

## Analysis (MUSI 4211)

**Professor: Andrew Davis** ([email](#))



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### Daily schedule

[Shortcut to the current week](#) (assuming I remember to keep the link updated).









Microsoft word files (.doc format) are marked with the Word logo. Files in .pdf format are marked with the PDF logo. To read the .pdf files, you'll need the Adobe Acrobat Reader, [which you can obtain for free here](#).














WEEK	DATE	TOPICS AND HANDOUTS	ASSIGNMENTS
1	01/20	Course introduction.	<b>Listen:</b> Chopin, Nocturne in Db major, op. 27, no. 2 (1835). Burkhardt, p. 343. CD 1634.
	01/22	<b>Listen:</b> Chopin, Nocturne in Db major, op. 27, no. 2 (1835). Burkhardt, p. 343. CD 1634.  <b>Topics:</b> reviewing chromatic harmony; key relationships (closely vs. distantly related), and functions of fully diminished seventh chords. In the Chopin: form, key areas and their relationship, "tonal parenthesis," hemiola.  brief <a href="#">chromatic harmony review</a>   : augmented sixths, Neapolitans, and fully-diminished sevenths.	<a href="#">Questions you should be able to answer about the Chopin, Nocturne in Db.</a>  <b>Listen:</b> Brahms, Symphony no. 2 in D major, op. 73 (1877), mvt. 1. Course packet p. CD 1089.
2	01/27	Finish Chopin, Nocturne in Db.  Begin Brahms, Symphony no. 2 in D major, op. 73 (1877), mvt. 1. Course packet p. CD 1089.	
	01/29	<b>Listen:</b> Brahms, Symphony no. 2 in D major, op. 73 (1877), mvt. 1. Course packet p. CD 1089.  <b>Topics:</b> formal design in the Brahms symphony (the 3-key sonata exposition); motivic unity in this movement; ambiguity in this movement.	
3	02/03	No class today: I'll be gone.	
	02/05	<a href="#">David Epstein's analysis of the second theme</a>	<b>Assignment 1 (due Thursday 02/12).</b>

		(m. 82) from Brahms, <i>Symphony 2</i> .   (We discussed this in class.)	For next class: how many examples of the opening 4-note motive can you find in the 81 measures of the movement (through the second theme at reh. C)?
4	02/10	Material from class today: <ul style="list-style-type: none"> <li>• <a href="#">catalog of motivic transformation types</a>  </li> <li>• <a href="#">the omnibus progression</a>   (see Brahms symph. 2 mvt. I, mm. 78–81.)</li> </ul>	<b>Listen:</b> Wagner, <i>Tristan und Isolde</i> (1859), Prelude. Burkhardt, 348. CD 2805. Wagner, <i>Tristan und Isolde</i> (1859), Liebestod. Burkhardt p. 348. CD 2805. This is normally the very last track in the recording; it will most likely be labeled with Isolde's text, "Mild und leise" (the track list also might say "Liebestod"). Be sure to read the translation in the CD booklet so you know what she's saying.  <a href="#">Question to think about in the Wagner, <i>Tristan und Isolde</i> Prelude and Liebestod.</a>  <a href="#">[Analysis paper topic due 02/19.]</a> <a href="#">[Assignment 1 due Thursday.]</a>
	02/12	<b>Assignment 1 due today.</b>  <b>Listen:</b> Wagner, <i>Tristan und Isolde</i> (1859), Prelude. Burkhardt, 348. CD 2805. Wagner, <i>Tristan und Isolde</i> (1859), Liebestod. Burkhardt p. 348. CD 2805. This is normally the very last track in the recording; it will most likely be labeled with Isolde's text, "Mild und leise" (the track list also might say "Liebestod"). Be sure to read the translation in the CD booklet so you know what she's saying.  <b>Topics:</b> motives, harmony, tonal ambiguity, and formal procedures in the Prelude to <i>Tristan und Isolde</i> ; discussion of the Liebestod (end of the opera).  <a href="#">Question to think about in the Wagner, <i>Tristan und Isolde</i> Prelude and Liebestod.</a>	<a href="#">[Analysis paper topic due 02/19.]</a>
	02/17	Wagner, <i>Tristan und Isolde</i> : <a href="#">Leitmotives and uses of the Tristan chord in the Prelude</a> .  	<b>Assignment 2 (due Tuesday 02/24).</b>  <a href="#">[Analysis paper topic due 02/19.]</a>

	02/19	<b><a href="#">Analysis paper</a> topic due today.</b>	<p><b>Listen:</b>  Schubert, "Der Tod und Das Mädchen" ("Death and the Maiden") (1817). Course packet p. 1. CD 2375.  Schubert, "Nacht und Träume" ("Night and Dreams") (c. 1822–23). Course packet p. 2. CD 2375.</p> <p><b>Read for Thursday 02/26:</b>  Carl Schachter, "Motive and Text in Four Schubert Songs." Course packet p. Read the introduction, then read the sections of the article that deal with the pieces we will discuss in class ("Death and the Maiden" and "Night and Dreams").</p> <p>Come to class prepared to discuss the reading assignment. Your class participation grade will reflect your effort.</p> <p>[<a href="#">Assignment 2</a> due Tuesday.]</p>
6	02/24	<b><a href="#">Assignment 2</a> due today.</b>  German Lied: 2 songs by Schubert.  <b>Listen:</b> Schubert, "Der Tod und Das Mädchen" ("Death and the Maiden") (1817). Course packet p. 1. CD 2375. Schubert, "Nacht und Träume" ("Night and Dreams") (c. 1822–23). Course packet p. 2. CD 2375.  <b>Topics:</b> topics: Schubert's harmonic language; key relations in the two songs; methods of modulation in "Nacht und Träume"; motive, key areas, and text setting in "Nacht und Träume"	[Carl Schachter reading for Thursday.]
	02/26		<b><a href="#">Reaction paper (due Thursday 03/11).</a></b>
7	03/02		<b>Listen:</b> Debussy, Preludes, Book I, "La cathédrale engloutie." Burkhart p. 421. CD 1220. Debussy, <i>Prelude to the Afternoon of a Faun</i> . Burkhart p. 408. CD 7071.

			[ <a href="#">Reaction paper</a> due Thursday 03/11.]
	03/04	<b>Listen:</b> Debussy, Preludes, Book I, "La cathédrale engloutie." Burkhardt p. 421. CD 1220. Debussy, <i>Prelude to the Afternoon of a Faun</i> . Burkhardt p. 408. CD 7071.  <b>Topics:</b> tonality, centricity, collection, and form in two pieces of Debussy.	[ <a href="#">Reaction paper</a> due Thursday 03/11.]
8	03/09	Debussy, <i>Prelude to the Afternoon of a Faun</i> . Burkhardt p. 408. CD 7071.  <a href="#">My handout on the Afternoon of a Faun.</a>   <a href="#">Felix Salzer's analysis of the Afternoon of a Faun.</a>  	[ <a href="#">Reaction paper</a> due Thursday 03/11.]
	03/11	<b><a href="#">Reaction paper</a> due today.</b>  Debussy, <i>Prelude to the Afternoon of a Faun</i> . Burkhardt p. 408. CD 7071.	<b>Listen for next time:</b> Bartók, <i>Mikrokosmos</i> , volume IV, no. 101, "Diminished Fifth." Burkhardt p. 458. CD 466. Bartok, <i>Music for Strings, Percussion, and Celeste</i> , mvt. I. Burkhardt p. 459. CD 8488.
	03/16	No class: spring break week.	
	03/18		
9	03/23	<b>Listen:</b> Bartók, <i>Mikrokosmos</i> , volume IV, no. 101, "Diminished Fifth." Burkhardt p. 458. CD 466. Bartok, <i>Music for Strings, Percussion, and Celeste</i> , mvt. I. Burkhardt p. 459. CD 8488.  <b>Topics:</b> motive, texture, and Bartók's treatment of them in "Diminished Fifth"; pitch collections in "Diminished Fifth" (tetrachords, octatonic scales, and their properties); formal design in "Diminished Fifth"; symmetry and proportion in "Diminished Fifth" (the "golden section").  formal design, use of conventional forms, and proportion in the <i>Music for Strings, Percussion, and Celeste</i> .	[ <a href="#">Analysis paper</a> due Thursday 04/08.]
	03/25	[I will read of draft of your analysis paper if you hand it in today. ( <a href="#">Click here for the assignment.</a> )]	[ <a href="#">Analysis paper</a> due Thursday 04/08.]
10	03/30	<b>Topics:</b> Writing about music: writing, strategies you might use to improve, and common mistakes I've seen in the essay assignments.	[ <a href="#">Analysis paper</a> due Thursday 04/08.]

		<a href="#">Handout from class today on writing.</a>  	
	04/01	Finish Bartok, <i>Music for Strings, Percussion, and Celeste</i> , mvt. I. Burkhart p. 459. CD 8488.	<p><b>Listen:</b> Stravinsky, <i>Le sacre du printemps</i> (<i>The Rite of Spring</i>), Part I, "Introduction" and "Dance of the Adolescents." Course packet p. CD 8223.</p> <p><b>Read for Thursday 04/08:</b> Edward T. Cone, "Stravinsky: The Progress of a Method." Course packet p. Read from the beginning through his p. 158 (the first section of the article). <a href="#">See my guide to what you should know about this reading.</a></p> <p>Come to class prepared to discuss the reading assignment. Your class participation grade will reflect your effort.</p> <p>[<a href="#">Analysis paper</a> due Thursday 04/08.]</p>
11	04/06	<p><b>Listen:</b> Stravinsky, <i>Le sacre du printemps</i> (<i>The Rite of Spring</i>), Part I, "Introduction" and "Dance of the Adolescents." (1913) Course packet p. CD 8223.</p> <p><b>Topics:</b> tonality and collection in the <i>Rite</i>; use of texture in the <i>Rite</i> and its relationship to Stravinsky's approach to form (examples of stratification, interruption, and the more general concepts of "juxtaposition" and "synthesis").</p>	<p>[<a href="#">Analysis paper</a> due Thursday 04/08.]</p> <p>[Edward Cone reading for Tuesday. <a href="#">See my guide to what you should know about this reading.</a>]</p>
	04/08	<a href="#">Analysis paper</a> due today.	[Edward Cone reading for Tuesday. <a href="#">See my guide to what you should know about this reading.</a> ]
12	04/13	We'll discuss the Cone article today. <a href="#">See my guide to what you should know about this reading.</a>	<b>Listen:</b> Schoenberg, Variations for Orchestra, op. 31. Course packet p. 44. CD 8025.
	04/15	finish Stravinsky, <i>Rite of Spring</i> today.	
13	04/20	<p>Music of the Second Viennese School: Schoenberg and the 12-tone method.</p> <p><b>Listen:</b> Schoenberg, Variations for Orchestra, op. 31 (1926–28). Course packet p. 44. CD 8025.</p>	

		Topics: pitch organization in the Variations for Orchestra, op. 31; introduction to 12-tone theory (incl. hexachordal combinatoriality)	
	04/22	<a href="#">Template for a 12x12 matrix.</a>   I'll hand out the <a href="#">20th-century music assignment</a>   today: the assignment is due at the time of the final exam (see below).	<b><a href="#">Assignment 3 (due Thursday 04/22).</a></b>    <a href="#">20th-century music assignment</a>   , due Thursday May 13, 11:00 A.M.
14	04/27	<b><a href="#">Assignment 3</a> (   ) due today.</b>	<a href="#">20th-century music assignment</a>   , due Thursday May 13, 11:00 A.M.
	04/29	Class viewing of the reconstructed <i>Rite of Spring</i> ballet today.	<a href="#">20th-century music assignment</a>   , due Thursday May 13, 11:00 A.M.

[20th-century music assignment](#)   **due at the time of the final exam: Thursday May 13, 11:00 A.M.**

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Last updated: 16 January 2004  
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