

Writing Assignment #2: The Medial Caesura

This assignment differs from WA#1. It is a true *research* assignment in that it asks you to read recent literature on the topic of tonal forms and respond intelligently.

WARNING: This is a long assignment and will take more time to prepare. Manage your time accordingly.

1. Article reading

Read James Hepokoski and Warren Darcy's "The Medial Caesura" article posted with this assignment on Blackboard. You may skim the sections on Schenkerian theory (their interest in the *Zug* and *Kopfton* are only supplemental and not a vital component of Sonata Theory, especially for our purposes). I expect you to be *very* familiar with the six examples given in the reading. If a concept seems unclear, check the examples!

2. Analysis

Take a close look at Example 4 in the text. You will notice that Hepokoski and Darcy have not annotated their scores. Please bring in an annotated score of this example (Haydn's String Quartet, Op. 33, no. 2 ("Joke"), i: mm. 12–32). Notice that I am asking for a few more measures than in the article. A copy of the score is attached to this assignment,

- a. Your first annotated score will mark Hepokoski and Darcy's interpretation of this passage. Although the authors have not provided a labeling system, I expect your score to be clearly marked with Roman numerals, cadences, and any and all appropriate formal labels (such as medial caesura, P, TR, S, C, caesura fill, etc.).

3. Written Supplement

Provide a 250–300 word analytical statement and reaction. Your statement must include a consideration of Hepokoski and Darcy's article.

- Your arguments must be intelligent and scholarly.
- Do not tell me what you "like" or think is "weird."
- Instead, consider how convincing (or unconvincing) you find the arguments in the article.
- Think about the possibilities that Sonata Theory holds in theories of tonal forms. Construct a coherent argument that defends your position.
- You may also use part of your statement to discuss your annotated score(s).

Formatting

Ensure ease of readability of text by adhering to **double-spacing** between lines, single spaces after periods, **12-point** Times New Roman or Helvetica fonts, and please conserve paper by printing on **both sides**.

- a. Bring to class three (3) packets consisting of the following, stapled together:

- 1) a copy of your **paper**

- 2) a photocopy of your **analyses** (retain your original)
- 3) a blank copy of the **rubric**

b. Upload to Blackboard, under “WA and Comp File Deposit,” a PDF copy of your 1) rough draft (by the due date), and 2) final draft (by the due date).

Grade	Writing Mechanics	Presentation of Ideas	Form Analysis	Harmonic Analysis
A (90–100%)	Flawless SWE; understands scholarly style*; engaging pacing	Presents key concepts clearly; original insight conveyed	Identifies all formal labels according to lecture slides	Identifies all 1st level chords; interprets 2nd level function conclusively
B (80–89%)	Flawless SWE; scholarly style misunderstood	Conveys information clearly; little or no original insight	Identifies most formal labels according to lecture slides	Identifies most 1st level sonorities; misinterprets 2nd level
C (70–79%)	SWE suffers twice per page ; no scholarly style present; pacing confused	Misgiven on some key concepts	Engages few formal labels; cadences incorrect	Accurately identifies some 1st level harmonies
D (60–69%)	SWE suffers three to five times per page	Misunderstands the concepts	Most formal labels missing or incorrect; cadences missing	Harmonic analysis is sparse
F (59%)	SWE suffers more than five times per page	Does not understand the concepts	formal is wholly missing or incorrect; cadences missing	Harmonic analysis is nonexistent

*If you are unsure about how to write in North American *scholarly style* (or, even if you think you know), pick up the latest copy of *Music Theory Spectrum*, the *Journal of Music Theory*, or the *Journal of the American Musicological Society* and *imitate faithfully*.