

Music 530B: Advanced Style Analysis, 1750 to present
Instructor: Joseph Schubert
Summer, 2011
Fridays 9:00 a.m. to 12:00 p.m., and 12:30 to 3:30 p.m.

Course Description and Objectives

The objectives for this course are twofold:

1. To provide the student with an overview of the literature from this time span as well as in-depth study of specific examples; and
2. To utilize appropriate methodologies to analyze and define stylistic traits of these eras in general, as well as to identify and define stylistic characteristics of certain composers in particular.

Course Structure

This course will have elements of both lecture and seminar, and each student will be expected to make individual contributions for the benefit of the entire class. Assignments to be prepared for class sessions will include the following:

1. Homework and/or individual presentations on general and specific topics pertaining to the era, literature, and composer being studied.
2. Group and/or individual assignments related to the repertoire being conducted in the Graduate Choral Ensemble.
3. Final Project: Individual presentations on one or more selected and/or assigned pieces.

For all presentations, students will prepare a thorough handout in outline form, with footnotes and bibliography conforming to Chicago style. By the end of the course the students will have a digital archive of the handout materials from all lectures and individual/group presentations. This archive will serve as a useful reference for comprehensive exams and continued research, thus forming the nucleus of a personal library of music theory resources that can be continually added to throughout the student's professional career.

Evaluation and Grading:

80%: Attendance, participation, homework, and presentations on assigned topics
20%: Final project

Required Text

Burkhart, Charles, and William Rothstein.

Anthology for Music Analysis (Sixth Edition, with Postmodern Update). Belmont, CA: Schirmer/Thomson Learning, 2007 [sometimes listed as 2008].

ISBN-10: 9780495189763; ISBN-13: 978-0495189763; ASIN: 0495189766

Supplementary Reading and Reference List (Partial)

Lecture topics will draw from information presented in the following books and articles:

LaRue, Jan. *Guidelines for Style Analysis* (Second Edition). Warren, Michigan: Harmonie Park Press, 1992.

Rosen, Charles. *The Classical Style: Haydn, Mozart, Beethoven* (Expanded Edition). New York: W. W. Norton and Company, 1997.

Plantinga, Leon. *Romantic Music*. New York: W. W. Norton and Company, 1984.

Simms, Bryan R. *Music of the Twentieth Century: Style and Structure* (Second Edition). Belmont, CA: Schirmer/Thomson Learning, 1996.

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

Pasler, Jann. "Impressionism." In *Grove Music Online*. *Oxford Music Online*, <http://www.oxfordmusiconline.com>.

Bent, Ian D. and Anthony Pople. "Analysis." In *Grove Music Online*. *Oxford Music Online*, <http://www.oxfordmusiconline.com>.

- Griffiths, Paul. "Serialism." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com>.
- Lansky, Paul, *et al.* "Twelve-note composition." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com>.
- Potter, Keith. "Minimalism." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com>.

Preliminary Class Schedule and Topics for Study (Subject to modification or change)

June	24	Course introduction and project assignments. Topic: The Classical Style <ul style="list-style-type: none"> • Formal Archetypes: Large- and Small-scale structures • Temporal Designs • Harmony: Large- and Small-scale progressions • The Motive and Unifying Elements • Paradigms of Orchestration
July	1	Topic: The Romantic Era <ul style="list-style-type: none"> • Formal Archetypes: Large- and Small-scale structures • Aesthetic Ideals: Programmatic vs. Absolute Music • Harmony: Chromaticism, Transformations, Ambiguities, and the Extended Major/Minor System • Paradigms of Orchestration
	8	Topic: A Primer on Reductionalist and Descriptive Analyses <ul style="list-style-type: none"> • An introduction to the concepts, vocabulary, and techniques of Heinrich Schenker • A review of the concepts, vocabulary, and techniques of Jan LaRue
	15	Topic: Late Romanticism and Impressionism <ul style="list-style-type: none"> • The Dissolution of Functional Tonality • New Paradigms of Dissonance: Non-functional Tonality and Harmonic Color • The Motive and Unifying Elements • Paradigms of Orchestration
	22	Topic: The Twentieth Century and Paradigm Shifts in Musical Organization <ul style="list-style-type: none"> • Scalar Constructs: Modality and Modes of Limited Transposition • Deterministic Techniques: Tone Rows, the Matrix, and Other Serial Procedures • Harmonic Constructs: "Of Crows and Clusters" and Forte Numbers • New Frontiers in Rhythms
	25-30	Festival Week
	29	Topic: Minimalism for our "Minimum Day" (Morning class session only today) <ul style="list-style-type: none"> • Process and Texture as Form • Evolution/Progression of a Style: Reich, Riley, Glass, Adams, Pärt
August	5	Final Session: All final projects due. <ul style="list-style-type: none"> • Student presentations • Summaries and conclusions

Recommended preparation before Summer Session 2011 begins:

1. Read the articles from *Grove Music Online*.
2. Do a realistic assessment of your knowledge of/familiarity with the topics: summarize what you know, and compile a list questions about the things for which you have limited background.
3. Choose a work from one of the style-periods we will study, and begin preparations for your final project. If this is also from the repertoire for your proposed recital literature, so much the better.