

University of Montana

ScholarWorks at University of Montana

University of Montana Course Syllabi

Open Educational Resources (OER)

1-2014

MUSI 555.50: Analytical Techniques II

Nancy Cooper

University of Montana - Missoula, nancy.cooper@umontana.edu

Follow this and additional works at: <https://scholarworks.umt.edu/syllabi>

Let us know how access to this document benefits you.

Recommended Citation

Cooper, Nancy, "MUSI 555.50: Analytical Techniques II" (2014). *University of Montana Course Syllabi*. 2382.

<https://scholarworks.umt.edu/syllabi/2382>

This Syllabus is brought to you for free and open access by the Open Educational Resources (OER) at ScholarWorks at University of Montana. It has been accepted for inclusion in University of Montana Course Syllabi by an authorized administrator of ScholarWorks at University of Montana. For more information, please contact scholarworks@mso.umt.edu.

COLLEGE OF VISUAL AND PERFORMING ARTS, SCHOOL
OF MUSIC, UNIVERSITY OF MONTANA
ANALYTICAL TECHNIQUES 555.50, CRN 34871
SPRING SEMESTER 2014

Dr. Nancy Cooper, Instructor
Room 214. nancy.cooper@umontana.edu
Hours: by appointment

Required text and materials:

Online materials will be used, included OxfordOnline, Naxos, and cpdl.org. There is no required textbook or anthology.

Description:

Music 554-555 explores the various kinds of analysis necessary for the study of music from ca. 800 AD to the present: techniques for the study of pre-tonal music, up to the end of the 17th century; techniques for the study of tonal music of the 18th and 19th centuries; and new techniques for the study of 20th and 21st century music. It will involve listening, score study, analysis on the score, and written analyses in essay form.

Student Goals and Objectives:

- 1) an improved understanding of the basic styles of music from pre-Medieval times to the present
- 2) an improved understanding of the appropriate methods of analysis of those styles
- 3) improved writing skills: organization, grammar, the logical presentation of ideas and evidence

Academic Misconduct and the Student Conduct Code:

All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the instructor and/or disciplinary sanction by the university. All students need to be familiar with the Student Conduct Code, available for review online at www.umt.edu/SVA/VPSA/Index.cfm/page/1321.

Evaluation:

Grades will be based on your performance on the following exams and assignments:

Assignments:	25%
Midterm project:	25%
Final project:	25%
Participation	25%

(discussions, Q&A, responses to postings, etc.)

There are tentatively five listed assignments, which will involve analysis on the score itself, and/or answering questions, and/or writing a short (2-3 pages) paper. Midterm and final projects involve analysis on the score, and a paper of the 5-6+ pages variety.

Tentative Schedule/Assignments

Week One, 1/27 – Review of the first semester: what have we learned? One last look at fugue!

FEBRUARY – “Classical Month”

Week Two, 2/3 Baroque forms: binary/rounded binary/ternary; Standardized forms of Classical period. Common practice! Roman numerals!
Classical period.

Assignment #1: Choose an example of standardized form as seen in repertoire for your own instrument, a piece you are already familiar with. Talk your way through the form on paper, as though we are looking at the score together. Sonata, Rondo, Sonata Rondo – talk about the big form (Expo-Devel-Recap) and then the smaller forms: period structure, or not, phrase structure, asymmetrical or symmetrical. **Due on 2/18, no later than noon.**

Week Three, 2/10 Late Classical.

Week Four, 2/17 PRESIDENTS DAY.

Finish Classical period; begin Romantic period.

Week Five, 2/24 Schubert, Schumann.

Assignment #2: analysis of Schubert song TBA. Formal analysis, short examination of text/music relationship, and complete Roman numeral analysis. **Due on 3/3, no later than noon.**

MARCH – “19th Century Month”

Week Six, 3/3 Discussion of Schubert song, chromatic harmony, all the tools in his arsenal!

Week Seven, 3/10

Assignment #3: Choose any shorter piece from the 19th century, preferably one written for your instrument. Talk your way through the form on paper, as though we were looking at the score together. I will provide questions to help give you direction. **Due on 3/17, no later than noon.**

Week Eight, 3/17 Brahms,

Assignment #4: analysis of a Chopin mazurka TBA. **Due on 3/28, no later than 5 pm.**

Week Nine, 3/24: Wolf; Mahler - end of the 19th century.

Midterm paper... Take a 19th century piece of music for your instrument that is based on a Baroque/classical form (e.g. sonata form, rondo, sonata-rondo, rounded binary,

ternary) and analyze it, writing a short paper on how the composer “stretches” the form, taking it out of its Baroque/Classical origins and making it Romantic. **Due on 4/14, no later than 5 pm.**

3/31: SPRING BREAK WEEK.

APRIL – “20th Century Month”

Week Ten, 4/7 20th century: Impressionism. Debussy, Ravel.

Week Eleven, 4/14 Expressionism: Schoenberg. Excerpt from “Pierrot Lunaire.”

Assignment #5: TBA.

Week Twelve, 4/21 Neo-classicism: Hindemith, Stravinsky.

Week Thirteen, 4/8: Messiaen. “Liturgie de cristal,” from “Quartet for the end of time.”

Week Fourteen, 5/5 :

Final Project: *Pick a piece for your instrument, written in the last 50 years (the more recent the better), and use all the tools at your disposal to analyze the piece. Project pieces should be chosen by 4/23.*

5/16

FINAL PROJECT DUE by NOON