

Analytical Techniques - MUT 6629

Spring 2019

University of Florida

MUB 144; T 9-11

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MUB 324

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Office Hours: T 8 & F 5

Course Description: The goals of this course are threefold: (1) to reinforce theoretical and analytical skills for all periods of Western classical music; (2) to provide students with sufficient comprehension of theoretical approaches for graduate and professional research in music; and (3) to introduce students to current trends in music theory and analysis.

Course Requirements: Prompts for one analysis project, one analytical essay (12-15 pages), and one class presentation will be given during the semester. Critical questions for each week will be given in advance. Students are required to study the assigned readings, to be able to answer the questions, and lead critical discussions during the class. Assignments are due on the assigned dates. Late assignments will receive a 10% grade deduction per day.

Required Text: Cook, Nicholas. *A Guide to Musical Analysis*. New York: Norton, 1992.

ISBN: 978-0-393-96255-0

<https://books.wnorton.com/books/webad.aspx?id=11346>

Attendance: Required. Certain absences can be excused. Please see UF's Attendance Policies: <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>.

Grading: Based on the following scale and formula:

93-100	A		
88-92	B+	Analysis Project	20%
83-87	B	Analytical Essay	27.5%
78-82	C+	Class Presentation	27.5%
73-77	C	Class Participation	15%
68-72	D+	Attendance	10%
63-67	D		
0-62	E		

Academic Honor Policy

It is expected that you will exhibit ethical behavior concerning your work in this class. Students are expected to do their own work, use their own words in papers, and to reference outside sources appropriately. Failure to uphold the standards of academic honesty will result in the appropriate disciplinary action.

As a result of completing the registration form at the University of Florida, every student has signed the following statement:

"I understand that the University of Florida expects its students to be honest in all their academic work. I agree to adhere to this commitment to academic honesty and understand that my failure to comply with this commitment may result in disciplinary action up to and including expulsion from the University."

We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honesty and integrity.

Furthermore, on works submitted for credit by UF students, the following pledge is either required or implied:

"On my honor, I have neither given nor received unauthorized aid in doing this assignment."

Conduct

Disrespectful behavior by any student to a fellow classmate, or the instructor, is unacceptable under any circumstances. Such behaviors include, but are not limited to, arriving late/leaving early, sleeping in class, text messaging, doing non-course related reading/homework, and discrimination of any type. Laptops, cell phones, and tablets are to be silenced and put away for the duration of class. In any such case, the instructor may ask the student(s) to leave the classroom. Our classroom is an open classroom, your discussions and views will be heard and respected if delivered in a respectful manner.

Accommodations

Students requesting classroom accommodations must first register with the Disability Resource Center by providing appropriate documentation. Once registered, students will receive an accommodation letter that must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

Additional Resources

1. Campus Writing Center: Students are encouraged to use the Campus Writing Center for extra help with the writing assignments. Students who use the Writing Center must submit all drafts of the paper, including the suggestions and revisions from the center. If you are asked to use the writing center, you will be expected to do so and to submit all drafts of your paper.

2. Other resources are available on campus for students having personal problems that affect academic performance or difficulty defining career and academic goals:

- University Counseling Center for personal and career counseling
- Student Mental Health for personal counseling; Student Mental Health Care Center
- Center for Sexual Assault/Abuse Recovery Services, Student Health Care Center
- Career Resource Center, career development assistance and counseling

Weekly Schedule and Readings

- **Week 1 (January 8):** Introduction: What Does Musical Analysis Tell Us?
 - ✓ Cook, p. 1–4 & 215–233.
- **Week 2 (January 15):** Musical Analysis: History and Methods
 - ✓ Bent and Pople, “Analysis,” in *Grove Music Online*
- **Week 3 (January 22):** Traditional Methods of Analysis
 - ✓ Cook, p. 7–26.
- **Week 4: (January 29):** Reductive Analysis (Schenkerian and Neo-Schenkerian Analysis) I
 - ✓ Cook, p. 27–66.
- **Week 5 (February 5):** Reductive Analysis (Schenkerian and Neo-Schenkerian Analysis) II
 - ✓ Forte, Allen and Steven E. Gilbert. *Introduction to Schenkerian Analysis*. New York; W. W. Norton, 1982, p. 131-228.
- **Week 6 (February 12):** Psychological Approaches to Analysis
 - ✓ Cook, p. 67–115.
- **Week 7 (February 19):** Formalistic Approaches to Analysis: Set-Theoretical Analysis
 - ✓ Cook, p. 116–150.
- **Week 8 (February 26):** Formalistic Approaches to Analysis: Semiotic Analysis
 - ✓ Cook, p. 151–182.
 - [Analysis Project due](#)
- **Week 9 (March 12):** Transformational Analysis
 - ✓ Lewin, David. “Transformational Techniques in Atonal and Other Music Theories” *Perspectives of New Music* 21 (1982–3), 312–71.
- **Week 10 (March 19):** Neo-Riemannian Analysis
 - ✓ Cohn, Richard. “Introduction to Neo-Riemannian Theory: A Survey and a Historical Perspective.” *Journal of Music Theory*, 42, 2 (Autumn, 1998), p.167–180.
- **Week 11 (March 26):** Starting an Analysis; Analyzing Music in Sonata Form
 - ✓ Cook, p. 237–293.
- **Week 12 (April 2):** Analyzing Serial music; Some Problem Pieces
 - ✓ Cook, p. 294–371.
- **Week 13 (April 9):** Student Presentations
- **Week 14 (April 16):** Student Presentations
- **Week 15 (April 23):** Student Presentations
 - [Analytical Essay due](#)

Further Sources

General:

- Strauss, Joseph. *Introduction to Post-Tonal Theory*. New York: Norton, 2016.

Schenkerian Analysis:

- Salzer, Felix. *Structural Hearing: Tonal Coherence in Music*. Two volumes bound as one. New York: Dover, 1982. Originally published by Charles Boni, 1952.
- Cook, Nicholas. *The Schenker Project: Culture, Race, and Music Theory in Fin-de-siècle Vienna*. New York: Oxford University Press, 2007.

Set-Theoretical Analysis:

- Forte, Allen. *The Structure of Atonal Music*. New Haven: Yale University Press, 1973.

Semiotic Analysis:

- Nattiez, Jean-Jacques. *Music and Discourse: Toward a Semiology of Music*. Princeton: Princeton University Press, 1992.

Psychological Approaches to Analysis:

- Meyer, Leonard B. *Emotion and Meaning in Music*. Chicago: Chicago University Press, 1956.
- Reti, Rudolf. *The Thematic Process in Music*. Westport, CT: Greenwood, 1978.

Transformational Analysis:

- Lewin, David. *Generalized Musical Intervals and Transformations*. New Haven: Yale University Press, 1987.
- Lewin, David. *Musical Form and Transformation: Four Analytic Essays*. New Haven: Yale University Press, 1993.

Neo-Riemannian Analysis:

- Cohn, Richard. *Audacious Euphony: Chromatic Harmony and the Triad's Second Nature*. New York: Oxford University Press, 2012.
- Tymoczko, Dmitri. *A Geometry of Music: Harmony and Counterpoint in the Extended Common Practice*. New York: Oxford University Press, 2011.

Recommended Texts

- 17th Edition of *The Chicago Manual of Style*
- 9th Edition of Turabian's *A Manual for Writers*

The instructor reserves the right to adapt the course schedule, at any time. Possible changes will be announced in the class, or sent out via listserv and Canvas, in a timely manner.