LEARNING THROUGH ANALYSIS: MOZART SYMPHONIES
TABLE OF CONTENTS
(abridged)

(xx) = no.of pages

I. COURSE DESCRIPTION (11)
The Analytical Recital
Practicing Mental Rehearsal

II. ACCENT AND PATTERN (16)
A Counting Exercise [conducting]
A Dot-Structure Exercise [dictation]
Accent and Pattern in Bach Fugue Subjects [analysis]
Implicit Hemiola in K.330 [analysis]

III. METER AND TIME SIGNATURES (6)
(Material from the Introduction to Rhythm, Meter, and Form)

IV. PHRASE RHYTHM (52)
The Nature of Seams (boundaries); Seam Types
Elision
Seams: Mozart, K. 332 and K.333 [analysis]
Periodicity
The Rhythm of Form
Periods and Sentences [analysis]
Constructing a Phrase Map (P-Map)

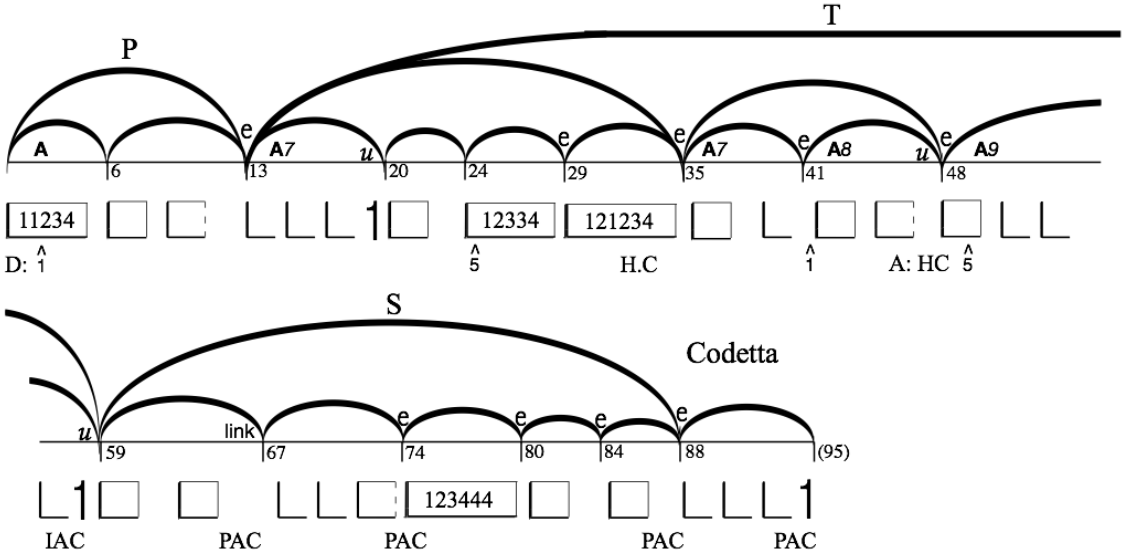
V. PHRASE EXPANSION (23)
Phrase Expansion: Haydn, Symphony #86, *Capriccio* [analysis]
Recomposing to Find a Basic Phrase
Phrase Reduction: Mozart, Symphony #35, mm.1-35
Reduction and Rebarring: Mozart, Symphony no. 41, ii
Rhythmic Manipulations of Phrase:
Mozart, Symphony #39, Intro. [analysis]
" Clip-out" Exercise: Haydn, Op. 33, #1, i [dictation]
"Add-back" Exercise: Haydn, Op. 50, #4, I [dictation]
P-Map: Mozart, Symphony #41, ii
P-Map: Mozart, Symphony #41, iii
P-Map: Mozart, Symphony #38, ii

VI. HYPERMETER (20)
Introduction to Hypermeter
Hypermetric Map Symbols
Silent (Hyper)Downbeats
Conducting Hypermeter: Shania Twain, *Any Man of Mine*
H-Map: Smashing Pumpkins, *Bullet with Butterfly Wings*
H-Map: Jimi Hendrix: *Manic Depression*
H-Map: Brandenburg Concerto, No. 4
H-Map: Mozart, Symphony #38, i, mm. 37-302

VII. P-H INTERACTIONS (18)
The Interaction of Phrase Structure and Hypermeter:
Excerpt from an Interview with George Solti
Elision Bump or no Bump: Mozart, Sym. 39, iv, beginning
P/H-Map: Bach, Brandenburg Concerto #1, Trio
P/H-Map & score: Bach, Brandenburg Concerto, No. 3, iii
P/H-Map: Mozart, Symphony #36, iii
P/H-Map: Beethoven, Symphony #3, i, mm. 37-83
P/H-Map & score: the Subjectivity of Hypermeter,
Mozart, Symphony #39, iv, mm. 54-104

VIII. HARMONY AND TONALITY (8)
Expansions of the 1-5-1 Bass-Note Pattern
Structural Harmonic Progression
Finding Structural Progressions
Berry's Theory of Tonal Relations

A P-H map of Mozart's *Haffner* Symphony, i, exposition, mm.1-94, showing the relation of phrase rhythm and hypermeter.



I first became acquainted with the idea of using "arch maps" while working with David Geppert, a theory professor at the Eastman School of Music in the early 1960s. The design of P-H Maps was inspired in part by Edward Tufte in his books *Envisioning Information* and *Beautiful Evidence.*