of these weeks (TBD). The idea is that we apply the analytical techniques demonstrated in the readings for the weeks immediately prior to these analysis days. Each student will take ~15 minutes of class time to share their analytical findings. Details will be given in class.

In addition to these brief in-class presentations, you will be required to submit a mini-paper (~500 words) in Canvas along with an analyzed score.

Final Analysis Presentation and Paper (25%)

On Weeks 14-15, we will devote our class time to longer analytical presentations, half the class presenting on Week 14 and the other half on Week 15. You may choose which 17th, 18th, or 19th century piece to analyze, with the idea that you are applying analytical techniques learned during the course. (The Gordon Sly "Musical Agent" article assigned for Week 8 presents just one excellent model.)

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

Length: Your paper should be roughly 1500 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.) As this is an analytical paper, biographical and historical information (though good to include in brief) does not count against the word count.

Examples: Your paper must have *at least* one musical example. Examples should be labeled clearly with an Example number, with a label identifying the piece and with measure numbers. (Example 4: Chopin, *Ballade No.4*, mm.16-19) Examples should also be marked in order to highlight what is being discussed.

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.

GRADE BREAKDOWN SUMMARY

25% Weekly Attendance, Engagement, Class Work

25% Canvas Reading Responses & Assignments (9)

25% Analysis Short Presentations (Weeks 4, 7, & 10)

25% Final Analysis Presentation and Paper (Weeks 14-15)

100%

Grade Scale: A 100-93; A- 92-90; B+ 89-87; B 86-83; B- 82-80; C+ 79-77; C 76-73; C- 72-70; D+ 69-67; D 66-63; D- 62-60; E 59-0

IMPORTANT DATES

Classes begin:	Monday, August 22	Last day to withdraw:	Friday, October 21
Last day to add & drop:	Friday, September 2	Thanksgiving break:	November 25-27
Labor Day:	Monday, September 5	Classes end:	Thursday, December 8
Fall break:	October 9-16	Final exam period:	December 12-16

BRIEF SEMESTER OUTLINE

(Subject to change with advance notice.)

Week 1: August 24	Course Introduction
Week 2: August 31	Metric Dissonance and Ambiguity in Brahms (Smith 2006)
Week 3: September 7	Metric Dissonance in Romantic Lieder (Malin 2006)
Week 4: September 14	Analysis Week #1
Week 5: September 21	The Omnibus (Telesco 2017)
Week 6: September 28	Sequence in Schubert (Damschroder 2006)
Week 7: October 5	Analysis Week #2
	FALL BREAK: October 12
Week 8: October 19	Musical "Agents" (Sly 2005)
Week 9: October 26	Ambiguity in Schumann (Martin 2010)
Week 10: November 2	Analysis Week #3
Week 11: November 9	Tone Problems and Agents in Brahms (Terrigno 2017)
Week 12: November 16	Multiply-Directed Moments in Brahms (Hoag 2011)
Week 13: November 23	Narrative in Schubert (Sobaski 2014)
Week 14: November 30	Analysis Week #4a
Week 15: December 7	Analysis Week #4b

FULL COURSE SCHEDULE & SOURCES*(Subject to change with advance notice)***Week 1: August 24 – Course Introduction****Week 2: August 31 – Metric Dissonance and Ambiguity in Brahms**

Required Reading:

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 3: September 7 – 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 4: September 14 – Analysis Week #1

Analysis pieces TBD

Week 5: September 21 – The Omnibus

Required Reading:

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

Week 6: September 28 – Sequence in Schubert

Required Reading:

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

Week 7: October 5 – Analysis Week #2

Analysis pieces TBD

FALL BREAK: October 12

Week 8: October 19 – Musical "Agents"

Required Reading:

Sly, Gordon. 2005. "Developing an analytical point of view: The musical 'agent'." *Journal of Music Theory Pedagogy* 19: 51-63.

Week 9: October 26 – Ambiguity in Schumann

Required Reading:

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

Week 10: November 2 – Analysis Week #3**Week 11: November 9 – Tone Problems and Agents in Brahms**

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.

Week 12: November 16 – Multiply-Directed Moments in Brahms

Required Reading(s):

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 13: November 23 - Narrative in Schubert

Required Reading:

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

Week 14: November 30 - Analysis Week #4a

Week 15: December 7 - Analysis Week #4b

FINAL PAPERS DUE: December 14 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."