

DUE DATE:

You may turn in the remaining two short papers to be graded anytime on or before Thursday, April 10. Quality is more important to me than a particular timeline. (HOWEVER, don't procrastinate, or the results and your grade will reflect it! Early papers are ENCOURAGED!) You may turn in a draft of your remaining two short papers for me to read and return before you turn in the final version for a grade. This is optional. The last date I will accept drafts is Thursday, March 27.

WEIGHT:

This assignment will be worth 10% of your final course grade.

LENGTH:

While length is not the primary grading consideration, the successful paper will typically run 3-6 pages (double-spaced, 12 pt, 1" margins), excluding the cover page and bibliography, but including brief musical examples. N.B.: It is highly feasible to get an A with a 3-page paper. Quality is more important than quantity! Only use the additional pages if your thesis demands it.

SUBSTANCE:

Your paper will naturally reflect our class discussions, but it should also reflect your own thinking and perspectives. I prefer to give you some latitude as to your particular approach, since part of my goal is to encourage you to internalize and personalize the analytical process.

The substance of your paper will be an analytical discussion covering one of two possible Schoenberg topics. The Schoenberg scores are in the library at M3 S365, vol. 4. Choose ONE option below.

Option One:

Analyze a movement or movements from Schoenberg's Op. 19 (excluding no. 2) using set theory and interval analysis similar to our class discussions. Some of the points you want to consider include:

- What is the role of intervals in the movement(s)? Is there a change in interval content over time? Are there any pitch sets that recur or act as motives?
- Select some important moments in the piece. Using your musical intuition, analyze selected pitch segmentations (i.e. sonorities) using set theory. What are the interval vectors? If the interval content changes over time, how? If not, what other musical parameters provide progression in the piece?
- It will be difficult to relate this paper directly to performance practice. However, you may be able to relate your set analysis to elements of the musical surface. For instance, when the important sets return, are there other musical elements that reinforce that return (dynamics, register, texture type, etc.)? If the interval emphasis changes, are there other elements that reinforce that change? In this manner, set analysis often relates (indirectly) to performance issues.

ALSO, please submit a COPY of the score WITH analytical markings showing which sets you feel are significant. The score copy is REQUIRED.

OR Option Two:

Analyze a movement or movements from Schoenberg's Op. 23, 25, or 33 using serial analysis. Some of the points you want to consider include:

- Which row(s) does Schoenberg use as the basis for the movement(s)? Any interesting features of the row (interval patterns, hexachordal combinatoriality, etc.)? For this step, you may find it VERY useful to consult other sources (just CITE them).
- Select some important moments in the piece. What form(s) of the row are active? Is there a progression in terms of row usage over the course of the piece?
- It will be difficult to relate this paper directly to performance practice. However, you may be able to relate your analysis to elements of the musical surface. For instance, when Schoenberg introduces a new row form or returns to one heard previously, are there other musical elements that reinforce the change (dynamics, register, texture type, etc.)? If the interval emphasis changes, are there other elements that reinforce that change? In this manner, serial analysis often relates (indirectly) to performance issues.
- Remember that with serial pieces you also have all the tools (and issues) of set theory at your disposal, if they are useful for your thesis.

ALSO, please submit a COPY of the score WITH analytical markings showing tone rows and/or sets you feel are significant. The score copy is REQUIRED.

GRADING RUBRIC:

The grading rubric for papers is included in the syllabus on pages 3 and 4. "Historical context" may also be rather limited given the scope of the paper, but you should provide a few sentences. For this assignment, a bibliography is required. Consulting other sources will make this paper much easier.
