

Linear Analysis of European Classic- & Romantic-era Music

MUST 5217 (Selected Topic in Music Theory)

Syllabus

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The University of Texas at El Paso – Spring 2022

Course description

This course is centered around the analysis of tonal music. It is heavily focused on the theories of tonal analysis created by the Austrian music theorist Heinrich Schenker. This approach will combine knowledge of harmony, counterpoint, and melodic embellishment into complete, hierarchical analysis of musical phrases and short pieces. This process is slow and requires very careful attention to detail and careful listening in order to represent your analysis in a consistent and logical manner. This style of analysis typically requires that you have specific models in mind that you think the music at hand is a variation of so you will spend time learning and discussing common patterns in tonal music and composing elaborations of these patterns yourself. While many undergraduate, music-theory classes prioritize a more “vertical” approach to analysis, this approach is considered specifically “linear” or “horizontal” as it emphasizes melody and counterpoint in addition to vertical considerations. This topic is challenging and sometimes perplexing, but a diligent effort will result in a new, and very sensitive outlook toward the analysis of tonal music.

Useful information

Course website	Blackboard – my.utep.edu
Office hours:	Fox Fine Arts Center 431 11:30 – 12:30 PM on Friday and by appointment (just email me to set up a meeting).

Required Textbook

Damschroder, David. *Tonal Analysis: A Schenkerian Perspective*. New York: W. W. Norton & Company, 2018.

Readings & Discussion Questions

Each week, we will typically read one chapter from Damschroder’s book. For each chapter, you are responsible for bringing in 5 discussion questions. These should be typed, printed, and ready to hand in at the start of class. The purpose of the questions is to generate discussion in class. These are not trivia or, yes/no questions but rather questions that will help us dive more deeply into the chapter. There is unlikely to be a concrete answer to the questions you bring in. Here are some sample discussion questions from my previous seminars:

- “Jahn's main criticism is that Mendelssohn didn't follow the biblical narrative and instead focused on the actual characters in the story. Jahn says this is an error and it's an essential weakness for true drama. Is this an accurate assessment about drama or a sweeping generalization?”
- “How does the late arrival of the *kopft* in Ex. 7.1 compare to the late arrival of a protagonist's entrance in film? Is the experience akin to beginning *in medias res*?”

- “Jahn says:
 Music has, by its nature, a tendency to dwell on things, and it necessarily seeks a firm point from which it can expand its theme in a certain breadth and in all directions. (p. 367)
 Does music have a natural tendency to dwell on things? If so, what musical features would evoke that sense and in what ways do other artforms express that tendency?”

Reading Outlines

Reading outlines (1-2 pages, typed) need to be submitted for every assigned reading. These outlines are a detailed hierarchical arrangement of the topics and terms from the text that you will turn in for evaluation and use as a guide for future readings and your final project. I don't want your original, keep the original on your computer and turn in a printed copy. Here is an example of a reading outline from a different course:

Reading Outline (example)	Caplin, <i>Analyzing Classical Form</i> , Chapter 1: A Review of Harmony
1. Harmonic Vocabulary	<ul style="list-style-type: none"> a. Review of Roman numerals and figured-bass labeling system b. Introduction to harmonic functions <ul style="list-style-type: none"> i. Tonic - I⁶ and VI ii. Pre-dominant - IV, II, bII, Dominants of the dominant, +6 chords, & inversions <ul style="list-style-type: none"> 1. II⁶ more common than IV at cadences - $\hat{4}$ more common than $\hat{6}$ in bass iii. Dominant - V and VII, & inversions
2. Harmonic Progressions	<ul style="list-style-type: none"> a. Classified in three ways <ul style="list-style-type: none"> i. Prolongational Progressions (shown in parentheses) <ul style="list-style-type: none"> 1. Sustaining, "in time an individual harmony (the <i>prolonged harmony</i>) through the use of intervening chords (<i>subordinate harmonies</i>) such as neighboring, passing, and substitute harmonies" (see example 1.1) 2. Types <ul style="list-style-type: none"> a. Pedal point - root of prolonged harmony placed in bass throughout progression b. Neighboring chords - Prolonged harmony remains in the same position from beginning to end (i.e., I V⁹ I) c. Passing chords - Prolonged harmony changes position from beginning to end (i.e., I VII⁶ I⁶) d. Substitute chords - Prolonging a harmony with another harmony because they express the same function (have two notes in common; roots 3rd part) ii. Cadential Progressions (shown with a bracket below) <ul style="list-style-type: none"> 1. Def: "Cadential progressions confirm a tonal center", requires: T → PD → D → T <ul style="list-style-type: none"> a. Complete: T → PD → D → T or T → PD → D b. Incomplete: T → D → T or T → D or PD → D or D → T 2. Types <ul style="list-style-type: none"> 3. Authentic - ends with root-position tonic 4. Half - ends with root-position dominant <i>triad</i> <ul style="list-style-type: none"> a. Must start and remain in root position b. Penultimate - Just before the last c. Ultimate - Finale chord, the destination 5. Deceptive - Final tonic replaced with some other harmony (VI, VII⁶/V, I⁶) iii. Sequential Progressions <ul style="list-style-type: none"> 1. Def: consistent pattern of root motions that destabilize harmonic activity 2. Root motions: By fifth, third, or step 3. First harmony has a clearly defined function in the key, last has clear function in initial or new key. b. TERM: Linking harmony <ul style="list-style-type: none"> i. when, "the final harmony of one progression can be seen to function as the first harmony of the next progression"

Being prepared for class

In order to be prepared for class, you need to do following:

- Arrive before the scheduled start of class
- Stay for the duration of the class
- Only use technology items for class-related activities
- Don't distract others or the classroom environment in the opinion of the instructor
- Bring the required materials to each class (see Required Technology section above)

Cell phones or other electronic devices

Please be respectful with your phones/tablets during class. Technology items should only be used for purposes related to class. Phones should be on silent and stowed away.

Academic Integrity and Scholastic Dishonesty

Information about The University of Texas at El Paso's definitions and expectations regarding academic integrity and scholastic dishonesty can be found at <http://sa.utep.edu/osccr/academic-integrity/>. In this course, all homework, quizzes, exams, and projects are to be completed on your own. Actual or attempted cheating, plagiarism, and collusion will not be tolerated. Suspected violations will go directly to the Office of Student Conduct and Conflict Resolution for consideration.

Accommodations and Support Services:

Students with disabilities needing academic accommodation should: (1) register with and provide documentation to the Center for Accommodations and Support Services and (2) bring a letter to the instructor indicating the need for accommodation and what type. This should be done during the first week of class. For more information about services available to UTEP students with disabilities, see the following website <http://sa.utep.edu/cass/studentsresources/>.

Syllabus Change Policy

The information on this syllabus is subject to change. Any changes will be announced in class and/or via email.