

MUS 5170: Analytical Techniques
Fall Semester 2005
7:00–9:30 p.m., M, 2441 Buzzard Hall

Instructor Information

Dr. Peter Hesterman
Office: 207 Lawson Hall
Phone/Voice-mail: 581-3611
E-mail: pdhesterman@eiu.edu
<http://www.ux1.eiu.edu/~cfpdh>
Office Hours: TBA

Course Information and Policies

Course Description

5170 MUS. Analytical Techniques. (3-0-3) An investigation of structure, stylistic characteristics, and compositional techniques.

Purpose of the Course

The course is intended to prepare the student for the analysis component of the Graduate Recital/Analysis requirement. Course objectives include the development of analytical skills, critical thinking, and writing about music.

Text and Supplemental Materials

Turek: *Analytical Anthology of Music*

Kamien: *The Norton Scores, Vol. II*

Handouts; worksheets, and audio tapes or CDs distributed in class.

Topic Outline

I. Review

A. Harmony

1. Chord Symbols
2. Chord Function
3. Seventh Chord Types
4. Secondary Functions
5. Modulation
6. Neapolitan
7. Mixture
8. Augmented Sixth Chords
9. Non-Dominant Diminished Seventh Chord Functions
10. Enharmonic Reinterpretation
11. Non-Functional Harmony

B. Principles of Musical Form

1. Cadences
2. Transition
3. Unity & Contrast (Variety)
4. Motive & Figure
5. Variation & Development

C. Melodic Form

1. Phrase & Sub-phrase

2. Phrase Group
3. Period
4. Double Period
5. Interpolation & Extension
6. Other Structures

II. Common Practice

A. Part Forms

1. Binary
2. Ternary
3. Rondo

B. Variation Forms

1. Sectional Variations
2. Continuous Variations
 - a) Chaconne (ostinato harmony)
 - b) Passacaglia (ostinato melody)

C. Sonata Form

D. Contrapuntal Forms

1. Canon
2. Invention
3. Fugue

E. Concerto Grosso & Concerto

F. Hybrid Forms

1. Rondo Variations
2. Sonata Rondo

G. Analysis Projects

1. Lied
2. Character Piece for Piano
3. String Quartet Movement
4. Symphonic Movement

III. Twentieth Century

A. Tonality, Neo-tonality, and Atonality

1. Tertian and Non-Tertian Neotonicity
 - a) Hindemith's Theory of Chord Roots & Chord Classification
 - b) Hanson's PMNSDT
2. "Free" Atonality
 - a) Pitch Class Sets
 - b) Interval Vectors
3. Serial Atonality
 - a) Rows
 - b) Matrices

B. Analysis Projects

1. Neo-tonal
2. "Free" Atonal
3. Serial

IV. Other Topics

A. Reductive Analysis

B. Making Charts and Graphs

C. Using a Computer

D. Writing an Analytical Paper

1. Organization
2. Writing Style
3. Musical Examples

Assignments

Three to five analysis projects (written summaries of in-class analyses) will be assigned during the course of the semester. A final project (an independent analysis) will also be assigned.

Examinations

There will be two examinations given: a mid-term exam (approximately October 12), and a final exam (Monday, December 12, 7:30–9:30 p.m.).

Grading Scale

100 - 92 A
91 - 84 B
83 - 76 C
75 - 68 D
67 - 0 F

Final Grade

Examinations: 50%
Analysis Projects: 40%
Final Project: 10%

Attendance

Graduate students are expected to attend (and be prepared for) every class.

Disabilities Statement

Students who believe they may need assistance due to a disability should contact the Assistant Director of the Office of Disability Services for answers to questions concerning accommodations, auxiliary learning aids, and physical accessibility. Students will be required to submit diagnostic information regarding the disability so that the most appropriate accommodation can be arranged. The telephone number is (217) 581-6583.