We are over a decade into the 21st Century, and it was clear by the end of the 20th that there was no longer any “mainstream” in contemporary music. Every piece presents possible new challenges to player, audience, and scholar. We will therefore look at a wide variety of music, and consider a range of possible analytical approaches. It is important to remember that analysis, like any investigation, implies a viewpoint. Certain questions are asked, and they (and only they) are answered. Therefore, this course will have as a constant undercurrent a consideration of the nature of analysis itself.

You should plan to spend 9 to 12 hours per week on this course. You will have to do a significant amount of analysis, and periodically present the results, in charts or some similar form. There will also be readings. You will usually have to prepare a short written account (or précis) of the reading, answer study questions, and/or be prepared to contribute to class discussions.

There are two term papers required, topic TBA. The second may be a substantial rewrite of the first, or a totally new paper (topic TBA). DMA students should choose the first option.

Grades will be based on:

<table>
<thead>
<tr>
<th>Percentage</th>
<th>Component</th>
</tr>
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<tbody>
<tr>
<td>50%</td>
<td>Class participation and assignments (charts, précis, study questions, etc.)</td>
</tr>
<tr>
<td>20%</td>
<td>First paper</td>
</tr>
<tr>
<td>30%</td>
<td>Second paper</td>
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Five important things:

- **Attendance is mandatory, and will affect your grade.** A significant portion of your grade depends on class participation; if you aren’t there, you can’t participate. If you miss a class, you will invariably miss something important. If you absolutely must miss a class, please inform me before the class to be missed. Do not schedule rehearsals, coachings, lessons, etc. during class time; these will be considered unexcused absences.

- **I accept no late work.** Plan ahead. “Late” means it is not in my hand at the correct time: for daily assignments, at the beginning of the following class period; for midterm paper and reading assignments, at the beginning of the designated class period; for the final paper, in my mailbox (actual or electronic) by 4:00 on Thursday, December 12.

- **Write with care.** I’m very picky about language, so proofread and rewrite. Also: I have a low tolerance for jargon, “theory-speak,” fluff, and other flavors of bull. Say it plainly.

- **Don’t plagiarize.** Using someone else’s ideas without citation (footnotes) is plagiarism, whether or not you use their exact words. This includes stuff from the web. Don’t. Please learn how to use correct footnotes. Also see the official statement, page 4.

- **Cell Phones:** If you have young children, or an adult parent at home under your care, cell phones may be left on – set to vibrate only – for emergencies. All other cell phones (PDA’s, Pods, etc.) must be TURNED OFF at class time and for the duration of class. Airplane mode is your friend!
Course Grid: Dates, Topics, Assignments

Note: Readings and Papers are due on the date listed.
Note also: Weekly assignments – in addition to what is listed here – will be given in class

This may change; all of life is volatile…

<table>
<thead>
<tr>
<th>Date</th>
<th>Work/Piece</th>
<th>Technique</th>
<th>Reading</th>
<th>Papers</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>28 Jan Introduction: What we hear, what we see, what we do</td>
<td></td>
<td>1) Groves</td>
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<tr>
<td>2</td>
<td>4 Feb Discussion of Groves &amp; Kerman Bartok <em>Fourth String Quartet</em>: I</td>
<td>Overview</td>
<td>2) Kerman</td>
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<tr>
<td>3</td>
<td>11 Feb Discuss Reti/Bartok I, V</td>
<td>Motivic</td>
<td>Reti</td>
<td></td>
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<tr>
<td>4</td>
<td>18 Feb Discuss Cooper and Lehrdahl-Jackendoff/ Bartok V</td>
<td>Rhythmic</td>
<td>Lehrdal &amp; J.</td>
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<tr>
<td>5</td>
<td>25 Feb Your own article / About writing / Bartok II</td>
<td></td>
<td>B.Y.O.A.</td>
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<td>7</td>
<td>10 Mar Berg: <em>Lyric Suite</em></td>
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<td>Perle</td>
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<tr>
<td>8</td>
<td>17 Mar SPRING BREAK</td>
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<tr>
<td>10</td>
<td>31 Mar Jolas</td>
<td>Set Theory</td>
<td>Straus</td>
<td></td>
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<tr>
<td>11</td>
<td>7 Apr Ligeti: <em>String Quartet No. 2</em>: III</td>
<td></td>
<td>Ligeti</td>
<td>Paper I</td>
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<tr>
<td>12</td>
<td>14 Apr Ligeti (and catch-up)</td>
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<td>13</td>
<td>21 Apr Reich: <em>Different Trains</em></td>
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<td>14</td>
<td>5 May Crumb: <em>Black Angels</em></td>
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<td>15</td>
<td>12 May Thursday of FINALS WEEK: Paper Due by 4:00 in my box in the office.</td>
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<td></td>
<td>Paper II: Rewrite or New</td>
</tr>
</tbody>
</table>

Readings (access to readings TBA; * indicates may be available online):

Groves online: [you will need your SBU Net ID]

"Analysis" from Groves Dictionary of Music and Musicians. (Introduction and History)
This is found on-line. At some point, you will probably need YOUR NET ID and PASSWORD for this! Start at “library.stonybrook.edu” → in the upper right quadrant, click on the red “DATABASES” link → search for “Grove Music Online” → click on "Grove Music Online” → this gets you to the Oxford Music Online page; now click on “Search Only Grove Music Online” (upper right), and enter the search word “analysis” → click on “Analysis (Subject Entry)
Or use this URL:
http://www.oxfordmusiconline.com.proxy.library.stonybrook.edu/subscriber/article/grove/music/41862#S41862
Other Readings:

* Cooper, Grosvenor and Leonard B. Meyer, The Rhythmic Structure of Music, Chicago: University of Chicago, 1963. Chapter VI. Also see the “List of Symbols” at the end, p. 204.
* Réti, Rudolph. The Thematic Process in Music, New York, Macmillan, 1951. Chapter 9 (pp. 233 - 247) and part of Chapter 4 (pp. 81-85; skim 86-105)

Learning Goals:

[Adapted from Stewart Ross of Dee Fink & Associates, Morehead State University, "Five Examples of Learning Goals."]

By the end of this course, students should:

(Foundational Knowledge)

- Have a working knowledge of the specialized terms used in describing musical form.
- Be able to identify salient features of a piece of music, including harmonic language, phrase structure, themes and their development, motivic and contrapuntal operations, textural operations, and use of register.

(Application)

- Be able to make informed, logical decisions about the formal structure of pieces.
- Be able to analyze a piece in a variety of ways, using a variety of analytical tools.
- Be able to consider details of the music in light of the totality of the piece, to relate the specific to the general within a piece of music.

(Writing)

- Be able to articulate analytical findings in a clear and convincing manner.
- Be able to write in a style appropriate for scholarly exchange.
- Be able to demonstrate a synthesis of analytical knowledge sufficient to understand and explain an unfamiliar work.

(Preparation for larger learning)

- Be able to read and understand scholarly writings addressing musical analysis.
- Be able to ask useful questions about music that is not immediately understandable.
DISABILITY SUPPORT SERVICES (DSS) STATEMENT:
If you have a physical, psychological, medical or learning disability that may impact your course work, please contact Disability Support Services, ECC (Educational Communications Center) Building, room128, (631) 632-6748. They will determine with you what accommodations, if any, are necessary and appropriate. All information and documentation is confidential.

Students who require assistance during emergency evacuation are encouraged to discuss their needs with their professors and Disability Support Services. For procedures and information go to the following website: http://www.stonybrook.edu/ehs/fire/disabilities

ACADEMIC INTEGRITY STATEMENT
Each student must pursue his or her academic goals honestly and be personally accountable for all submitted work. Representing another person's work as your own is always wrong. Faculty are required to report any suspected instances of academic dishonesty to the Academic Judiciary. Faculty in the Health Sciences Center (School of Health Technology & Management, Nursing, Social Welfare, Dental Medicine) and School of Medicine are required to follow their school-specific procedures. For more comprehensive information on academic integrity, including categories of academic dishonesty, please refer to the academic judiciary website at http://www.stonybrook.edu/uaa/academicjudiciary/

CRITICAL INCIDENT MANAGEMENT
Stony Brook University expects students to respect the rights, privileges, and property of other people. Faculty are required to report to the Office of Judicial Affairs any disruptive behavior that interrupts their ability to teach, compromises the safety of the learning environment, or inhibits students' ability to learn. Faculty in the HSC Schools and the School of Medicine are required to follow their school-specific procedures.