



## Analytical Techniques II (3 Credits) - MU 518 Spring 2020

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**Instructor:** Dr. Egemen Kesikli  
**Class Times:** Online (Canvas). Modules will be posted on Sundays of each week by 11:59 pm  
**E-mail:** [Egemen.Kesikli@colostate.edu](mailto:Egemen.Kesikli@colostate.edu)

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**Course Description:** Appropriate analytical techniques for Classical, Romantic, and 20th-century music.

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**Course objectives:**

1. To develop the analytical skills necessary for understanding the structure of music of the Classical, Romantic Periods, as well as the 20th and 21st Century.
  2. To develop skills for reading, writing, and thinking about music in the ‘recent’ Western Canon.
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**Course Materials:**

**Required:**

Caplin, William. *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven*.  
New York: Oxford University Press, 1998.

All other materials will be posted on Canvas as PDF.

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**Evaluation:**

Analysis projects (2):	40%
Analysis project drafts (2):	20%
Written responses on Canvas (13 entries, 3 points each):	39%
Formatting of the final portfolio:	1%

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**Written Responses on Articles/Papers/Book Chapters:**

- You will provide responses of roughly 500 words for weekly reading and listening assignments and submit your responses via Canvas under “Discussions.” These responses are informal and will not be graded on writing style, though a certain degree of clarity is necessary in order to evaluate your response.
- There might be up to four reading assignments and three listening assignments every week, but you will need only one entry per week, which can focus on multiple reading/listening assignments or only one aspect/article/piece. That’s up to you. You will need at least **THIRTEEN** written entries in total by the end of the semester (whether they are comments under someone else’s post or starting new discussion posts).
- For the listening portions of your entries, you may provide a simple aural “analysis” of the work, provide historical background, or mostly focus on your opinions, but make sure that your entry opens up discussion: keep it conversational. You don’t like the piece? Fine, explain why. Why do you think it might have been assigned? Why do you think it was assigned on that particular week?

- A good entry will stimulate discussion: what struck you about this reading/the piece? Does it conflict with or respond to any other article discussed in the course? How impactful are the ideas in this article? Please don't just give a summary of the author's argument, argue for/against it, and highlight interesting points.
- Anyone can start a new discussion post, although you are recommended to comment under an existing discussion post unless you think the "conversation is over." If there is an argument that you'd like to make, don't wait: create a new post. If the existing argument is heated and we're having the best online discussion (it will not be worse than Facebook arguments anyway), go on, make it worse!

**Written responses will be due at 11:59 pm on Sundays of each week, via Canvas.**

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### **Formal Analysis Projects**

- You will be working on two analysis projects, providing a full, formal graph analysis of a short piece of your choosing from three more recent eras of the Western canon. The first one should analyze a piece that was written between 1750s and 1920s, and the second one between 1920s to present. You are not required, per se, to provide full Roman Numeral analyses, text analyses, orchestration analyses, etc., unless those musical parameters are definitive factors in the formal structure of the work.
  - You will need to submit the formal analysis along with a one to two page paper, explaining your methodology.
  - You will submit a draft for both analysis projects three weeks before they're due, and will get written feedback on your methodology. The week before the project is due is the "draft week," during which we won't be having online discussions on the reading/listening assignments, but instead you can send me your second drafts and get specific feedback. During this week, you may contact me via e-mail, or schedule a time to meet somewhere on campus or via Skype.
  - Your **final project** can focus on one of your earlier formal analysis projects and expand it, or can be a new one (if you did a first movement from a Clara Schumann piece for your first analysis, why not do the whole thing for the final?) Once again, you'll analyze a piece of your choosing, but now of *any genre/style* (as long as it has been published in traditional or non-conventional notation), written between 1750s to present, and provide a graph analysis.
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### **Final Portfolio**

- I'd like you to submit a "portfolio" including all your written responses as well as analysis projects (including their drafts and my written feedback on them) at the end of the semester. You are more than welcome to pile all the documents and submit them on Canvas, e-mail me, or submit a hardcopy.
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**Contact policy:** Please feel free to email me at the address above. Please allow 24 hours for a response and know that questions that can be answered by looking at the syllabus may not receive a response.

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### **Disability Access**

Colorado State University is committed to providing reasonable accommodations for all persons with disabilities. Students with disabilities who need accommodations must first contact Resources for Disabled Students before requesting accommodations from the professor. Resources for Disabled Students (RDS; <http://rds.colostate.edu/home>) is located in room 100 of the General Services Building. Their phone is (970) 491- 6385 (V/TDD). Students who need accommodations in this course must contact the professor at the beginning of the semester to discuss needed accommodations.

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## Academic Integrity

The CSU community and I take academic integrity seriously. At minimum, academic integrity means that no one will use another's work as their own. For theory class, this means all your homework **MUST BE YOUR OWN WORK**. While you are always welcome to ask classmates questions and even have homework study groups, ultimately your work must be your own. The CSU writing center defines plagiarism this way:

Plagiarism is the unauthorized or unacknowledged use of another person's academic or scholarly work. Done on purpose, it is cheating. Done accidentally, it is no less serious. Regardless of how it occurs, plagiarism is a theft of intellectual property and a violation of an ironclad rule demanding "credit be given where credit is due."

If you plagiarize in your work you could lose credit for the plagiarized work, fail the assignment, or fail the course. Plagiarism could result in expulsion from the university. Each instance of plagiarism, classroom cheating, and other types of academic dishonesty will be addressed according to the principles published in the CSU *General Catalog* <http://catalog.colostate.edu/general-catalog/policies/students-responsibilities/>

Because academic integrity, and the personal and social integrity of which academic integrity is an integral part, is so central to our mission as students, teachers, scholars, and citizens, I ask to you read and understand the CSU Honor Pledge as part of your commitment to academic integrity:

**"I will not give, receive, or use any unauthorized assistance."**

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**Title IX: CSU's Discrimination, Harassment, Sexual Harassment, Sexual Misconduct, Domestic Violence, Dating Violence, Stalking, and Retaliation policy** designates faculty and employees of the University as "Responsible Employees." This designation is consistent with federal law and guidance, and requires faculty to report information regarding students who may have experienced any form of sexual harassment, sexual misconduct, relationship violence, stalking or retaliation. This includes information shared with faculty in person, electronic communications or in class assignments. As "Responsible Employees," faculty may refer students to campus resources (see below), together with informing the Office of Support and Safety Assessment to help ensure student safety and welfare. Information regarding sexual harassment, sexual misconduct, relationship violence, stalking and retaliation is treated with the greatest degree of confidentiality possible while also ensuring student and campus safety.

· Any student who may be the victim of sexual harassment, sexual misconduct, relationship violence, stalking or retaliation is encouraged to report to CSU through one or more of the following resources:

- o Emergency Response 911
- o Deputy Title IX Coordinator/Office of Support and Safety Assessment (970) 491-1350
- o Colorado State University Police Department (non-emergency) (970) 491-6425

For counseling support and assistance, please see the CSU Health Network, which includes a variety of counseling services that can be accessed at: <http://www.health.colostate.edu/>. And, the Sexual Assault Victim Assistance Team is a confidential student resource that does not have a reporting requirement and that can be of great help to students who have experienced sexual assault. The web address is <http://www.wgac.colostate.edu/need-help-support>.

## Tentative Course Schedule (subject to change)

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### Week 1

**Discussion:** What is theory? What does it do? How to analyze? Why (bother) analyze?

#### **READING ASSGNT.:**

William Caplin, "Introduction" and Chapters 1-2 in *Classical Form* (New York: Oxford University Press, 1998): 1-38.  
S. Keshav, "How to Read a Paper," University of Waterloo, 2008.  
Edward Cone, "Analysis Today," *The Musical Quarterly*, vol. XLVI, no. 2 (April 1960): 172-188.  
Joseph Kerman, "How We Got Into Analysis and How to Get Out," *Critical Inquiry*, Vol.2, No.2 (Winter,1980): 311-331.

#### **LISTENING ASSGNT.:**

Pauline Oliveros, *Sound Patterns*  
Brian Ferneyhough, String Quartet No. 6  
Wolfgang Amadeus Mozart, Symphony No. 41  
Igor Stravinsky, *The Rite of Spring*, "The Sacrificial Dance"

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### Week 2

**Discussion:** What is form?

#### **READING ASSGNT.:**

William Caplin, Chapters 3-7.  
Caplin, "What are formal functions?," 21-40.  
Dmitri Tymocko, "Stravinsky and Octatonic: A Reconsideration," *Music Theory Spectrum*, Vol.24, no.2 (March 2002),101.  
(\*Read the conclusion only)

#### **LISTENING ASSGNT.:**

Caroline Shaw, *Partita for 8 Voices*, Mov. I "Allamande"  
Wolfgang Amadeus Mozart, Piano Sonata in A, K. 331  
Clara Schumann, Piano Trio Op. 17, Mov. II "Scherzo"

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### Week 3

**Discussion:** Theory as "science", variation

#### **READING ASSGNT.:**

Cook, "Epistemologies of Music Theory," in *Cambridge History of Western Music Theory* (Cambridge: Cambridge University Press, 2006), 78-105.  
Sayrs and Proctor, "Playing the 'Science Card': Science as Metaphor in the Practice of Music Theory" in *What Kind of Theory is Music Theory* (Stockholm: Stockholm University Press, 2007), 35-59.  
Caplin, Chapter 8

#### **LISTENING ASSGNT.:**

Joseph Barbara von Auernhammer, *6 Variations sur un Theme Hongrois*  
Sofia Gubaidulina, *Chaconne*  
Arvo Part, *Fratres*  
Iannis Xenakis, *Nuits*

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## **Week 4**

**Discussion:** Theory and performance, analysis and interpretation: does theory help a performer, or a performance educator?

### **READING ASSGNT.:**

Julian Johnson, "Performing Authenticity" in *Mahler's Voices* (Oxford: Oxford University Press, 2009), 263-288.  
William Rothstein, "Heinrich Schenker as an Interpreter of Beethoven's Piano Sonatas, *19th Century Music*, VIII/1 (Summer 1984), 3-26.  
Nicholas Cook, "Analyzing Performance and Performing Analysis."  
Catch up on Caplin.

### **LISTENING ASSGNT.:**

Ludwig van Beethoven, String Quartet No. 16 in F Major, Op. 135, Mov. II (Scherzo)  
Richard Strauss, Serenade for Wind Ensemble, Op.7  
Steve Reich, *It's Gonna Rain*, Part I

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## **Week 5**

**Discussion:** More on Classical form

### **READING ASSGNT.:**

Caplin, Chapter 9-12.  
Leonard Ratner, "Harmonic Aspects of Classic Form" *Journal of the American Musicological Society*, vol. 2, no. 3 (Autumn 1949): 159-168.

### **LISTENING ASSGNT.:**

Andy Akiho, "Ricochet:" Ping Pong Concerto, Mov. I  
Ludwig van Beethoven, Symphony No. 3

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## **Week 6**

**Discussion:** More on Classical form, Sonata!

**DUE:** Analysis Project 1 [DRAFT 1](#)

### **READING ASSGNT.:**

Caplin, Chapter 13: "Sonata"  
Mark Richards, "Elements of Sonata Theory: Norms, Types, and Deformations in the Late-Eighteenth Century Sonata by James Hepokoski and Warren Darcy," review (Oxford and New York: Oxford University Press, 2006).  
Paul Wingfield, "Beyond 'Norms and Deformations': Towards a Theory of Sonata Form as Reception History," *Music Analysis*, 27/1 (2008), 137-172.

### **LISTENING ASSGNT.:**

Salvatore Sciarrino, Piano Sonata No. 2  
Joseph Haydn, String Quartet, Op. 74 No.1  
Betsy Jolas, *B for Sonata*

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## Week 7

### **Discussion**

*Sturm und Drang*, “heroic style,” and ‘goal oriented’ writing method: “teleology”

### **READING ASSGNT.:**

Caplin, Chapter 16: Rondo Forms

Nicholas Louis Matthew, “The Heroic Style and Its Others” in *Beethoven’s Political Music and the Idea of the Heroic Style*, diss., (Cornell University, August 2006): 33-54.

Lewis Rowell, “Time in the Romantic Philosophies of Music” in *Indiana Theory Review*, Vol.25 (Spring 2014): 139-175.

### **LISTENING ASSGNT.:**

Thomas Ades, *Concentric Paths*, Mov. III (“Rounds”)

John Cage, *Music of Changes*

Ludwig van Beethoven, Concerto for Piano No. 3

Wolfgang Amadeus Mozart, Symphony No. 41

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## Week 8

DRAFT WEEK (Read the instructions under “Formal Analysis Projects”).

**OPTIONAL DUE:** Analysis Project DRAFT 2

**RECOMMENDED:** Catch up on reading and listening—there’ll be a lot next week.

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## Week 9

### **Discussion:**

Drama, dramatic arc, irony, and humor

### **DUE:**

Analysis Project 1 FINAL (due March 22, Sunday, 11:59 pm)

### **READING ASSGNT.:**

Julian Johnson, “Plural Voices” and “Genre and Voice” in *Mahler’s Voices* (Oxford: Oxford University Press, 2009): 125-194.

Brent Auerbach, “Tchaikovsky’s Triumphant Repetitions: Block Composition as a Key to Dynamic Form in the Symphonies Nos. 2 and 3” in *Theory and Practice*, Vol. 37/38 (New York: Music Theory Society of NYS, 2012-13): 63-109.

### **LISTENING ASSGNT.:**

Gustav Mahler, “Aus aus” and “Des Antonius von Padua Fischperedigt” in *Lieder aus Des Knaben Wunderhorn*

Gustav Mahler, Symphony No. 2, Mov. III

Luciano Berio, *Sinfonia*, Mov. III

Peter Ilyitch Tchaikovsky, Symphonies No. 2 and 3

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## Week 10

*Spring Break*: NO CLASS!

### **WATCH AND READ (Optional but highly recommended):**

Dmitri Shostakovich, Symphony No. 5

“Keeping the Score” w/ Michael Tilson Thomas: “Shostakovich 5”

Gustav Mahler, Symphony “Mahler 3”

“Keeping the Score” w/ Michael Tilson Thomas: “Mahler 3”

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## Week 11

**Discussion:** Back to the question of “organicism”

### **READING ASSGNT.:**

- Michael John Malone, “Organicism and Developing Variation” in *Symbols of Transformation: Reconceptualizing the Boundaries of Organicism in the Music of Béla Bartók*, diss. (The University of Texas at Austin, 2008): 55-87.
- Gretchen Horlacher, “The Rhythms of Reiteration: Formal Development in Stravinsky's Ostinati,” *Music Theory Spectrum*, Volume 14, Issue 2 (October 1992): 171–187.
- Milton Babbitt, “Who Cares If You Listen” (originally titled as “The Composer as Specialist”), *High Fidelity*, Vol. III/2 (February, 1958): 38-40.
- Jane Clendinning, Review/Article of Miguel A. Roig-Francoli’s article “Harmonic and Formal Processes in Ligeti’s Net-Structure Compositions,” *Music Theory Spectrum* 17/2 (Fall, 1995), 242–267.

### **LISTENING ASSGNT.:**

- Béla Bartók, *Concerto for Orchestra*
- Igor Stravinsky, “Perséphone renaissante” (Rebirth of Persephone) in *Perséphone*
- Milton Babbitt, *Philomel*
- Gyorgy Ligeti, “Lux Aeterna” from *Requiem*
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## Week 12

**Discussion:** What is structure, then? How to look at “new” music

### **READING ASSGNT.:**

- Judith Lochhead, *Reconceiving Structure in Contemporary Music*, Chapters 2-3: “What is Musical Structure Anyway” and “Music Analysis— Producing Knowledge” 43-84.
- Jonathan Kramer, “Moment form in Twentieth Century Music,” *The Musical Quarterly*, Vol. 64/2 (Apr., 1978), 177-194.
- Pierre Boulez, “Schoenberg is dead” in *Notes of an Apprenticeship* (1968): 268-276.

### **LISTENING ASSGNT.:**

- Sofia Gubaidulina, *String Quartet No. 4*
- Igor Stravinsky, *Symphonies of Wind Instruments*
- Pierre Boulez, *Le Marteau sans maître*
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## Week 13

**Discussion:** More on ‘contemporary’ structure

**DUE:** Analysis Project II DRAFT 1

### **READING ASSGNT.:**

- Jennifer Iverson, “Statistical Form amongst the Darmstadt School” in *Musical Analysis*, Vol.33, No. 3 (October 2014): 341-387.
- Cristina Santarelli, “From Vision to Sound: Morton Feldman and Abstract Expressionism” in *Music in Art*, Vol. 38, No 1-2 (Spring-Fall 2013): 223-242.
- Jennifer Joy Iverson, “Chapter 2: *Jeux* at Darmstadt” in diss. *Historical Memory and Gyorgy Ligeti’s Sound-Mass Music 1958-1968*, The University of Texas at Austin, 38-78.

**LISTENING ASSGNT.:**

Morton Feldman, *Projection* 1-2  
Claude Debussy, *Jeux*  
Gyorgy Ligeti, *Atmospheres*  
Iannis Xenakis, *Metastaseis*

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**Week 14**

**Discussion:** (Post) (proto?) structuralism in music

**READING ASSGNT.:**

Adam Krims, "Bloom, Post-Structuralism(s), and Music Theory" *Journal of the Society for Music Theory*, Vol.10, No.11 (Nov.1994).  
James D. Bunch, "Defining Poststructuralism for Music Analysis" and "Structuralism and Poststructuralism in Music Analysis: Kerman, Street, and Kramer" in *A Polyphony Of The Mind: Intertextuality In The Music of Salvatore Sciarrino*, diss., (University of Illinois Champagne, 2016): 43-66.  
Ihab Hassan, "Making Sense: The Trials of Postmodern Discourse," *New Literary History*, Vol.18, No.2 (Winter 1987): 437-459.

**LISTENING ASSGNT.:**

Meredith Monk, *Dolmen Music*  
Louis Andriessen, *Workers Union*  
Salvatore Sciarrino, *Lo spazio inverso*  
John Corigliano, *Circus Maximus*

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**Week 15**

DRAFT WEEK

**OPTIONAL DUE:** Analysis Project II, DRAFT 2

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**FINAL (ANALYSIS PROJECT II) IS DUE MAY 10, 11:59 PM, ON CANVAS**

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## LISTENING LIST

Andy Akiho, "Ricochet:" Ping Pong Concerto, Mov. I  
Arvo Part, *Fratres*  
Béla Bartók, *Concerto for Orchestra*  
Betsy Jolas, *B for Sonata*  
Brian Ferneyhough, String Quartet No. 6  
Caroline Shaw, *Partita for 8 Voices*  
Clara Schumann, Piano Trio Op. 17, Mov. II "Scherzo"  
Claude Debussy, *Jeux*  
Dmitri Schostakovich, Symphony No. 5  
Gustav Mahler, "Aus aus" and "Des Antonius von Padua Fischperedigt" in *Des Knaben Wunderhorn*  
Gustav Mahler, Symphonies No. 2 and 3  
Gyorgy Ligeti, *Atmospheres*  
Gyorgy Ligeti, "Lux Aeterna" from *Requiem*  
Iannis Xenakis, *Metastaseis*  
Iannis Xenakis, *Nuits*  
Igor Stravinsky, *Symphonies of Wind Instruments*  
Igor Stravinsky, *The Rite of Spring*, "The Sacrificial Dance"  
John Cage, *Music of Changes*  
John Corigliano, *Circus Maximus*  
Joseph Barbara von Auernhammer, *6 Variations sur un Theme Hongrois*  
Joseph Haydn, String Quartet, Op. 74 No.1, Finale  
Louis Andriessen, *Workers Union*  
Luciano Berio, *Sinfonia*, Mov. III  
Ludwig van Beethoven, Concerto for Piano No. 3  
Ludwig van Beethoven, String Quartet No. 16 in F Major, Op. 135, Mov. II (Scherzo)  
Ludwig van Beethoven, Symphony No. 3  
Meredith Monk, *Dolmen Music*  
Milton Babbitt, *Philomel*  
Morton Feldman, *Projection 1-2*  
Pauline Oliveros, *Sound Patterns*  
Peter Ilyich Tchaikovsky, Symphonies No. 2 and 3  
Pierre Boulez, *Le Marteau sans maître*  
Richard Strauss, Serenade for Wind Ensemble, Op.7  
Salvatore Sciarrino, *Lo spazio inverso*  
Salvatore Sciarrino, Piano Sonata No. 2  
Sofia Gubaidulina, *Chaconne*  
Sofia Gubaidulina, String Quartet No. 4  
Steve Reich, *It's Gonna Rain*, Part I  
Thomas Ades, *Concentric Paths*, Mov. III ("Rounds")  
Wolfgang Amadeus Mozart, Piano Sonata in A, K. 331  
Wolfgang Amadeus Mozart, Symphony No. 41