

Faculty Information Literacy Stipend  
Final Report

Name: Michael Lively  
Course: MUTH 3350 (Form and Analysis)  
Semester: Fall 2021

Introduction

This course is designed to develop competency in intermediate music theory, including terms, symbols, practices, and conventions of Western music. The primary, but not exclusive, focus of the course is on the analysis of musical forms normative to the Baroque Period, the Classical Period, and the Nineteenth century. Form analysis is the process of ~~discrete~~ discrete temporal units of a piece of music at various architectonic levels. These units are discrete in that they form distinct entities, they are temporal because form describes the organization of time, and they are architectonic because they ~~exist~~ exist in multiple time domains simultaneously (moment, movement, piece). Upon completing the course, students will have achieved the following learning objectives:

‡ 'HILQH WHUPV UHODWHG WR IRUPDO DQDO\VLV DV GL

‡ & ODVVLII\ H ~~Cultures~~ ~~in~~ ~~World~~ ~~Music~~ ~~Page~~ of music using appropriate terminology

‡ 0RGLII\ D SHUIRUPDQFH EDVHG RQ DQ XQGHUVWDQGLQ

‡ \$VVHV DQDO\VHV RI PXVLF WKHRU\ VFKRODUV DFFRU  
covered in class

I created the MidTerm Writing Project (in collaboration with ~~Paula~~ ~~Page~~ ~~ls~~) in order to provide students with an opportunity to demonstrate specific aspects of the theoretical knowledge that they have learned during the class as applied to an actual ~~music~~ ~~work~~. In addition, the project requires the students to support their analytical theories by researching professional level publications and to present an informed analytical theory based upon both the ~~students~~ ~~hypotheses~~ and the previously ~~established~~ ~~ideas~~ of existing scholarship. This project was well suited to the Information Literacy Stipend award, because it included a significant role for the music librarian (~~Paula~~ ~~Page~~ ~~ls~~) and challenged the students with a number of information literacy ~~related~~ ~~tasks~~, such as searching for meaningful sources, understanding the differences between different types of academic source materials, ~~and~~

analytical essays that the students will complete during semester. Consistent with the



Appendix  
Assignment and Instruction (Rubric)  
Examples of Student Work

# MUTH 3350

## Mid-Term Writing Project

### 100 points

You will write an analytical essay that investigates the formal structure of an individual movement from one of the late period String Quartets of Ludwig van Beethoven (Op. 127, Op. 130, Op. 131, Op. 132, Op. 133, and Op. 135). Your essay must include two different and distinct formal analyses of the same movement. The topic of your essays as well as the analytical methodologies discussed in your project must be approved in advance by the instructor. The project should include a bibliography that is directly related to the individual work that is the topic of the project or is related to the analytical theories that are used in the essay.

Assignments #6, #7, and #8 will provide preliminary work for your completed essay. After the submission of each of these assignments, students will meet individually with the instructor to discuss the writing process. The instructor may ask for specific revisions and improvements to be made before these assignments are accepted for the project. The project is due on Monday, November 15 at 11:00 a.m.

Assignment #6 (due October 25) ±Outline and Bibliography

Assignment #7 (due November 1) ±Abstract and Thesis Statement

Assignment #8 (due November 8) ±Draft Introduction

Length Requirement: Between 2,000 and 3,000 words. The word count includes only the primary text and does not include the title, abstract, footnotes, bibliography, examples, or other supporting materials.

Format: The essay should be typed, double-spaced Times New Roman 12 pt. (or other similar fonts). Your project should include a title page that provides your name and the title of the essay. Footnotes and bibliographic citations should generally follow the Turabian style manual, but may be adapted as needed. All other issues related to style should follow the Chicago Manual of Style, but may be adapted when necessary. Technical

Purpose: This analytical essay provides an opportunity for you to demonstrate your ability to write at the collegiate level, as well as to expand your knowledge and skills related to the analysis of complex musical forms from the common practice period. The process of writing this essay requires that you engage critically with the existing work of scholars in the field of music theory before offering your own original contribution, appropriately using the terminology of analytical music theory.

Assessment: The project will be assessed according to the attached rubric.





# Opus 131 Traditionally Extraordinary Finale

Ludwig van Beethoven is one of the most important composers who ever lived  
not because



heavily in his music, and especially in his string quartet, considering it was only the early 1800s. In his late period, he used highly unusual structural forms and modern sounding opposing themes to achieve his lyricism. This is the avant-garde background in which % H H W K R String Quartet No. 14, Opus 131 will be analyzed

The specific movement that will be analyzed in this paper comes from the Opus 131 String Quartet No. 14 in Sharp Minor, which Beethoven wrote in 1826. The Allegro finale of this seven-movement work will be explored. The overall work is rather lengthy for a string quartet at a 40-minute duration, and it feels particularly long because the entire piece is relatively continuous. Beethoven uses very subtle transitions between the seven movements of this piece instead of additional inter-movement pauses. 7 K H R S H Q L Q J D Q G I L Q D O P R Y H P H Q W V R I W K L V V W U L key of G-sharp minor, while the inner five movements explore other key areas. This finale is indeed a finale, as its structural, harmonic, and textural elements are extremely grand and intense. After the fortissimo unison opening motif, the music explodes into an orchestral-like broken rhythmic theme led by the first violin from mm. 5 until mm. 55. This march-like theme is rhythmically reminiscent of the second broken theme from the Grosse Fugue, which Beethoven had originally intended to be the finale of Opus 130 according to Robert Kahn, who holds a P D V W G H U J V H H I R F X V L Q J R Q % H H W K R quartets. However, Beethoven ultimately chose to make Grosse Fugue an independent work, but the piece likely left it. Indeed, the opening of this final movement seems to be fugal, with its unison first subject. However, the rest of the movement indicates a different structural format. After this brutal first section lasts for around a minute, a highly contrasting piano theme emerges in the first violin in mm. 56. This second theme is equally fast rhythmically, but has a much gentler, expressive texture compared to the wild first theme. The movement alternates between these two themes in a structure that will be discussed later in the paper. The music seems to gradually slow Z W R D K D O W L Q D 3 3 R F R \$ G D J L R ' M X V W E H I R U H V piece in mm. 383 through 388. In this final coda, the music quickens and crescendos back into the first theme, before a third cadence in G-sharp major. This is a highly unusual major-key ending, given the presentation of this harsh theme strictly in minor keys throughout the movement. It would sound like a Bach-like baroque ending, if not for the broken, thrice-repeated fortissimo chords. 7 K L V 3 H Q G H Q G I R Q J ' gives the finale a true sense of heroic closure despite its avant-garde nature. This



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Broadly, the exposition lasts from mm. 1 to 77, the development lasts from mm. 78 to 159, the recapitulation from mm. 160 to 301, and the ~~coda~~ from mm. 303 to 388.

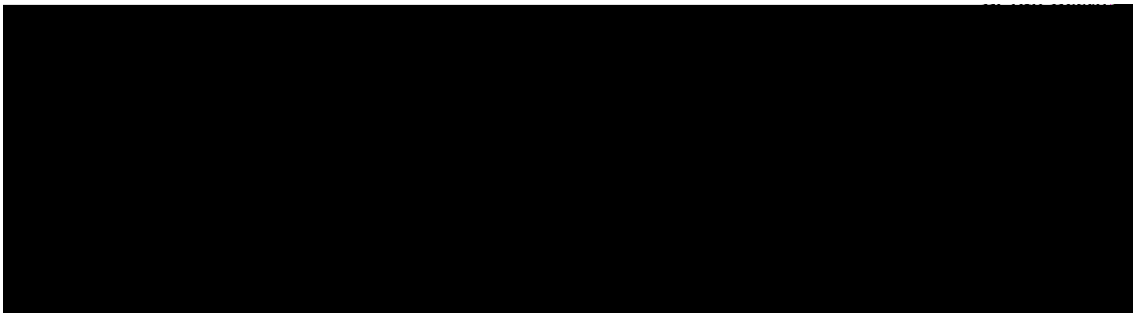
In typical Beethovenian style, the coda begins with seemingly another recap of theme #1, much like in the first movement of his Fifth Symphony. In this symphony the titanic four-note theme is repeated in tutti of the full orchestra to begin the final coda, before a dramatic pause. This Opus 131 quartet coda is launched by a similar unison repetition of Theme #1 by the entire quartet, followed by a similar musical pause.

A similar Hepp

a greater and lengthier discussion of the two themes during the recapitulation section than during the development section. Furthermore, there is possibly an incomplete third Hepokoski rotation in the closing section of the recapitulation (Figure 2) but it is incomplete because it does not contain the lyrical S2 theme. This long closing section of the recapitulation functions as a false entry that leads into the full coda, mm. 302 which is also extremely unusual. The coda is full of usual pauses, tempo changes and a brief but powerful D Major Neapolitan section. Will all of this tradition broken, there is perhaps a better, though unexpected structural analysis than the sonata form.

A better breakdown may consist of the first few notes of the opening movement representing the entire structure of the string quartet, which includes the final quartet D Q G R W K H U Z R U N, such as String Quartet No. 15, Opus 132. Specifically, the opening motif of the Adagio, *ma non troppo e molto espresso*, the title of movement No. 1, may strangely foreshadow the opening theme of the final movement.

Figure 3: All-encompassing opening of Opus 131, Movement No. 1



This quintessential beginning gesture is shown in Figure 3. The first four notes in this figure mirror the directionality of the Theme #1 of the finale. It contains the same chromatic style too. The dynamic emphasis is on these first two measures (and one pickup note), marked by the crescendo and subito forte, explains why Theme #1 of the finale is so loud, so jolting, and more repeated than the second Theme #2, which is embodied by the following quartet notes in the opening. Specifically, the descending gesture in mm. 3 in this opening mirrors the lyrical Theme #2 of the finale. Both these second themes are marked *piano*. It parallels the descending (but briefly ascending interruption) direction and fast, continuous rhythmic subdivision of the second theme. As explained before, the first gesture and Theme #1 is far more important, with the

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Fragments in Space:  
The Key to the Impossible Rondo

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## Fragments in Space: The Key to the Impossible Rondo

close faithful reading of the signs that Beethoven left us, that this scherzo can be read not as a simple compound ternary, but as a fourteen-part rondo with small sections of varying length that constantly keep the listener and score reader on their toes.

The late quartets of Beethoven will under the heading of said composer's "Third Period," the last of three generally accepted compositional eras, dated by consensus as beginning c. 1814 and lasting until his death in 1827. This categorization provides context integral for

other than Richard Wagner. It was in an article simply titled *Beethoven* (published in 1870) that Wagner put forth the concept of the Third Period serving as the culmination of Beethoven's maturity as an artist, and, as the final climax for this development, he now "revealed the extent of his 'inner vision'" (Knittel, pp. 18). Wagner, a loud promoter of the (potentially artificial in origin) grand German musical tradition, had sown the seeds for a musicological tradition whose roots influenced compositional history both within the German school and beyond. Who could say that, if Wagner had never sketched Beethoven's final works as signaling a potential future focused vision left unfulfilled, composers such as Schönberg would have been inspired to continue in his stead? Nationalistic undertones ~~is it~~ should be petty to dismiss the effect Wagner's essay had on the reception of both this specific quartet as well as the rest of the Third Period's works, as his concept of the tortured genius turned inwards served as the germ for the way that we view Beethoven's late works today.

Thus, knowing the origins of this train of thought, it is important to conduct analysis with the knowledge that such preconceived notions may affect the conclusions from said analysis. In the aim of a more empirical approach to music theory, such biases must be applied with caution. Therefore, I will first do what I can: I will take excerpts, measure numbers, and appropriate musical landmarks in a close reading exercise; then I will follow with the why, inserting this analysis back into the aforementioned context.

In terms of form, the eyebrow-raising claim of a borderline blasphemous fourteen-part rondo requires a hefty defense and demonstration. In my initial attempts to apply the traditional compound ternary

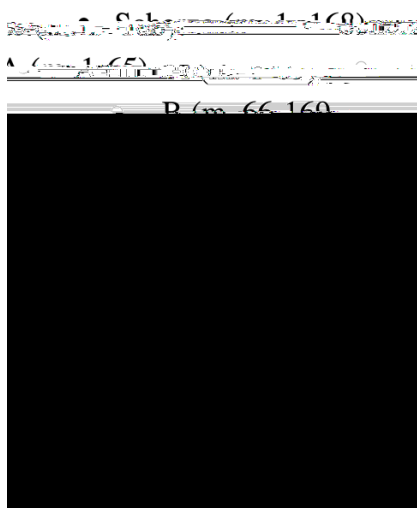


Figure1: analysis of mvt. 5 as a Compound Ternary with a coda

While one can find three large sections to categorize as scherzo, trio, and scherzo (respectively), the core problem that persists is that there is no difference between the trio and the scherzo. It is the same material repeated again with not a hint of variation that would warrant any different classification than the so-called scherzo. One of the formal attributes of a ternary form is the highlighted contrast between A and B, but if there is no contrast to be had, then the form serves no practical, analytical purpose.

Rather than settling for this contradictory form, I return again to the prospect of analyzing this movement as a fourteen-part Rondo. Further justification of such a form can be found from Amy Carr's *Essays on Rondo*. Carr (1994, pp. 24) notes that the incompatibility with the formal definition of a scherzo (Carr-Richardson, pp.24) instead,

.HUPDQ DQDO\]HV WKHVH PRYHPHQWVFXVWUKHDFLQJDFGLQJXJEYD

popular song structure. Further, Carr-Richardson defines self-contained melodic units, which are songlike and popular in nature. They are rhythmically simple, their harmony is often an elaboration of a drone, and they generally consist of two very similar four-measure phrases (Carr-Richardson, pp. 24). The fifth movement of Op.131 is used as a direct example of this form, and is an excellent framework to explain the repetitive small pool of thematic material. However, this structure minimizes the existence of slightly larger sections that give the movement cohesiveness over multiple phrases. Therefore, the concept of a fourteen-measure "Rondo" takes the concept of multiple smaller sections and blows it up into a slightly larger scale that gives a broader structure across the movement (see fig. 2)

- A (m. 1-

Figure 2: analysis of mvt. 5 as a fourteen-measure "Rondo"

, W L V L P S R U W D Q W W R Q R W H W K D W W K H X V H I, R U E W K H <sup>3</sup> \$ %  
 the exact repeats. In application to mvt. 5, the doublet phrase structure falls short in that no set labelling system exists to further categorize doublets containing the same material. As is custom for the analysis of common practice Western music, like sections are given the same

OHWWHU QXPEHU DV UHSHWLWLRQ LQ D SLHFH LV KDUGO\  
 piece, textual patterns are essential to crafting a successful analysis and so a lettered system is a  
 must.

The final example that lends support to this is the previously mentioned fragmented  
 endings sprinkled throughout the movement, at the beginnings and endings of each respective  
 section. The gradual fading and rising in volume as each instrument drops out and (see

fig. 3) creates a natural set of bookends for each section, directing the ear but also the eye. This is

ODEHOOHG WKH ³QHZ´ W\SH RI SDUW ZULWLQJ WKDW H[HPS  
 November in her book on the Op. 131 quartet (November, pp. 65). Within peripheral context,

WKLV PD\ VHHP PRUH IDQFLIXO WKDQ SUDFWLFDG RU HYHG

term trajectories within his overall development as a composer. However, a simple reading of the  
 score betrays the main use of such parts with the visual aspect. Beethoven, having gone

Figure3: Fragmented ending

The purpose of these fragmented endings stretches much farther than clarity of form. Taking on the role of an empirical music theorist, the written score serves as the conduit through which we ascribe meaning about the goals of the piece, and the access through technical

## Bibliography

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