Instructor:  Dr. Marianne Kielian-Gilbert  
Simon Building M325H, 855-8132  
Email:  kielian@indiana.edu  
Office Hours:  2:30-3:30 Tues/Thurs, and by appt.

Class:  Section 9315, 1:00-2:15 Tues/Thurs, M350, Simon Building  
Prerequisites:  MUS T508, M541 or M542 or equivalent

Texts:  
- Kielian-Gilbert, M.C.  *T545 Notes & Materials* (purchase at TIS bookstore, 1430 E. Third Street; also available at Eigenmann Bookstore and IU Union.)
- **Dover Miniature Scores** (purchase at TIS bookstore)  
  - Mozart, Wolfgang A.  Piano Concerto No. 20, K466 and Piano Concerto no 21, K467, 128 pp. 6 1/8 X 8 1/2  [40868-X, price, $4.95]  
  - Beethoven, Ludwig van.  Late String Quartets and the Grossse Fuge, Opp. 127, 130-133, 135.  192 pp. [40111-1, price $6.95]  
  - Brahms, Johannes.  Symphony No. 3 in F Major, Op. 90. 96pp. [40125-1, price, $4.95]
- **Recording from NAXOS:**  
  - *The World of Early Music* (various performers and ensembles).  Naxos 8.554770 [CDx2] [price, $12.98 and under, order from amazon.com; this CD will also be available on Music Library reserve].  
    [http://www.medieval.org/emfaq/cds/nxs54770.htm](http://www.medieval.org/emfaq/cds/nxs54770.htm)

Course Information:  
- Course website:  <http://www.indiana.edu/~mkgmusic/t545>  (use lower case!)  
- Link to T545 course website from Theory website:  <http://theory.music.indiana.edu>  
- T545 course reserves:  <http://www.dlib.indiana.edu/variations/reserves/>  
  [ereserve password: analysis]
- Locker for coursework:  http://cfs.iu.edu/kgclass1  [password: somt545f]
- Course listserv:  <kielian_t545@indiana.edu>
- Oncourse site:  <http://oncourse.iu.edu>

Library Resources:  
- Library reserves (books & recordings):  
  <http://www.dlib.indiana.edu/variations/reserves/>
- Electronic Reserve readings:  <http://ereserves.indiana.edu> (also link from SOM reserves)
- [password for T545: analysis]  [ERes -- IU Libraries Electronic Reserve System]
- Books available on web [netLibrary]:  < http://legacy.netlibrary.com >  [log-in]

**Prerequisites:**  T508, M541 and M542, or equivalent.  
T545 is appropriate as an elective course for doctoral music students, for doctoral theory minors, and for masters students using music theory as a cognate.  It allows for practice in
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listening, analysis, and analytical prose writing and will help prepare for the analysis component of doctoral documents and dissertations.

For students entering IU in Fall 2002, T545 passed with a grade of B or better will be accepted in lieu of the doctoral styles exam; students entering IU before fall, 2002 may petition the Director of Graduate studies to use T545 to meet the requirement of the doctoral styles exam.

Description and goals:

• Basic techniques of analysis for music literature: emphasizing works from the seventeenth century through the early twentieth century.

• T545 explores a selection of music literature from 1600-1920 (approx.) and a range of analytical techniques applicable to the compositions chosen.

• Emphasis will be on music-analytical study and interpretation of complete works, and on relationships between music structure and expression, and genre and social-cultural context.

• Repertoire will be geared in part to the interests of class participants and to a variety of music genres and the comparative discussion of stylistic characteristics and influences.

• Analytical perspectives and methods include functional-tonal and voice-leading sketches; formal-proportional relationships; rhythmic-metric relationships; textural, timbral, and registral analyses; motivic relationships; text-music relationships; relationships to earlier musical traditions and practices; and hermeneutic considerations. These will be related to particular musical styles and practices.

Course requirements and grading: readings and class discussion, short assignments, final exam (written & listening items, take-home), unit projects covering analytical approaches and discussion of score excerpts. You can access information about grading at the following website: http://www.indiana.edu/~best/ [note: scores will not be posted until after 1st assignment]

Readings, class discussion and participation (5%); assignments (30%); unit projects, tonal analysis, comparison & style (40%); & final exam and listening examples (25%).

1. 5% Class participation, discussion, and readings
2. 30% Assignments & class presentations
3. 40% Unit projects:
   a. Genre and tonal analysis (20%)
   b. Music literature: genre, style, & analysis (comparison) (20%)
4. 25% Final exam & listening examples

Last day to drop a course with an automatic grade of W: Wednesday, October 27, 2004.
Last day for deans to approve a course drop: Thursday, December 2, 2004.
Schedule: Each week, one or two readings will pertain to different analytical procedures and/or published analyses of individual works. These readings will provide the basis for class discussion and practice in listening and analysis.

I. Genre, tonal organization, and music analysis. Approximately the first half of the semester will be devoted to background and analytical approaches concerning different dimensions and issues of tonal music and music analysis, as well as connections of these approaches to music form and listening. Emphasis will be on relating structural organization to expressive impact, musical meaning, genre and historical context.

Wks. 1-3. Music genre, form (binary, two-reprise) and rhythmic-metric hierarchy: 
   including accent, meter, hypermeter, proportion, aspects of tension and relaxation (rhythmic function), formal grouping and rhythmic organization. Approaches to the analysis of musical grouping and meter: rhythmic-metric hierarchy, phrase expansion vs. extension, directed motion, processive/recessive tendencies.
   1-2. Analysis; genre, binary (two reprise) form, phrase structure, form and function.

Wks. 4-6. Tonal hierarchy: melodic, harmonic, and rhythmic elements in relation to their different levels of structure; basic principles of pitch and durational reduction.
   Motivic relationships: motive & associative harmony, harmonizations, melodic/rhythmic patterns, voiceleading patterns, etc. Sonata allegro designs.
   5-6. Motivic and thematic relationships.

Wks. 7-8. Further applications. Chromaticism and musical form: determination and relationship of musical elements including melodic and motivic analysis, grouping of musical units (subphrases, phrases, sections) into plans of organization and their relationship to conventional designs (binary, ternary, rondo, sonata, concerto, and variations, etc.). Role of texture, dynamics, articulation, register in articulating musical design. Text-music relationships. Scores: Mozart, Beethoven, Brahms.

Analysis project 1: after wk. 6
   Music & text. Nineteenth-century vocal works/examples: Schubert, Schumann, Brahms &/or Wolf; music and narrative.

II. Topics in music literature, style, analysis, and genre. In the second half of the semester we will continue analyzing genres and examples in a variety of different musical styles, and compositional practices (as organized by class members and the instructor). Emphasis will be on connecting style and genre and their related music-structural aspects with music meaning and context.

Wks. 9-14. Musical genre, context, and style: determination of features that distinguish individuals, schools, and eras of composition; comparative analysis of selected compositions,
or recorded performances, or of published analyses. Analysis, musical style, and genre. Comparative studies.

9. Contrapuntal procedures. JS Bach; later composers, e.g., Hindemith, Stravinsky.

10. Baroque ritonello forms, Da-Capo aria, cantata: Vivaldi, Bach, Handel

11. Modality and tonality: comparison of analytical perspectives. Variation procedures and forms (ground bass, chaconne, etc.) *Prima* and *secunda prattica*: Josquin Deprez, Lassus, Monteverdi, Purcell, Schütz.

12. Variation procedures and forms (ground bass, chaconne, etc.) *Prima* and *secunda prattica*: Josquin Deprez, Lassus, Monteverdi, Purcell, Schütz.

13. Vocal & instrumental forms & genres (selection): frottola, chanson, ballade, rondeau,

**Analysis project 2:** comparison & class presentation (during weeks 9-14).

**Thanksgiving Break:** November 24-26.

**III. Listening project & class presentation.** The final portion of the semester will be devoted to analytical presentations, methods, and problems chosen for exploration by class members, individually, in groups, and/or with the instructor (these may grow out of previous topics or procedures explored in the course).

**Wks. 14-15.** Vocal & instrumental forms & genres (selection cont.): motet, madrigal, opera

**Listening project & class presentation.** Due after Wk. 14.

**Final analysis project:** after wk. 14.

**Final exam:** 12:30-2:30, Tuesday, December 14, 2004.
I. Week and projected schedule & topics:

1. August 31 - September 2. Music genre and analysis; form (binary, two-reprise)), function, and phrase organization (rhythmic grouping).
   E-reserve:
   W. Caplin, Classical Form, pp. 9-21 (Some basic formal functions).
   T545: Caplin (summary, pp. 30e-g), 76-81 (genre & two-part, binary design), 2a-b (aspects of style)

   Terms and concepts: phrase (antecedent, consequent), period (parallel, contrasting), double period (parallel, contrasting), sentence, sequence, phrase group; cadences (perfect, imperfect, half, deceptive, plagal); labeling (formal organization): sections (numerals, capital letters, A, B, C), subsections (motivic/thematic ideas, small letters, a, b, c), related materials (superscripts or subscripts)

   Assignment #1. See handout.

2. September 7 - 9. Phrase (rhythmic grouping) and metric organization (cont.).
   E-reserve:
   Lerdahl & Jackendof, Generative Theory of Tonal Music [netLibrary, or ereserve]
   Rothstein, Phrase Rhythm in Tonal Music
   T545: rhythm & meter, Lerdahl, Rothstein

   Terms and concepts: approaches to rhythm and meter (hierarchy, prototypes, functions); rhythmic-metric reduction, durational reduction. Lerdahl & Jackendoff (grouping & metric preference rules); methods of diagramming.

   E-reserve:
   Neumeyer-Tepping, A Guide to Schenkerian Analysis (analyzed bass notation)
   T545: rhythm & meter, binary & sonata 1st movement design

   Terms and concepts: Harmonic-tonal functions: structural (cadential), and linear (passing, auxiliary (neighboring), consonant (arpeggiating)) [cf., for example, the treatment of the six-four chord]. Linear intervallic patterns: parallel 6th chords, parallel 10ths (vs. circle of 5ths).
   Website: Renwick, William. & Dave Walker. Schenker Analysis Glossary:
   http://www.humanities.mcmaster.ca/~renwick/glosstart.htm

E-reserve:
- Balthazar, "Tonal & Motivic Process in Mozart's Expositions." (selection)
- Kamien, on Beethoven's "Waldstein" (Beethoven Forum) [netLibrary]
- Webster, on Periodizations
- Broyles, on the two instrumental styles of classicism

T545: 37ff.

Ternary and Rondo forms.
Website:
http://www.humanities.mcmaster.ca/~mus701/tern.htm
http://www.humanities.mcmaster.ca/~mus701/macmacvol2/contents/appendix.htm
E-reserve:
- Cone, "Schubert's Promissory Note" (vs.)
- Fisk, Returning Cycles (Schubert) [netLibrary] (selection)

E-reserve:
- Rosen, Sonata Forms, esp."Motive and Function"
- Burkhart, "Schenker's Motivic Parallelisms"
- Schachter, on Brahms Second Symphony (Music Analysis)
- Neff & Carpenter, on Schoenberg and motive


Case Study: Concerto

Tovey, Donald. “The Classical Concerto.” In Essays in Musical Analysis.


7-8. **October 12 - 14. Case study: Brahms, Symphony No. 3.** Chromaticism & tonal organization. (readings tba)

   **E-reserve:**
   Pascall, on genre and finale of Brahms's Fourth Symphony.

**Reading:**