

Musical Form in Baroque and Classical Music

Instructor: Dr. Caleb Mutch

Course description: This course is dedicated to the analysis of instrumental music from the classical and baroque eras, taking as its primary focus the study of musical form. It begins with an overview of the basic phrase types that constitute the vast majority of classical instrumental music, considers their pertinence to baroque music, and then proceeds to consider larger formal constructions, such as the sonata-allegro form and the baroque and classical concerto forms.

There are two central aims of the course: for students to gain mastery in the analysis of the formal structure of classical and baroque music, and for them to come to understand the principles and assumptions undergirding modern formal analysis. Thus, close analytic engagement with important compositions, paired with the evaluation and application of modern analytic practice, constitutes the foundation upon which the entire course builds. Course activities will include readings of secondary sources, classroom instruction and discussion, student-led presentations, and extensive practice in analyzing compositions.

Grading: By the end of the course, students should be able to understand how classical and baroque compositions of a variety of genres engage with the conventions of musical form, undertake formal analysis with confidence and skill, and present substantial, detailed analytic scholarship both orally and in writing. Course assignments and activities contribute to developing these skills from different angles.

Participation (10%): Thorough preparation for class and active participation in discussion are crucial for the cultivation of a rewarding learning environment. All students should ask about matters that would benefit from further clarification and explanation. They should also be prepared to discuss ideas in the readings and aspects of the assigned pieces that fascinated or puzzled them. Needless to say, attendance is vital to learning. If any student is unable a class meeting, she or he should speak with the instructor in advance in order to make arrangements making up for the missed session.

Weekly analyses (40%): Analysis exercises due weekly are a crucial component of the learning process in this course. Students will gain experience through hand-on practice with formal analysis, and will be able to use the feedback on their assignments to hone their skills further. Each assignment is due at the beginning of Tuesday's class. Students should always bring a photocopy of their analyses with them to class for consulting during class discussion. Since in-class discussion of the assigned pieces is an important part of meetings, late assignments will only be accepted when prior arrangement is made with the instructor.

Short papers (40%): At the end of each unit a brief analytic paper (approximately 1500 words plus illustrations) will replace that week's usual assignment. These papers will allow students to demonstrate their mastery of contemporary theories of form, their ability to apply those theories to the analysis of classical or baroque music, and their capacity for sensitive and attentive perception of individual pieces' idiosyncrasies and remarkable features. Grading considerations will include matters of clarity, content, style, and acuity of analytic observations.

Presentations (10%): In the last week of the semester students will present analytic research to the class. These presentations may take the form of an analytic essay on a piece of the student's choosing, or of a lecture-recital demonstrating how analytic insights lead to different interpretations. Presentations will be approximately 20 minutes long, including time for questions.

Course materials: All course materials will either be available electronically and/or will be placed on reserve in the library. In addition, the following book is highly valuable, easily acquirable, and relatively affordable:

- William E. Caplin. *Classical Form: A Theory of Formal Functions for the Music of Haydn, Mozart, and Beethoven*. New York: Oxford University Press, 1998. (Paperback edition 2000; \$42)

Bias: As your instructor, one of my responsibilities is to create a positive learning environment for all students. Bias incidents (events or comments that target an individual or group based on age, color, religion, disability, race, ethnicity, national origin, sex, gender, gender identity, sexual orientation, marital status or veteran status) are not appropriate in our classroom or on campus. What should you do if you witness or experience a bias incident? See it? Hear it? Report it by submitting a report online or calling the Dean of Students Office.

Disabilities: Every attempt will be made to accommodate qualified students with disabilities (e.g. mental health, learning, chronic health, physical, hearing, vision neurological, etc.) You must have established your eligibility for support services through the appropriate office that services students with disabilities. Note that services are confidential, may take time to put into place and are not retroactive; Captions and alternate media for print materials may take three or more weeks to get produced. Please contact Disability Services for Students at as soon as possible if accommodations are needed.

Sexual misconduct: As your instructor, one of my responsibilities is to create a positive learning environment for all students. Title IX and the university's policies prohibit sexual misconduct in any form, including sexual harassment, sexual assault, stalking, and dating and domestic violence. If you have experienced sexual misconduct, or know someone who has, the university can help. If you are seeking help and would like to speak to someone confidentially, you can make an appointment with the university's counseling services.

It is also important that you know that Title IX and University policy require me to share any information brought to my attention about potential sexual misconduct, with the campus's Title IX Coordinator. In that event, those individuals will work to ensure that appropriate measures are taken and resources are made available. Protecting student privacy is of utmost concern, and information will only be shared with those that need to know to ensure the University can respond and assist.

Schedule (readings subject to revision):

Unit 1: Basic Phrase Types

Week 1: Introduction; Sentence and Period

Caplin, *Classical Form*, pp. 35-58.

Week 2: Hybrid Forms

Caplin, *Classical Form*, pp. 59-70.

Week 3: Spinning-out Form

Laurence Dreyfus, *Bach and the Patterns of Invention* (Cambridge, Mass.: Harvard University Press, 1996), pp. 59-94.

Mutch, "The Formal Function of Fortspinnung." *Theory & Practice*.

Unit 2: Small Formal Types

Week 4: Small Ternary & Minuet and Trio

Caplin, *Classical Form*, pp. 71-86, 219-230.

Week 5: Small Binary & Binary Dance Forms I

Caplin, *Classical Form*, pp. 87-93.

Joel Lester, "Heightening Levels of Activity and J. S. Bach's Parallel-Section Constructions." *Journal of the American Musicological Society* 54, no. 1 (2001): 49-96.

Week 6: Baroque Binary Dance Forms II

Christopher Brody, "Teaching Bach's Binary Forms." *BACH: Journal of the Riemenschneider Bach Institute* 49, no. 2 (2018): 281-310.

Brody, "The Interaction of Thematic Design and Tonal Structure in the Keyboard Suites of J. S. Bach," (Ph.D. diss., Yale University, 2013), 67-77, 101-144, 155-180.

Unit 3: The Sonata

Week 7: The Exposition I

James Hepokoski and Warren Darcy, *Elements of Sonata Theory* (New York: Oxford University Press, 2006) [Hereafter H&D], pp. 14-18, 23-50.

Week 8: The Exposition II

H&D, pp. 51-64, 150-179.

Week 9: The Development

Caplin, *Classical Form*, pp. 139-159.

H&D, pp. 195-230.

Week 10: The Recapitulation and Coda

H&D, pp. 231-254, 281-305.

Unit 4: Ritornello Forms

Week 11: Ritornello Form

Mutch, "Baroque-Era Ritornello Form"

Week 12: Baroque Concerto

Simon McVeigh & Jehoash Hirshberg, *The Italian Solo Concerto, 1700-1760: Rhetorical Strategies and Style History* (Woodbridge, Suffolk & Rochester, N.Y.: Boydell Press, 2004), pp. 6-28, 51-57, 81-134.

Week 13: Classical Concerto I

Caplin, *Classical Form*, pp. 243-251.
H&D, pp. 430-468.

Week 14: Classical Concerto II

H&D, pp. 469-495.

Week 15: Presentations