

MUSI 781W
Analysis: Form and Structure
Fall, 2024

Instructor:	Rob Haskins, DMA, PhD <rob.haskins@unh.edu>
Office Hour:	M214, PCAC, by appointment—schedule here
Meeting Info:	Tuesdays and Thursdays, 9:40 to 11:30 a.m., PCAC M128
Required Textbook:	Matthew Santa, <i>Hearing Form: Musical Analysis with and without the Score</i> , 3rd ed. (New York: Routledge, 2023).
Recommended:	None

Course Description

This course is designed to introduce the analysis of tonal music using various techniques and perspectives. Some of the musical genres to be explored include binary and ternary compositions, variations, concerto, invention, sonata, string quartet, and symphony.

Course Outcomes

Your work in MUSI 781 will address elements of the following Student Learning Outcomes for the music department:

1. Students will exhibit competency in musicianship and analysis through their understanding of musical forms and processes; aural, verbal, and visual analyses; skill in performance, academic, pedagogical, and compositional applications; rudimentary ability to create derivative or original music.
2. Students will demonstrate familiarity with musical literature from the formal concert repertory and from musical traditions outside of that repertory. Students will demonstrate the ability to place music in historical, cultural, and stylistic contexts.
3. Students will demonstrate collegiate-level skill in the English language and competence in written and oral communication in English.
4. Students demonstrate ability to lead students to increased musical knowledge and advancing musical performance.
5. Students demonstrate the ability to prepare classes and rehearsals via score study and lesson planning that includes awareness of needed modifications.

The course material naturally follows the skills you learned in MUSI 471–72 and MUSI 571–72. I have high expectations for you, and I attempt to balance these high expectations with my commitment to teach to the best of my ability. I urge you to treat me as a resource in and outside of the classroom, especially if you feel some theory review. I am always happy to discuss any

2 Syllabus

aspect of this course at any time, and in my experience students do better when they meet with me.

Course Content

LECTURES

Most class meetings will be devoted to lectures amplifying or further explaining material covered in the textbook. All lectures will include opportunities to experience music together (in either audio or audiovisual format, as appropriate).

Each lecture will be associated with a PowerPoint presentation that will be available before class for review and/or download. My PowerPoint presentations do not simply reproduce my lecture notes, but rather the main points only. These main points are there to help guide your note-taking, and I would think your notes should contain more than the PowerPoint content.

My own lectures should be thought of as *separate from*, and not *equivalent to*, the information that is covered in your reading and listening assignments. For this reason, it is *essential* that you keep up with the reading and listening assignments for the course.

Occasionally, I may disagree with observations in the book. In these rare cases, I have the final word.

IN-CLASS ANALYSIS

We will take some time analyzing some musical compositions. Although I will generally lead the analyses, I will also ask for questions and for you to make some of the analytical decisions. This portion of each class meeting is the most important aspect of the course. In Canvas, you will find a folder containing .pdfs of the scores as well as a YouTube playlist of the works we look at in class. I urge you to listen to this music, with or without the score, before the class meeting where they will be discussed.

TEXTBOOK READING ASSIGNMENTS

Each class meeting will be associated with a chapter or excerpt from *Hearing Form*. The textbook includes many musical examples. I urge you to play through these examples or find recordings on YouTube.

LISTENING ASSIGNMENTS

As stated above, trying to understand music only by reading the score is not going to be sufficient. You need to *hear* the music in your head, and the easiest way to do that is to listen to the music. The YouTube playlist will make this very easy.

HONORS STUDENTS

You will have additional work, which will generally consist of additional writing assignments. Meet with me after the first class if you are taking this course for honors.

Assessment

GENERAL

Your semester grade will be represented as a percentage, determined from:

Homework	20%
Three Exams	40%
Final Paper	30%
Exit Tickets	10%
Reading and Listening Assignments	0%
Perfect Attendance	extra credit: 5%
TOTAL	100%

I use the following grading scale:

95–100	A	77–79	C+
90–94	A–	73–76	C
87–89	B+	70–72	C–
83–86	B	60–69	D
80–82	B–	0–59	F

So long as you attempt to complete an exam or writing assignment on time, the *lowest* grade you can usually receive is 50%. If you make little to no attempt, I reserve the right to assign a grade of 0%.

READING AND LISTENING ASSIGNMENTS

Although the reading and listening assignments are not graded, you'll have considerable difficulty with the course material if you don't complete them. If possible, you should make notes on the reading that rephrase the important points in your own words. Each assignment consists of a chapter or chapter excerpt from *Hearing Form*. The ebook can be rented or purchased at the UNH Bookstore. The scores and a YouTube list of the music are available in the **COURSE MATERIALS** module in Canvas

HOMEWORK

The homework assignments are typically analysis-based and will involve your marking up a .pdf score, sometimes with additional explanatory text or diagrams. In order to reduce the use of paper, I will be grateful if you use the [free .pdf editor](#) so that you can write or draw directly on the page. (The link is also available in **COURSE MATERIALS**.) If you must print out a .pdf to mark it up, please make sure to upload the revised .pdf. Name your homework assignments with your last name and the number of the assignment, for instance:

Haskins Homework 1

No underscores, no running text together.

EXIT TICKETS

The exit tickets give you the opportunity briefly to comment on the class meeting. There will be one or two questions for each exit ticket, completed just before the end of the class meeting. The graded exit tickets will show you and me how much you understand and engage with the material—lower grades will include recommendations for improving in these areas.

Examples

What is the most important thing you learned during the class meeting?

Ask one or two questions about anything that is unclear to you.

What's the difference between a sentence and a period?

FINAL PAPER

This is a writing-intensive course. The final paper will be an analysis of a single sonata-form or sonata-rondo movement from a list of works by Haydn, Mozart, Beethoven, or Schubert:

Haydn, Symphony no. 47 in F-sharp Minor (“Farewell”), I.

Haydn, String Quartet no. 36 in B-flat Major, Op. 50, no. 1, I

Haydn, Symphony no. 88 in G Major, I or IV

Mozart, Symphony no. 29 in A Major, I or IV

Mozart, Piano Sonata no. 12 in F Major, K. 332, I or III

Mozart, Piano Concerto no. 20 in D Minor, K. 466, I or III

Beethoven, Piano Sonata no. 2 in A Major, Op. 2, no. 2, I or IV

Beethoven, Symphony no. 3 in E-flat Major (“Eroica”), I.

Beethoven, String Quartet no. 7 in F Major (“Rasumovsky”), I

Schubert, Piano Sonata no. 16 in A minor, Op. 42, I

Other compositions are possible, but I'll need to approve them. There will be a number of separate assignments related to the paper. See **COURSE MATERIALS** for a description of the paper, various sources you'll need to write it, and the grading rubric.

EXAMS

The exams test general knowledge from material covered in the textbook and class meetings.

Each exam can contain one or any combination of the following elements:

(1) Terms (10 points). For each term, define it completely but concisely. Make sure that your definitions are in your own words and relate it to the topic of musical analysis.

Examples

phrase

half cadence

ritornello

ostinato variations

sentence

medial caesura (MC)

(2) Analysis (50 points)

Examples

Create a phrase diagram for Petzold's Minuet in G major.

Identify the EEC in the first movement of Mozart's Piano Sonata in C Major, K. 545.

Circle cadential extensions in the score.

NB: One or more of the analysis questions may be completed as a take-home exam.

Course Policies and Miscellaneous Statements

ATTENDANCE

Regular attendance is required. Since lectures will frequently amplify and diverge from the text in your book, you will do best if you attend every class. If you must miss, email me no later than class time and explain the reason. Please speak or write to me ahead of time if you have a UNH-related conflict. At my discretion, I will lower your final grade for chronic absences or chronic lateness by assigning the next lower grade (A to A-, etc.).

ADJUSTMENTS TO ASSIGNMENTS

The list of assignments for this course is *provisional*. Over the years, I have introduced additional assignments if the ones listed aren't working or are too difficult. I have also reduced

the number of assignments. All of this is dependent upon you, the students, many of whom I've never met. If you are confused about changes, please see me; don't suffer in silence.

PROBLEMS ABOUT CLASS MEETINGS

Don't suffer in silence.

USE OF ELECTRONIC DEVICES

Laptop and tablet computers are always allowed for the purpose of taking notes or engaging with material in the class meeting to expand understanding or offer clarification. They aren't allowed to check email or access YouTube, TikTok, Snapchat, Instagram, Facebook, i.a. (also referred to as *media multitasking*). If I see two students looking at the same screen, I'll assume that the use isn't allowed and probably ask them to put down their device for the remainder of the class meeting.

Mobile phones are *never* allowed unless you make a compelling case for using them for the purpose of classroom engagement.

In a 2018 study published in the *International Journal of Educational Technology in Higher Education*, "Efficient, Helpful, or Distracting? A Literature Review of Media Multitasking in Relation to Academic Performance," Kaitlyn E. May and Anastasia D. Elder state that

The research indicates that media multitasking interferes with attention and working memory, negatively affecting GPA, test performance, recall, reading comprehension, note-taking, self-regulation, and efficiency. These effects have been demonstrated during in-class activities (largely lectures) and while students are studying. In addition, students struggle to accurately assess the impact media multitasking will have on their academic performance.

This article is available for your review in Canvas, residing in the module called **COURSE MATERIALS**.

DUE DATES AND LATE POLICY

Due dates are clearly listed in the Assignments. Try to follow them. I allow some flexibility on a case-by-case basis. At my discretion, I will enforce the policy below:

I will not grade a late assignment unless I grant an extension; extensions are sometimes unavoidable, but I don't automatically grant these requests because I believe it's unfair to the other students who have taken the time and effort to prioritize their work so that they can meet deadlines. In order to qualify for an extension, you must contact me in advance (no later than 5 p.m. the day before a stated deadline). If I grant an extension, you must complete it by the time of the agreed-upon deadline or I won't grade it. If you have difficulty prioritizing work, see me; I can help.

ACADEMIC DISHONESTY

Please note the University has no tolerance for students who break the University Academic Honesty Policy. Please see the Students Rights, Rules, and Responsibilities Handbook for full description.

I take student academic misconduct—in particular, plagiarism—very seriously. Plagiarism means the literal quotation, near-literal quotation, or paraphrase without attribution of original observations or conclusions in published work (either in print or electronic) by someone else.

Issues of academic dishonesty can be resolved informally (e.g., requiring the student to redo the assignment) or formally. Generally, I will choose formal resolution by implementing the following policy:

First violation: You will receive a “0” score for any assignment, paper, or exam that contains plagiarized material.

Second violation: You will receive a failing grade for the course.

The Academic Integrity policy has been updated to describe the steps faculty must take when issuing a formal penalty due to academic misconduct. These steps include providing students with notice of the allegations, giving them the opportunity to respond, and reporting the violation to the Office of Community Standards if a formal grade penalty is being issued. Familiarizing yourself with this [policy](#) will prevent any procedural errors in issuing these penalties. The new policy also provides a mechanism through which a student can appeal a sanction under certain conditions.

OFFICE HOURS

Office hours are by appointment—schedule [here](#). Additionally, feel free to see me anytime my door is open.

AI

Automated Writing Tools, including chatGPT and similar artificial intelligence (AI) tools, are strictly prohibited in this course, even when properly attributed. The use of automated writing tools is considered plagiarism (as defined by UNH’s [Academic Integrity Policy](#)) and will be handled in accordance with existing policy. AI can be used, however, to look for sources on a topic or general definitions. If used in this way, cite it as you would any internet source.

EMAIL

To promote greater focus and a better work-life balance, I generally answer email twice or several times a day from Monday to Friday and Sunday. I usually do not answer email after 5 p.m. and generally will not read email on Saturdays.

LGBTQ+, POC, PRONOUNS, COMPASSION

My pronouns are “he,” “him,” and “his.” If you’d like to share yours, I would be grateful to know them. If possible, avoid the usage of male-gendered words—for instance, “mankind,” “chairman,” and so on. Feel free to use “he,” “she,” and “them” singly or interchangeably in your writing.

Mistakes in usage, and in other things, are bound to happen. Make a safe space for nonbinary, LGBTQIA+, or POC students. And for nonbinary, LGBTQIA+, or POC students, make a safe space for your CIS and/or white friends, giving them a judgment-free opportunity for them to learn. Shaming is unproductive and psychologically harmful. I’ve added a helpful essay from the *New York Times*, “The ABCs of LGBTQIA+,” in the module called **COURSE MATERIALS**. You can also find an opinion piece by Loretta Ross for the *New York Times*: “I’m a Black Feminist; I Think Callout Culture is Toxic.” These readings are optional, designed to promote more nuanced conversations around these topics.

ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES

According to the Americans with Disabilities Act (as amended, 2008), each student with a disability has the right to request services from UNH to accommodate their disability. If you are a student with a documented disability or believe you may have a disability that requires accommodations, please contact Student Accessibility Services (SAS); 227 Smith Hall, or sas.office@unh.edu.

Accommodation letters are created by SAS with the student. Please follow-up with your instructor as soon as possible to ensure timely implementation of the identified accommodations in the letter. Faculty have an obligation to respond once they receive official notice of accommodations from SAS, but are under no obligation to provide retroactive accommodations.

For more information, contact SAS: 227 Smith Hall, www.unh.edu/sas, 603.862.2607, 711 (Relay NH) or sas.office@unh.edu

CONFIDENTIALITY AND MANDATORY REPORTING

The University of New Hampshire and its faculty are committed to assuring a safe and productive educational environment for all students and for the university as a whole. To this end, the university requires faculty members to report to the university’s [Title IX Coordinator](#) (Bo Zarycky, Bo.Zarycky@unh.edu, 603-862-2930/1527 TTY) any incidents of sexual violence and harassment shared by students. If you wish to speak to a confidential support service provider who does not have this reporting responsibility because their discussions with clients are subject to legal privilege, you can contact SHARPP (Sexual Harassment & Rape Prevention Program) at (603) 862-7233/TTY (800) 735-2964. For more information about what happens when you report, how the university treats your information once a report is made to the

Title IX Coordinator, your rights and reporting options at UNH (including anonymous reporting options) please visit [student reporting options](#).

Help us improve our campus and community climate. If you have observed or experienced an incident of bias, discrimination or harassment, please report the incident by contacting the Civil Rights & Equity Office at UNH.civilrights@unh.edu or TEL # (603) 862-2930 voice/ (603) 862-1527 TTY / 7-1-1 Relay NH, or Anonymous reports may be submitted.

EMOTIONAL AND MENTAL HEALTH

Your academic success in this course is very important to me. If, during the semester, you find emotional or mental health issues are affecting that success, please contact the University's [Psychological and Counseling Services](#) (PACS; located on the 3rd floor Smith Hall; telephone 603-862-2090/TTY:7-1-1), which provides counseling appointments and other mental health services.

CLASSROOM DECORUM

To ensure a climate of learning for all, disruptive or inappropriate behavior (repeated outbursts, disrespect for the ideas of others, etc.) may result in exclusion (removal) from this class. As a reminder, cell phone/pda, etc. use, including text messaging, is not permitted in this class by Faculty Senate rule unless by instructor permission. See policy on USE OF ELECTRONIC DEVICES, above.

Also, please practice the art of respectful communication and learn to interact productively with those who do not share your beliefs in every detail.

HEALTH AND SAFETY STANDARDS FOR MUSIC

The Department of Music adheres to the National Association of Schools of Music Health and Safety Standards. You can find information relating to this subject on our web page:

<https://cola.unh.edu/music/academics/health-safety>.

CAREER AND PROFESSIONAL SUCCESS

Career and Professional Success (CaPS) is the career services team at UNH. CaPS can support you throughout the career exploration and planning process. Resources and services are available for the following topics: major and job exploration, searching for jobs and internships, resume and cover writing, networking, interviewing, salary negotiation, and applying to graduate school or the Peace Corps. To learn more about how CaPS can support your career development, visit <https://www.unh.edu/career/>. To speak with a member of the COLA Career and Professional Success team, please email cola.caps@unh.edu. To book an appointment with a professional career advisor, please visit Handshake <https://my.unh.edu/task/durham/handshake>.

MUSI 781 at a Glance
Fall, 2024

Week 1 8/26, 8/28, and 8/30/24	Meeting 1—Introduction to Course Meeting 2—Musical Elements Meeting 3—Simple Baroque Forms
Week 2 9/2, 9/4, and 9/6/24	No Class (Labor Day) Meeting 4—The Ritornello Principle, Part 1 Meeting 5—The Ritornello Principle, Part 2
Week 3 9/9, 9/11, and 9/13/24	Meeting 6—Through-Composed Forms, Part 1 Meeting 7—Through-Composed Forms, Part 2 Meeting 8—Variations, Part 1
Week 4 9/16, 9/18, and 9/20/24	Meeting 9—Variations, Part 2 Meeting 10—Review for Exam 1 Meeting 11—Exam 1
Week 5 9/23, 9/25 and 9/27/24	Meeting 12—Classical Music: Phrase Types Meeting 13—Practice Phrase Types Meeting 14—Period Types
Week 6 9/30, 10/2, and 10/4/24	Meeting 15—Variations, Part 3 Meeting 16—Binary Form Types Meeting 17—Ternary Form Types
Week 7 10/7, 10/9 and 10/11/24	Meeting 18—Lied Types Meeting 19— Presentation of Lied Analyses Meeting 20—Review for Exam 2
Week 8 10/14, 10/15, 10/16, and 10/18/24	Fall Break Meeting 21—Exam 2 (Tuesday) Meeting 22—Exam 2 Debrief Meeting 23—Introduction to Sonata Form
Week 9 10/21, 10/23, and 10/25/24	Meeting 24—The Optional Introduction Meeting 25—The Exposition, Part 1 Meeting 26—The Exposition, Part 2
Week 10 10/28, 10/30, and 11/1/24	Meeting 27—The Development, Part 1 Meeting 28—The Development, Part 2 Meeting 29—The Recapitulation, Part 1

Week 11 11/4, 11/6, and 11/8/24	Meeting 30—The Recapitulation, Part 2 Meeting 31—The Coda Meeting 32—Classical Concerto Form
Week 12 11/11, 11/13, and 11/15/24	No Class (Veterans Day) Meeting 33—Sonata Theory: Hermeneutic Possibilities Meeting 34—The Nineteenth-Century Sonata
Week 13 11/18, 11/20, and 11/22/24	Meeting 35—Class Presentations Meeting 36—Class Presentations Meeting 37—Class Presentations
Week 14 11/25, 11/27, and 11/29/24	Meeting 38—Class Presentations No class (Pre-Thanksgiving) No class (Post-Thanksgiving)
Week 15 12/2, 12/4, and 12/6/24	Meeting 39—Class Presentations Meeting 40—Class Presentations Meeting 41—Class Presentations
Week 16 12/9/24	Meeting 42—Course Evaluations; Review for Final Exam
TBA	Exam 3