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Spring 2-1-2016

### MUSI 555.50: Analytical Techniques II

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**COLLEGE OF VISUAL AND PERFORMING ARTS, SCHOOL  
OF MUSIC, UNIVERSITY OF MONTANA**  
**ANALYTICAL TECHNIQUES 555.50, CRN 35015**  
**SPRING SEMESTER 2016**

Dr. Nancy Cooper, Instructor  
Room 214. [nancy.cooper@umontana.edu](mailto:nancy.cooper@umontana.edu)  
Hours: by appointment

**Required text and materials:**

Online materials will be used, included OxfordOnline, Naxos, cpdl.org, and imslp.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 17<sup>th</sup> century; techniques for the study of tonal music of the 18<sup>th</sup> and 19<sup>th</sup> centuries; and new techniques for the study of 20<sup>th</sup> and 21<sup>st</sup> 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](http://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 four 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 and Two, 1/25 and 2/1** – Review of the first semester: what have we learned? One last look at fugue!

### FEBRUARY – “Classical Month”

**Week Three, 2/8** Baroque forms: binary/rounded binary/ternary; Standardized forms of Classical period. Common practice! Roman numerals!

**Assignment #1:** Analyze one last fugue, on the score only. Label all expositions, subjects, countersubjects, episodes, as well as instances of stretto, invertible counterpoint, sequencing, augmentation, diminution.... ***Due on 2/9, no later than noon.***

**Week Four, 2/16** (2/15) Classical Period: Sonata form in particular. PRESIDENTS DAY)

**Assignment #2:** *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 2/23, no later than noon.***

**Week Five, 2/22** Finish Classical period; a last look at sonata form.

### MARCH – “19<sup>th</sup> Century Month”

**Week Six, 2/29** begin Romantic period. Re-examination of chromatic harmony, all the new tools in a composer's arsenal!

**Week Seven, 3/7** Schubert and Schumann.

**Assignment #3:** *analysis of Schubert song TBA. Formal analysis, short examination of text/music relationship, and complete Roman numeral analysis. Due on 3/14, no later than noon.*

**Week Eight, 3/14** This week will be used to discuss the analyses turned in on Monday, and to clarify any confusion.

**Week Nine, 3/21**

Brahms, counterpoint lover with a Romantic heart.

**Assignment #4:**

*Choose any shorter piece from the 19<sup>th</sup> 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 Thursday, 3/31, no later than noon.***

**Week Ten, 3/28:**

of the 19<sup>th</sup> century.

Chopin, and the Later Romantic period: Wolf; Mahler - end

**Midterm paper:**

*Take a 19<sup>th</sup> 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 4/18, no later than 5 pm.***

**April 4/4-4/8**

**SPRING BREAK WEEK.**

**APRIL – "20<sup>th</sup> Century Month"**

**Week Eleven, 4/11**

20<sup>th</sup> century: Impressionism. Debussy, Ravel.

**Week Twelve, 4/18**

Expressionism: Schoenberg. Excerpt from "Pierrot Lunaire."

**Week Thirteen, 4/25**

Neo-classicism: Hindemith, Stravinsky.

**Week Fourteen, 5/2**

Messiaen. "Liturgie de cristal," from "Quartet for the end of time."

**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 4/25.*

**5/12**

**FINAL PROJECT DUE by NOON**