

MUSI 614  
Course Paper

Antonin Dvorak, Symphony no. 7 in D minor/i

Prompt

Please write an analytic paper that presents a plot for the first movement of Dvorak's Symphony no. 7 in D minor. You will identify an analytic problem in the movement's form that you find interesting, generate a web of relationships between that feature and various other aspects of the movement, develop a claim about the nature of those relationships, and craft a paper that presents your argument in well-organized, cogent prose. You may deal solely in music-technical language, but feel free to utilize more explicitly hermeneutic language as well.

Your plot should confront some of the aesthetic themes of the course. Does the movement project an affect of failure or loss and, if so, what shade thereof? Is that sense of failure perhaps presented as the triumph of negative/minor-mode forces? Are there unexpected digressions, and how do they color the movement's overall narrative? Is there foreshadowing of later events, or are there distractions that set up later events as surprises? There are many fascinating aspects to this piece, and therefore several times as many potential analyses – I look forward to reading your take on the movement!

\* The symphony was originally published as Symphony no. 2, hence the title on the .pdf.

\*\* A score is available on Canvas, along with a single-piano reduction that can be useful in processing the movement's harmonic content. Note that the piano reduction does not always capture the entire effect of piece, and in one instance that I have found, even changes the harmony (mm. 176-177 are B-flat minor in the piano reduction but D-flat-7 in the original score) – so trust your ear first and foremost, and use the orchestral score as much as possible. The piano reduction also omits m. 261 (a repetition of m. 260); the measure numbers marked with an asterisk in the piano reduction have been adjusted to properly match the orchestral score.

Formatting Guidelines

Your paper should be ~5-8 pages of double-spaced\*, 12-point text, on pages with 1-inch margins on either side; music examples and analytic figures are included on top of this page length. Unannotated music examples are unnecessary (you can simply point the reader to the appropriate measures of the score); analytic figures can either be typeset or appended on staff paper. Please proof-read your paper for grammar, cohesion, and structure; a set of tips for writing about music will be posted to Canvas, along with sample introduction sections.

The paper is due on Wednesday, December 13<sup>th</sup> at 5pm CST. You may submit the exam either in hard copy or electronically; if submitting electronically, music examples may be either typeset, scanned, or sent as a photo.

\* Do not double-space the name/date/course stuff at the top of your paper.