

**DEREE COLLEGE SYLLABUS FOR:
MU 4489 SELECTED TOPICS IN MUSIC ANALYSIS**

3/0/3

**UK LEVEL:6
UK CREDITS:15**

(NEW Fall 2022)

PREREQUISITES:	MU 2014 THEORY AND MUSICIANSHIP I MU 2159 THEORY AND MUSICIANSHIP II MU 3215 THEORY AND MUSICIANSHIP III MU 3329 THEORY AND MUSICIANSHIP IV						
CATALOG DESCRIPTION:	An exploration of music analysis comprising a range of standard analytical, psychological and formal methods. Students will explore extensive worked examples of analysis across the musical repertoire.						
RATIONALE:	The course provides an exposition of a range of analytical methods combined with practical exercises in applying these methods to musical examples. Students will gain theoretical and practical skills in using and applying analytical methods, their strengths and weaknesses, and an important understanding of the philosophy behind music analysis in general.						
LEARNING OUTCOMES:	After successfully completing this course students should be able to: <ol style="list-style-type: none"> 1. Explain the philosophy and functioning of standard techniques used in music analysis. 2. Demonstrate the ability to select appropriate analytical techniques for a range of musical repertoire. 3. Apply analysis techniques to selected musical works. 4. Utilize analysis techniques in the writing of academic articles on music. 						
METHOD OF TEACHING AND LEARNING:	In congruence with the teaching and learning strategy of the college, the following tools are used: <ul style="list-style-type: none"> • lecture and seminar sessions exploring compositional concepts and case study musical works; • structured take-home compositional exercises; • seminar-based listening, score reading and discussion of case study musical works; • informal in class musical performances of musical extracts and instrumental passages; • use of a learning management system (Blackboard) where instructors post lecture notes, assignment instructions, announcements and additional resources; • students are encouraged to make full use of their instructor's office hours, where they can ask questions, see their assigned work results and/or go over lecture material; • support from the Student Academic Support Services (SASS), who offer one-to-one and group workshop sessions to support the development of academic and study skills. 						
ASSESSMENT:	<p>Summative:</p> <table border="1"> <tr> <td>First assessment Midterm Folio of Exercises</td> <td>40%</td> </tr> <tr> <td>Final assessment Final Folio</td> <td>60%</td> </tr> </table> <p>Formative:</p> <table border="1"> <tr> <td>Class Presentations</td> <td>0</td> </tr> </table> <p>The formative assessments prepare students for the Midterm & Final Projects. Learning Outcomes 1, 2 & 3 are assessed in the first assessment Midterm Folio. Learning Outcomes 1, 2, 3 & 4 are assessed in the Final assessment Folio.</p> <p><i>Students are required to resit failed assessments in this course.</i></p>	First assessment Midterm Folio of Exercises	40%	Final assessment Final Folio	60%	Class Presentations	0
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Final assessment Final Folio	60%						
Class Presentations	0						
INDICATIVE READING:	Required Reading: Cook, Nicholas. <i>Analysis though Composition – Principles of the Classical Style</i> . New York: Oxford, University Press, 1996. Kopp, David. <i>Chromatic Transformations in 19th century music</i> . Cambridge: Cambridge University Press, 2006.						

	<p>Krebs, Harald. <i>Fantasy Pieces – Metrical Dissonances in the Music of Robert Schumann</i>. New York : Oxford University Press, 2003</p> <p>Straus, Joseph N. <i>Introduction to Post-Tonal Theory</i>, 4th ed.. New York: W.W. Norton, 2016.</p> <p>Swain, Joseph Peter. <i>Harmonic Rhythm</i>. New York: Oxford University Press, 2002.</p> <p>Wen, Eric. <i>Graphic music analysis: an introduction to Schenkerian theory and Practice</i>. Blue Ridge Summit: Rowman & Littlefield, 2020.</p> <p>Recommended reading:</p> <p>Beach, David. <i>Schenkerian Analysis – Perspectives on Phrase Rhythm, Motive and Form</i>, 2nd ed. Abingdon: Routledge, 2019</p> <p>Caplin, William Earl. <i>Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven</i>. New York: Oxford University Press, 2001.</p> <p>Cohn, Richard. <i>Audacious Euphony – Chromaticism and the triads Second’s Nature</i>. New York: Oxford University Press, 2012.</p> <p>Cook, Nicholas. <i>Guide to Musical Analysis</i>. New York: W.W. Norton, 2002.</p> <p>Dunsby, Jonathan, and Arnold Whittall. <i>Music Analysis in Theory and Practice</i>. London: Faber, 1988.</p> <p>Forte, Allen, Gilbert, Steven E. <i>Introduction to Schenkerian Analysis</i>. New York: W.W. Norton, 1982</p> <p>Lester, Joel. <i>Analytic Approaches to 20th century music</i>. New York: W. W. Norton & Co., 1989</p> <p>Lewin, David. <i>Generalized Musical Intervals and Transformations</i>. New York: Oxford University Press, 2007.</p> <p>Schachter, Carl. <i>The Art of Tonal Analysis – Twelve Lessons in Schenkerian Theory</i>. New York: Oxford University Press, 2016.</p> <p>Searle, Humphrey. <i>Twentieth Century Counterpoint</i>. New York: Hyperion Press, 1979.</p> <p>Toussaint, Godfried. <i>The Geometry of Musical Rhythm - What Makes a “Good” Rhythm Good?</i> 2nd ed. Boca Raton: CRC Press, 2020.</p> <p>Tymoczko, Dimitri. <i>A Geometry of Music – Harmony and Counterpoint in the Extended Common Practice</i>. New York: Oxford University Press, 2011.</p> <p>Ulehla, Ludmilla, <i>Contemporary Harmony</i>. Mainz: Advance Music - Schott, 1994</p> <p>Whittall, Arnold. <i>Exploring Twentieth Century Music: Tradition and Innovation</i>. Cambridge: Cambridge University Press, 2003.</p> <p>White, John. <i>Comprehensive Musical Analysis</i>. Blue Ridge Summit: Scarecrow Press, 1994, 2003.</p>
INDICATIVE MATERIAL: (e.g. audiovisual, digital material, etc.)	REQUIRED MATERIAL: Varies according to selected topic, but extensive use will be made of the digital audio recordings and scores held by the ACG library.
COMMUNICATION REQUIREMENTS:	Students will be expected to make use of a learning management system (Blackboard) and have an active ACG email account. All written work should follow current MLA standards for formatting, style and citation.
SOFTWARE REQUIREMENTS:	<p>Microsoft Word (or similar word processing program) and an internet connection for access to online music databases, digital audio recordings and support websites (available through the ACG library).</p> <p>The course instruction will use MuseScore (www.musescore.org) for notational needs given its free availability. Students may also make use of other notational packages for their personal compositional work if they have a strong preference or prior experience of them.</p> <p>The full range of software in the music studios is available for works involving technology, ranging from Apple’s Logic and Reaper through to MaxMSP, VCV Rack etc.</p>
WWW RESOURCES:	<p>There are a wide range of resources available online. Students will be directed to the following kinds of sites:</p> <ul style="list-style-type: none"> • The home pages of music publishers (Universal Edition, Boosey & Hawkes etc.) for composer resources (biographies, listening resources, score examples, interviews etc.). • Oxford Music Online for authoritative reference material on composers and techniques.

Commented [LJ1]: Hi Sami, can you indicate which are required reading and which are recommended reading here. see other syllabi in the program.

If all are required- indicate this.

**INDICATIVE
CONTENT:**

Survey of key analytical methods

- Traditional approaches
- Schenkerian analysis
- Transformation Theory
- Set Theory
- Rhythmic Analysis
- Psychology approaches (Meyer, Reti)
- Formal analysis
- Semiotics
- Comparative analysis

Worked examples of analysis: a wide range of pieces will be selected based on the interests of the instructor and the cohort, but with coverage from the classical period up until today.