

MUS 502: Proseminar in Tonal Analysis: Tonal Forms of the 18th and 19th Centuries
Instructor: Nicholas Betson | Thursday, 3:30pm – 6:20pm

In this seminar we will review basic building blocks of 18th- and 19th-century tonal music such as figured bass, cadences, harmonic function, and dance meters, rhythms, and forms. We will then consider their deployment in such genres as Baroque fugues, concertos, suites, opera buffa ensembles, Classical and Romantic symphonies and string quartets, Lieder, and character pieces. In discussion of weekly readings, we will assess the claims of a number of theories, including: Laurence's Dreyfus's reconstruction of Bach's "patterns of invention"; Robert Gjerdingen's archeology of "Galant schemata"; Wye Allenbrook's mapping of "rhythmic gesture" in *Le Nozze di Figaro*; the narratives of James Hepokoski and Warren Darcy's "Sonata Theory"; Dinuta Mirka's tracing of metric and hypermetric manipulations in Haydn's string quartets; and the attempts of "Neo-Riemannian theory" to resituate the isolated elements of tonal harmony (triads, seventh chords) beyond their traditional context in cadence-oriented progressions. Coursework will consist of weekly assignments (readings and musical analysis), class presentations, and two medium-length papers. As with other seminars, expect about six hours of work outside of class each week.

This course is suitable for all graduate students. For MM and DMA students, this fulfills the Elective Group 2 requirement. Students in the MA in Composition and the MA in Critical Music Studies tracks must take either MUS 502 or MUS 504 in the first year, unless exempted via the relevant examination (Composition) or advisory assessment (Critical Music Studies).

3 credits