

MUT 6936: Music Theory Seminar—"Form"  
Spring 2024: Wednesdays 4:05–7:05pm (Periods 9–11)  
Music Building 144

Instructor: George Adams  
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Office Hours: Mondays, 11am–1pm and by appointment

Course Canvas Site: <https://ufl.instructure.com/courses/500177>

### Course Objectives:

In this seminar we will explore varied concepts of form as applied in music analysis. We will begin with formal function and formal deviation in the music of Haydn, Mozart, and Beethoven, continue with the relationship between harmony, rhythm, meter, and form in popular genres including rock and hip hop, and conclude with the social/political formalisms of Cage, Ellington, and Monáe. The course draws from music theory and literary theory to cover both the influence of *Formenlehre* in North American music studies and new directions in the ever-expanding study of musical form.

By the end of the course, students will be able to:

1. *Analyze* works of music with regard to the aesthetic and social function of form
2. *Connect* relevant terms and ideas from music theory and literary studies to contemporary musical culture
3. *Synthesize course content* with personal experience to produce original musical insights

### Required Texts & Materials:

Readings will be made available in PDF on Canvas and/or via library course reserves.

### Analysis Project:

The course's culminating project is an analytical paper of 3,000–3,500 words on a musical work of your choosing that shows strong connections to the central themes of our in-class discussions. You may find it helpful to ground your project in a particular unit of the course, but you must make reference to each of the three units by citing assigned and/or related readings. You will be required to *submit a draft of your project by Week 13 of the semester*, and to make an appointment for an individual meeting with me to review your draft. You will receive an evaluation rubric and set of guidelines to begin your project. I encourage you to

meet with me early and often to discuss your project throughout the term!

Grading: [University Grading Policies](#)

50%: Participation  
50%: Analysis Project

A = 100–93  
A- = 92–90  
B+ = 89–87  
B = 86–83  
B- = 82–80  
C+ = 79–77  
C = 76–73  
C- = 72–70  
D+ = 69–67  
D = 66–63  
D- = 62–60

Attendance: [University Attendance Policies](#)

Attendance is mandatory for all class meetings. If you have to be late or absent for any reason, you must contact me *prior to the beginning of that class meeting* or your absence will be unexcused. Unexcused absences will count against your grade for the course at 1% per infraction. You should always look first to your classmates for review of material you missed. I am happy to answer questions and to discuss course material during my office hours, but I cannot re-teach classes on an individual basis.

If you are sick, please do not come to class! As long as you communicate with your instructors prior to your class meeting, most absences can be excused and will not count against your grade. If concerning patterns arise, however, we may discuss further with you.

If you foresee any problems in arriving to class on time—like another professor letting you out late or having to cross campus to get here—you *must let me know*. I will do my best to accommodate and help you to resolve these sorts of issues. I will never keep you past the end of scheduled class time.

## Accommodations:

The university is committed to creating an accessible and inclusive learning environment consistent with university policy and federal and state law. Please let me know if you experience any barriers to learning so that I can work with you to ensure equal opportunity to participate fully in this course. If you are a student with a disability, or think you may have a disability, and need accommodations please contact the [Disability Resource Center](#). If you are already registered, please deliver your accommodation letter to me as early as possible in the semester so we can discuss your approved accommodations and how I can help you succeed in this course.

(352) 392-8565

[DRC@ufsa.ufl.edu](mailto:DRC@ufsa.ufl.edu)

[disability.ufl.edu](http://disability.ufl.edu)

## Course Evaluations:

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at: <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

## Academic Integrity:

UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the [Honor Code](#). On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: ‘On my honor, I have neither given nor received unauthorized aid in doing this assignment.’” The Conduct Code specifies a number of behaviors that are in violation of this code and the possible sanctions. [Click here to read the Conduct Code](#). If you have any questions or concerns, please consult with the instructor or TAs in this class.

## Course Schedule / Reading List:

The course schedule is subject to change with reasonable notice to accommodate course objectives.

### Weeks 1–2:

Caplin, William Earl. *Classical Form a Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven*. New York: Oxford University Press, 1998.

### Weeks 3–4:

Hepokoski, James A. (James Arnold), and Warren. Darcy. *Elements of Sonata Theory : Norms, Types, and Deformations in the Late Eighteenth-Century Sonata*. New York: Oxford University Press, 2006.

### Weeks 5–6:

Caplin, William Earl, James A. (James Arnold) Hepokoski, and James Webster. “Musical Form, Forms & Formenlehre : Three Methodological Reflections.” edited by Pieter Bergé. Second edition (rev. paperback). Leuven: Leuven University Press, 2010.

### Weeks 7–8:

Nobile, Drew, *Form as Harmony in Rock Music*, Oxford Studies in Music Theory (New York, 2020; online edn, Oxford Academic, 20 Aug. 2020), <https://doi.org/10.1093/oso/9780190948351.001.0001>, accessed 19 Dec. 2023.

### Weeks 9–10:

Ohriner, Mitchell, *Flow: The Rhythmic Voice in Rap Music* (New York, 2019; online edn, Oxford Academic, 19 Sept. 2019), <https://doi.org/10.1093/oso/9780190670412.001.0001>, accessed 22 Dec. 2023.

Weeks 11–12:

Murphy, Nancy, *Times A-Changin': Flexible Meter as Self-Expression in Singer-Songwriter Music* (New York, 2023; online edn, Oxford Academic, 20 July 2023), <https://doi.org/10.1093/oso/9780197635216.001.0001>, accessed 20 Dec. 2023.

Weeks 13–14:

Levine, Caroline. *Forms : Whole, Rhythm, Hierarchy, Network*. Princeton ; Princeton University Press, 2015.

Week 15:

Kornbluh, Anna. *The Order of Forms : Realism, Formalism, and Social Space*. Chicago: University of Chicago Press, 2019.