

Music 5668 (Spring 1999)

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Beethoven's Symphonies

Required Purchases: Scores (any edition will do, but measures must be numbered accurately)

Beethoven: Symphonies 1-9 (Dover Scores, 3 vols.)

Mozart: Sonatas and Fantasies for the Piano (ed. Nathan Broder; Presser ed.)

Required Purchases: Books

James Hepokoski and Warren Darcy: *Elements of Sonata Theory: Analysis of the Late-Eighteenth-Century Multimovement Sonata* (1997, bound photocopies; available at the H.D. Smith Bookstore).

This is a course in the principles of musical analysis, using primarily the Beethoven symphonies as examples. There will be a few exceptions: From time to time--in order to illustrate relevant or related points--we shall also refer to other repertory, and in order to demonstrate that you have a command of certain essential principles you will be assigned one analytical exercise involving several of Mozart's Piano Sonatas (placed on reserve). In addition, your final paper will involve an analysis of a piece that is not a Beethoven Symphony.

Most of our class time will be spent either directly in analysis of the Beethoven symphonies or in a discussion of certain generalized principles of sonata-form analysis. For each session, bring to class both the relevant Beethoven Symphony score (with your measures properly numbered) and the Hepokoski-Darcy *Elements*. For each session you should have examined the relevant/assigned movement(s) and accomplished the assigned reading, if any; and you should be prepared to answer questions or engage in class-conversation about it (them).

Please note: **Additional reading**--a few relevant articles/analyses/extracts from books, etc.--may be assigned from time to time, as warranted. Some of this material will be provided in class. For certain class meetings it will be assumed that you have read these extracts.

Class Assignments/Expectations
(Some alterations possible as the quarter proceeds)

1. Regular Preparation for classes (listening, analysis, occasional assigned reading)
2. Participation in Class Discussion
3. Mozart Piano-Sonata Worksheet (locating certain structural features in sonata-form movements of Mozart: a demonstration of essential skills; due 21 April)
4. Listening I.D. Quiz 1: you are expected to recognize and identify all moments of Symphonies 1-4 by 26 April.
5. Terms/Concepts Quiz in Sonata Theory (identification and definitions of terms and principles in the *Elements*, with references to examples in Beethoven symphonies studied in class).
6. Listening I.D. Quiz No. 2: you are expected to recognize and identify all moments of all of the Beethoven symphonies by 24 May.
7. Final paper (2500-3000 words): applying the analytical method proposed in the course to a related piece (or related set of two or three pieces) of your choice. This may be a movement from: a Haydn Symphony; a Beethoven Quartet, Piano Sonata, or Overture; something by Mozart; etc. More information will be provided later in the quarter. You may be given a list of choices; in any event, the piece that you choose to analyze will have to be approved.

Grading:

Nos. 1-2 above	=	30%
Nos. 3-6 (Mozart + Quizzes)	=	30%
No. 7 (final paper)	=	40%

Class Sessions

(proposed schedule: this may be adjusted
once the quarter is underway)

M 29 Mar Basic Principles: First and Second Symphonies
W 31 Mar
M 5 Apr
W 7 Apr

No Class, Week 3: 12 & 14 Apr

M 19 Apr Third Symphony
W 21 Apr **Mozart Piano Sonata Worksheet Due**
M 26 Apr **Listening I.D. Quiz No. 1 (Syms. 1-4)**

W 28 Apr Fifth Symphony
M 3 May

W 5 May Sixth Symphony
M 10 May

W 12 May Seventh Symphony
M 17 May **Terms/Concepts Quiz possible (Elements + Class Discussions)**
W 19 May

M 24 May Ninth Symphony **Listening I.D. Quiz No. 2 (Syms. 1-9)**
W 26 May
M 1 June
W 3 June

Wed 9 June 3:00 p.m.

Final Paper due