

Indiana University of Pennsylvania  
College of Arts and Humanities | Department of Music  
Fall Semester | 2021

**MUSC 315-001/516-001, 801**  
**THEORY V/ANALYTICAL TECHNIQUES**  
M: 5:05-7:40 PM  
Cogswell 301

Instructor:	John Levey, Ph.D.	Office Hours:	Monday: 1:30-2:30 PM
E-mail:	jlevey@iup.edu		Tuesday: 2-4 PM (Zoom)
Office:	Cogswell 215		Wednesday: 1:30-3:30 PM

**OVERVIEW**

MUSC 315 is an introduction to more advanced music analysis and the scholarly literature that engages with it. It surveys important approaches to tonal and post-tonal art music, popular music, and theory pedagogy, with emphasis on issues relevant to non-theorists. Prerequisites: graduate standing or MUSC 216 and permission of the instructor.

**OBJECTIVES**

In MUSC 315, you will study various analytical techniques with the goal of deeper musical understanding. In particular, you will:

- parse and interpret tonal and post-tonal music using both established and informal analytical methodologies;
- examine approaches to questions of unity and form, from traditional models to those of modernism and beyond;
- summarize and evaluate recent scholarly articles that treat specific works within the Western musical tradition;
- review and assess, both technically and experientially, a variety of compelling and challenging compositions;
- demonstrate the applicability (or inapplicability) of theoretical concepts to the concerns of other musical disciplines.

**MATERIALS**

There is no required textbook for MUSC 315. However, you will find it helpful to print some of the materials that I have added to D2L (see below). The articles especially are lengthy and likely to be difficult to read in digital form.

The best general reference for music scholarship is Oxford Music Online, which you can access using the [Orendorff Music Library](#). The library gateway lists several other helpful resources for music research, so start there.

Finally, you will need blank staff paper for note-taking, preferably in a binder. There is a template on D2L that you can print.

## **ASSESSMENT**

Your final grade in MUSC 315 is based upon three areas of assessment. They are weighted as follows. No portion of your grade is curved.

Analysis Projects (2):	60%
Class Preparation:	25%
Article Summary:	15%

Letter grades are assigned according to the scale below.

90-99% = A      80-89% = B      70-79% = C      60-69% = D      0-59% = F

### *Analysis Projects*

There are two analysis projects, which will enable you to conduct focused analytical tasks that are relevant to your interests. As a component of each project, you will give a short presentation that summarizes your findings. Presentation dates appear in the calendar. Distance-education students will pre-record their presentations.

### *Class Preparation*

Your preparation grade is determined by your involvement with weekly preparation tasks that are posted on D2L. Some of the tasks are technical, while others involve questions intended to spark discussion. Submissions are due at the start of each meeting. The preparation tasks are graded on a pass/fail basis (see below).

### *Article Summary*

There is a single article summary. It is an opportunity for you to engage with music-theoretical scholarship of your own selection. The idea is for you to explore methodologies or viewpoints that intersect with your course of study or current projects. The summary is due at the end of the semester, but you may complete it at any time.

## **POLICIES**

### *Academic Integrity*

I expect you to adhere to the academic integrity policies outlined by the [Division of Academic Affairs](#). The policies prohibit providing or receiving unauthorized assistance in coursework, so do not collaborate with your classmates unless I instruct you to do so. Also, do not disseminate course materials without my permission.

### *Assignments Tool*

Most of the coursework that you complete in MUSC 315 you will submit using the Assignments tool in D2L. Hardcopy documents that you wish to upload – annotated scores, roadmaps, and so on – may need to be scanned or photographed in order to make this possible. I will return your work using D2L, as well.

### *Attendance*

Under normal circumstances, attendance is not a graded component of MUSC 315. However, I expect you to be present and prepared for class, to remain engaged throughout, and to adhere to the civility standards listed by the [Office of Student Conduct](#). Note: I reserve the right to assess attendance if absenteeism becomes a chronic problem.

### *Desire2Learn*

I have created a [D2L](#) course site for MUSC 315. On the site, you will find important documents like the syllabus, as well as announcements, a current gradebook, and many other materials. For help with D2L, or to get started, review the resources developed by the [IT Support Center](#). You will need to access the course site regularly.

### *Disabilities*

If you have a learning, physical, or psychological disability that may require accommodation in MUSC 315, please visit the [Department for Disability Access and Advising](#), which is located in Pratt Hall, Rm. 216. D<sup>2</sup>A<sup>2</sup> staff will communicate with me about your disability and determine adjustments to reduce or eliminate its impact.

### *Distance Education*

MUSC 315 is a synchronous online course: under ideal circumstances, students in the distance-education section participate in class along with their peers on campus. Those who wish to attend class virtually may do so using [Zoom](#). Note: all class meetings will be recorded and archived on D2L for the duration of the semester.

### *E-mail*

The easiest way to get in touch with me is via e-mail. Typically, I will respond within 24 hours. I may occasionally use D2L for reminders, but university e-mail is the official communication channel of MUSC 315. I expect you to check your mail often. Note: please use correct grammar and punctuation in your correspondence.

### *Lateness*

You will receive no credit for work submitted after its due date. While you may be excused from class for illness, personal emergencies, bereavement, university activities, military duty, and so on, these events do not necessarily constitute an excuse for lateness. Study the calendar carefully and communicate with me as necessary.

### *Office Hours*

If you are having trouble with the material we cover, I prefer that you consult with me during my office hours. If you have received the COVID-19 vaccine, you may visit my office in person on Monday or Wednesday. If not, we can meet via [Zoom](#). If you are unavailable during my office hours, contact me to set up an appointment.

### *Participation*

Class time will be divided among lecture, exercises, listening, and discussion. Much of what we do will rely upon your participation, so be prepared: do the reading and listening carefully and ask questions if you have them. Note: some of our meetings may be recorded and archived for use by students who are unable to attend class.

### *Pass/Fail Grading*

Coursework graded on a pass/fail basis will be assigned one of four marks depending upon its overall quality. Excellent work (P+) earns full credit; good work (P) earns an 85%; marginal work (P-) earns a 70%; and poor work (F) earns a 55%. I will always advise you when I plan to use this grading system.

### *Sexual Misconduct*

IUP faculty are required to report to the university's Title IX Coordinator incidents of sexual violence shared by students. The only exceptions to this obligation are when such incidents are disclosed during classroom discussions, in writing assignments, or via university-approved research projects.

Faculty are required to report to the Department of Human Services and University Police all incidents of sexual violence, or any other abuse, that involve students under 18 years of age. For information regarding the reporting of sexual violence and resources available to victims, visit the webpage of the [Office of Social Equity and Title IX](#).

### *Turnitin*

Assignments that you submit via D2L may be evaluated by [Turnitin](#), an application that gauges the originality of text and helps to prevent plagiarism. Although plagiarism is not usually a problem in MUSC 315, be certain that the work you submit is your own and does not duplicate text from assignments you complete for other courses.

### **ADDENDUM: CORONAVIRUS PANDEMIC**

In June, IUP announced [updated policies](#) to do with the pandemic. The policies are based on recommendations from the CDC and Pennsylvania Department of Health. I encourage you to read them in their entirety.

MUSC 315 meetings will take place in person, without social distancing. Provided you are fully vaccinated, you are not required to wear a face covering. However, you are certainly welcome to wear one if you prefer.

If you experience symptoms of COVID-19, it is of paramount importance that you stay home. I will make as much content as possible available to those who are unable to attend class, and you will not be penalized for your absence.

If your symptoms are severe or persistent, do not hesitate to make an appointment with your healthcare provider or IUP's [Health Service](#).

# MUSC 315 THEORY V

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Course Calendar

Week	Topics and Coursework
Aug. 23	introduction and an informal discussion
	Adams: <i>China Gates</i>
Aug. 30	Rogers: "Asking Good Questions: A Way Into the Analytical Essay"*
Sept. 6	<b>No Class: Labor Day</b>
Sept. 13	Roman numeral analysis and the phrase model
	Joplin: <i>A Breeze from Alabama</i>
Sept. 20	Dunsby and Whittall: "Schenerkian Analysis" <span style="float: right;">Due: <b>Project I Proposal</b></span>
Sept. 27	transformation theory and neo-Riemannian operations
	Schubert: <i>Der Jüngling und der Tod</i> , D. 545
Oct. 4	Cohn: "Maximally Smooth Cycles, Hexatonic Systems, and the Analysis of Late-Romantic Music" <span style="float: right;">Due: <b>Analysis Project I</b></span>
Oct. 11	<b>Analysis Project I Presentations</b>
Oct. 18	contemporary approaches to sonata form
	Schumann: Piano Trio in G minor, Op. 17, Allegro moderato

Oct. 25	Richards: "Sonata Form and the Problem of Second-Theme Beginnings" .....
Nov. 1	pitch-class sets and some related tid-bits
	Rubin: <i>For the Love of Bees</i> , "Swarms"
Nov. 8	Morris: "New Directions in the Theory and Analysis of Musical Contour" ..... Due: <b>Project II Proposal</b>
Nov. 15	contemporary approaches to popular music ..... Due: <b>Article Summary</b>
	Hill: "This Kiss" from <i>Faith</i>
Nov. 22	<b>No Class: Thanksgiving Recess</b> .....
Nov. 29	Biamonte: "Triadic Modal and Pentatonic Patterns in Rock Music" ..... Due: <b>Analysis Project II</b>
Dec. 6	<b>Analysis Project II Presentations</b> .....

The second analysis project is the culminating activity in this course. The MUSC 315 final exam period – **Friday, Dec. 10, 5:00-7:00 PM** – will be held via Zoom and may be used for individual feedback, grade consultations, and so on.

\* See the reading list for complete article and chapter citations.

MUSC 516 Analytical Techniques  
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Reading List

Rogers, Lynne. "Asking Good Questions: A Way Into Analysis and the Analytical Essay." *Journal of Music Theory Pedagogy* 31 (2017): 93-112.

Dunsby, Johnathan, and Arnold Whittall. "Schenkerian Analysis." In *Music Analysis in Theory and Practice*. New Haven: Yale University Press, 1988.

Cohn, Richard. "Maximally Smooth Cycles, Hexatonic Systems, and the Analysis of Late-Romantic Triadic Progressions." *Music Analysis* 15/1 (1996): 9-40.

Richards, Mark. "Sonata Form and the Problem of Second-Theme Beginnings." *Music Analysis* 32/1 (2013): 3-45.

Morris, Robert. "New Directions in the Theory and Analysis of Musical Contour." *Music Theory Spectrum* 15/2 (1993): 205-228.

Biamonte, Nicole. "Triadic Modal and Pentatonic Patterns in Rock Music." *Music Theory Spectrum* 32/2 (2010): 95-110.

MUSC 315 Theory V  
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Examples

Adams, John: *China Gates* (1977)  
David Jalbert, piano

Joplin, Scott: *A Breeze from Alabama* (1902)  
William Albright, piano

Schubert, Franz: *Der Jüngling und der Tod*, D. 545 (1817)  
Ann Murray, soprano; Graham Johnson, piano

Schumann, Clara: Piano Trio in G minor, Op. 17 (1846), Allegro moderato  
Beaux Arts Trio

Rubin, Anna: *For the Love of Bees* (2019), “Swarms”  
Sandrine Erdely-Sayo, piano; Pamela Fields, narrator

Hill, Faith: “This Kiss” from *Faith* (1998)  
Faith Hill, voice; Larry Byrom, guitar; Lonnie Wilson, drums; et al.