

MUS 327: Late Nineteenth-Century Analysis

Syllabus

Summer 2015

3 Credits, CRN [41672](#)

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Office Hour: Room 214, M 12:00pm–1:00pm

Other office hours by appointment only.

Email Availability: M–F, 9:00am–5:00pm

Emails received outside of those times will receive a response in 24–48 hours.

Meeting Times:

June 22–July 16

MTWR, 10:00am–11:50am, Room 211

Course Website: <http://blogs.uoregon.edu/mus327u15naxer/>

Course Hashtag: #mus327

Course Introduction

Welcome! While this analysis class may be the final required theory course of your degree or a fun summer elective, I hope that during the next four weeks we will accomplish a good deal more than simply acquiring necessary credits. We will be embarking on a journey together to experience, gain an understanding of, and appreciate music during the late nineteenth century. While music analysis may not be a career path for many of you, I hope that the musical skills and tools we practice in this class will enrich your experience as a musician, whether you are pursuing performance, education, composition, or any other specialty in music.

Course Description and Objectives

During the next four weeks, we will be exploring the music of the late nineteenth century (c. 1880–1911). In addition to analyzing music from this time period, we will begin with some historical context before introducing various analytic tools to help us understand the “nuts and bolts” of this music, as well as help us shape an analytic narrative for the compositions we encounter. During our group meetings we will have an opportunity to discuss relevant research and share our analytic tinkering before conducting our own independent research to share. The course will culminate in a final individual oral exam and a reflection on the class as a whole.

The objectives for this course fit into two categories: first, to develop competencies in analytic tools appropriate to music in the late nineteenth century. These skills include harmonic analysis, form analysis, Neo-Riemannian analysis, and topics concerning rhythm and meter. Second, to develop research skills in music, including understanding historical context, applying appropriate analytic tools, conducting independent research, leading group discussions, and familiarity with repertoire of the late nineteenth century.

Required Materials

No textbook is required for this course. All required reading materials will be available on the course website and all scores are in the public domain and readily available on imslp.org. If you would like to purchase bound scores, I recommend looking through [Dover Music's catalog](#).

Other Materials

[Blank staff paper](#)

Pencils and erasers (please do not use pens)

[Google](#) account

[Twitter](#) account

Grading

Given the protracted nature of the summer session and the skills orientation of our course objectives, all assignments, discussions, analyses, and the final oral exam will be graded on the following scale for each course objective:

P = pass

NP = no pass

Each activity may receive multiple grades based on the included course objectives. Grades will be cumulative, which means passing an objective will carry through to the end of the course and give you an opportunity to improve no-pass grades. Additionally, informal feedback on your progress will be given during in-class workshops.

Each of these multiple objectives will count toward the specific competencies as follows:

Analysis Competencies

Tonal/Harmonic (Roman Numerals, Modulations, etc.)

Form

Neo-Riemannian

Rhythm and meter

Post-Tonal (scale collections)
Research Competencies
Historical context
Appropriate application of analytic tools
Conducting independent research
Leading group discussions
Familiarity of repertoire

Final grades will be calculated as follows:

Passing all 10 objectives will result in a final grade of A, passing 9 objectives, A-; passing 8 objectives, B+; etc. Earning a no-pass for all objectives in a single category will result in a final grade of F.

Reading Assignments, Discussions, & Individual Analyses

Each class will feature three main activities: analysis presentations, reading assignment discussions, and analysis workshops. Initially, analysis presentations will be a way for me to introduce new analytic tools, while later in the course it will be an opportunity for you to present your own analyses and research. Based on the analysis topics, various related reading assignments will help guide your research and help us address certain issues as a group. If you are not presenting an analysis, you may be assigned to lead a discussion of the reading assignment: What questions do you have from the reading? What issues are raised for the day's topic or for your own research? How could the information be useful in an analysis? Lastly, each class will include a collaborative workshop where we work on a piece (or pieces) of repertoire together and experiment with various analytic tools and approaches. These workshops will be a time for us to learn from one another as we observe different analytic approaches and applications on a shared piece of repertoire.

Final Oral Exam

A final oral exam will include a 30-minute analytic preparation of a short piece of music from the late nineteenth century followed by a 30-minute presentation and conversation with me about the work. The presentation should include a rationale for the analytic tools used, your insights into the piece, and an exploration of a likely composer. Additionally, I may ask further questions about the piece or other topics discussed in class.

Attendance & Participation

This course will move at a rapid pace. It is recommended to attend every class meeting. The direction of discussions, activities, and the course as a whole is dependent on each student in the course; missing a class will be detrimental for both

the absent student and the other class participants. Absences do not excuse you from meeting the due date for assignments. In-class discussions and activities are a large component of the course. Therefore, active, professional participation at each class meeting is required.

Technology

All important materials for the course will be available on the course website. You are responsible for all information posted there. You are also responsible for all information sent to your university email account, which you should check daily. Many classes will utilize online collaborative tools, so it is important to have an appropriate device to use everyday in class (e.g., laptop, tablet, etc.). If you have a special technology need in this particular class, please let me know.

Schedule:

This syllabus is intended to be a “living document” that may be edited throughout the course. We will collaborate as a group to add repertoire, reading assignments, and other topics at our first meeting and adjust as necessary.

Monday, June 22

Course introduction
“Hack the Syllabus”

Reading assignment:

Plantinga, Leon. “Wagner and the Music Drama.” In *Romantic Music: A History of Musical Style in Nineteenth-Century Europe*, 259–297. New York: W. W. Norton, 1984.

Tuesday, June 23

Course schedule
The influence of Wagner
Historical context
Tools: Harmonic analysis, review
Repertoire:

[Wagner: Prelude from Tristan und Isolde \(piano reduction\)](#)

Reading Assignment:

Ross, Alex. “The Golden Age: Strauss, Mahler, and the Fin de Siècle.” In *The Rest is Noise*, 3–33. London: Fourth Estate, 2008.

Wednesday, June 24

Tools: Harmonic analysis, review of form analysis

Repertoire:

- [Mahler: Symphony No. 1](#)

Reading Assignment:

Krebs, Harald. "Hypermeter and Hypermetric Irregularity in the Songs of Josephine Lang." In *Engaging Music: Essays in Music Analysis*, edited by Deborah Stein, 13–29.

Lester, Joel. "Model Analysis: Schubert, Erlkonig." In *Harmony in Tonal Music: Chromatic Practices*, 211–222. Knopf, 1982.

Roig-Francolí, Miguel A. "The German Romantic Lied: Chromatic Harmony in Context." In *Harmony in Context*, Second ed., 698–712. New York: McGraw-Hill, 2011.

Thursday, June 25

Tools: Rhythm & meter

Repertoire:

- Schubert: [Erlkönig, D. 328](#)
- Schumann: Widmung
- Wolf: Das Verlassene Magdlein

Reading Assignment:

Cohn, "Introduction to Neo-Riemannian Analysis," *Journal of Music Theory* 42(2): 167–180.

Roig-Francolí, Miguel A. "Toward (and Beyond) the Limits of Functional Tonality." In *Harmony in Context*, Second ed., 729–740. New York: McGraw-Hill, 2011.

Monday, June 29

Transformational theory

Tools: Neo-Riemannian analysis

Repertoire:

- Liszt Consolation No. 4
- From Roig-Francoli Workbook (last 3 pages of PDF):
 - Chopin Ballade No. 1
 - Verdi Il trovatore
 - Wagner Tristan Prelude "model progression"

Reading Assignment:

Straus, Joseph N. "Centricity, Referential Collections, and Triadic Post-Tonality." In *Introduction to Post-Tonal Theory*, Third ed., 130–170. Upper Saddle River, NJ: Pearson Prentice Hall, 2005.

Tuesday, June 30th

Post-Tonal Theory

Tools: Scale collections

Repertoire:

- Debussy *Sunken Cathedral* and *Voiles*

Reading Assignment:

Samson, Jim. "The Nineteenth-Century Background." In *Music in Transition: A Study of Tonal Expansion and Atonality, 1900–1920*, 1–18. New York: W. W. Norton & Company, 1977.

Wednesday, July 1st

Mock Presentation: Meghan, Franck *Symphony in D minor*

Analysis: Mahler *Symphony 1*, *Wolf Lieder* cont.

Reading Assignment:

Jackson, Timothy L. "Form and Large-Scale Harmony." In *Tchaikovsky: Symphony No. 6 (Pathétique)*, 22–35. Cambridge: Cambridge University Press, 1999.

Thursday, July 2nd

Reading Discussion: Justin, Tchaikovsky discussion

Presentation: Hayden, Arnold Schoenberg *Verklärte Nacht*

Analysis: Tchaikovsky 6, mvt. 1

Reading Assignment:

Brown, Matthew. "Tonality and Form in Debussy's *Prelude à l'après-midi d'un faune*," *Music Theory Spectrum* 15(2): 127–143.

Monday, July 6th

No class, Fourth of July Holiday

Tuesday, July 7th

Reading Discussion: Mark, Debussy discussion

Presentation: Spencer, Ravel *Pavane*

Analysis: Debussy Prelude to the Afternoon of a Faune

Reading Assignment:

Bomberger, E. Douglas. "Motivic Development in Amy Beach's Variations on Balkan Themes, op. 60," *American Music* 10(3): 326–347.

Wednesday, July 8th

Reading Discussion: Spencer, Amy Beach discussion

Presentation: Kathie, Dvorak New World

Analysis: "Non-White-Dude Day:" Amy Beach, Samuel Coleridge-Taylor

Reading Assignment:

Greer, Taylor. "Modal Sensibility in Gabriel Fauré's Harmonic Language," *Theory and Practice* 16: 127–142.

Thursday, July 9th

Reading Discussion: Ethan, Faure discussion

Presentation: Justin, Sibelius Symphony no. 2

Analysis: Faure songs

Reading Assignment:

Baker, James M. "Scriabin's Implicit Tonality," *Music Theory Spectrum* 2: 1–18.

Monday, July 13th

Reading Discussion: Kathie, Scriabin article discussion

Presentation: Ethan, early Vaughan Williams

Analysis: Scriabin Poem of Ecstasy

Reading Assignment:

Pankhurst, Tom. "Nielsen and 'Progressive tonality': a narrative approach to the First Symphony." In *Desiring Closure, Yearning for Freedom: A Semiotic Study of Tonality in Three Symphonies by Carl Nielsen*. PhD Dissertation, University of Manchester 2004.

Tuesday, July 14th

Reading Discussion: Hayden, Nielsen discussion

Presentation: Mark, Elgar Enigma Variations

Analysis: Nielsen, Five Piano Pieces

Wednesday, July 15th

Final Oral Exam

10am–11am: Spencer

10:30am–11:30am: Mark

11am–12pm: Kathie

11:30am–12:30pm: Hayden

Thursday, July 16th

Final Oral Exam

10am–11am: Ethan

10:30am–11:30am: Justin

Repertoire

Kathie :

Scheherazade - Rimsky-Korsakov 1888

Capriccio Espagnol - Rimsky-Korsakov 1887

*New World Symphony (no.9) - Dvorak 1893

Cello Concerto in B Minor - Dvorak 1895

*Sorcerer's Apprentice - Dukas 1897

*La Mer - Debussy 1903-1905

all debussy !!!!

Enigma Variations - Elgar 1898-1899

Peer Gynt - Grieg

Prince Igor -Borodin 1887

Pavane for Dead Princess - Ravel

Ravel stuff that fit !!!

Justin:

- Tchaikovsky - Symphony no. 6 1893
- *Grieg's piano music
- *Sibelius - Finlandia 1899, Symphonies no. 2 1902 and 5 1915
- *Fauré's choral music
- Amy Beach
- Samuel Coleridge-Taylor

Spencer:

**◉Debussy - L 86, Prélude à l'après-midi d'un faune [1894]

. L 9, Danse bohémienne [1880]

***◉Ravel - 19, Pavane pour une infante défunte {piano [1899], orchestra [1910]}

. 54, Rapsodie espagnole for orchestra [1907]

◉Tchaikovsky - Six morceaux, op. 51 [1882]

◉Rachmaninoff - Scherzo in D minor [1888]

*◉Albéniz - Recuerdos de viaje, op. 71 [1886-7]

◉Satie - Reveries Nocturnes [1910]

◉Scriabin - Rêverie, op. 24 [1898]

Mark

Elgar -enigma variations (1899)

**Saint Saens- carnival of the animals (1886)

Borodin- string quartet no. 2 I. (1881)

**Mussorgsky- pictures at an exhibition (1874)

Rachmaninoff- symphony no. 2 II. (1907)

Tchaikovsky- symphony no. 6 I. (1893). no. 5 II. (1888)

Strauss- ein heldenleben (1898) Till Eulenspiegel (1894)

Mendelssohn- song without words (1845)

Debussy- Preludes (book I) (1910)

**Ravel- Introduction and Allegro (1905), string quartet in f major(1905)

Bruckner- Symphony no. 4 (1881) Symphony no. 8 (1892)

Academic Honesty

All work submitted in this course must be your own and produced exclusively for this course. Instructors are required to report all suspected acts of academic dishonest to the Director of Student Conduct and Community Standards. For more information, review the [student conduct code](#).

Diversity Statement

Students should be aware that the School of Music and Dance desires to discourage any sort of action that makes an individual feel uncomfortable or unwelcome. Students with concerns related to discrimination, bias, or sexual harassment are encouraged to contact the following office or offices should you wish to report such an incident and get help in resolving the incident.

- [Affirmative Action and Equal Opportunity Office](#), 677 E 12th Ave, Suite 452, (541) 346-3123
- [Bias Response Team](#), 164 Oregon Hall, (541) 346-2037
- [Conflict Resolution Services](#), 164 Oregon Hall, (541) 346-0617
- [Counseling & Testing Center](#), 2nd floor, University Health, Counseling, and Testing Center Building, (541) 346-3227
- [Student Advocacy](#), 334 EMU, (541) 346-3722

If you are registered with the [Accessible Education Center](#), you should make an appointment with the instructor as soon as possible to discuss any course accommodations that may be necessary. To request disability accommodations, register for services at the Accessible Education Center.

- [Accessible Education Center](#), 164 Oregon Hall, (541) 346-1155