LITHUANIAN ACADEMY OF MUSIC AND THEATRE



PhD SUBJECT DESCRIPTION

**PhD programme:** Art Doctorate, Music

**Name of the subject:** Theory and Techniques of Music Analysis

**Subject volume in credits (ECTS):** 8

**Language of instruction:** English

**Teacher:** Prof. Dr. Rima Povilionienė

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| **Abstract of the subject** |
| The subject introduces students to the development of the most influential theories of systematic (theoretical) musicology of the 20th century and music analysis techniques shaped by these theories. The lectures cover theories of numerology, rhetoric, combinatorics, textology, music syntax and form, and intertextuality, as well as the 20th-century theories of reduction and theoretical approaches of the Post-Schenkerian tradition. The seminars aim at developing a critical view of the theories covered during the course and applying specific analytical techniques in practice when doing research into musical compositions of the 18th -20th centuries. During the seminars, we will see how the theories of systemic musicology and methodology of the analysis work in practice and in the field of scientific research. |

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| **Learning outcomes** |
| General and professional competences | LMTA Art Doctorate learning outcomes | Subject learning outcomes |
| Knowledge and its application | The student:* acquires the latest knowledge of systematic activity in the field of scientific or artistic research or in the field of art;
* can apply this knowledge when creating new fundamental knowledge and ideas and solving strategic tasks
 | The student:* acquires knowledge of systematic (theoretical)musicology and develops this knowledge independently;
* is able to apply the acquired knowledge of theoretical musicology, its terminology and analysis techniques to set and achieve strategic breakthrough objectives related to the student’s major field.
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| Research skills | * can suggest, analyse, synthesise, systematise, and critically evaluate new and complex ideas when searching for original solutions for scientific and/or artistic research and art creation, and solving complex problems of cultural and scientific development;
* is able to plan and undertake large-scale fundamental and applied / artistic research or cultural and artistic projects that considerably expand the boundaries of knowledge.
 | * can suggest, analyse, and critically evaluate and develop the concepts, ideas, and methods of analysis of the systematic musicology when searching for development horizons in the field of art criticism and cultural development
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| Special skills  | * building on the latest knowledge provided by scientific and/or artistic research, can conduct innovative research; devise measures and tools for studies and cultural and artistic activity;
* is able to independently engage in intellectual, analytic, research, artistic, and creative work.
 | * is able to develop innovative scientific ideas based on the insights into systematic musicology, as well as measures and tools to express these ideas;
* can apply modern theories of music analysis and special analytical techniques when conducting research into artistic texts belonging to various epochs;
* is able to research the phenomena of academic music in a relevant manner
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| Social skills | * can cooperate with the scientific, creative, and cultural community when launching and developing new projects in the fields of research, art, and culture;
* develops research and creative activity that results in socially beneficial progress
 | * develops scientific research activity based on the concepts of systematic musicology, so developing a cultural and social context that is beneficial for society.
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| Personal skills | * is able to independently grow as a professional; critically evaluate his or her own insights, beliefs, decisions, and achievements;
* is prepared to consistently search for new knowledge, develop his or her professional skill and become a life-long learner; lifelong learning skills;
* strives to consistently develop and enrich his or her creative and intellectual abilities;
* is able to reflect and promptly respond to dynamic changes in society as well as changes and challenges in the field of culture.
 | * develops scientific self-expression grounded in the knowledge of systematic (theoretical) musicology; develops critical evaluation approach;
* initiates new theoretical perceptions and concepts; develops innovative theoretical and analytical viewpoints.
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| **The aim of the subject** |
| To acquire basic epistemic knowledge of theoretical musicology necessary for research and artistic activity; to study and master practical application of the latest techniques and theories of music analysis. The subject deepens specific theoretical knowledge and analytical skills, and builds professional competence.  |
| **The content of the subject (the topics of the lectures and seminars)** |
| The subject presents the most influential theories of the analytical trend of systematic (theoretical) musicology and the criticism of these theories. Students will study the 18th -20th-century musical phenomena that require specific instruments of analysis: Christian numerology, musical rhetoric (*KlangRede*), musical combinatorics, musical "grammar", and musical hylemorphism. The focus is made on the most influential 20th-century theories of reduction and the analysis techniques influenced by these theories. From this perspective, we will analyse original theoretical concepts initiated by the Schenkerian theory (H. Schenker, R. Réti, H. Keller, P. Hindemith, F. Salzer, F. Lerdahl and R. Jackendoff, C. Deliège, L. B. Meyer, M. Babbitt, A. Forte and others). These theoretical concepts have built the post-Schenkerian tradition of analysis that spread in the United States leading to a radical revival of systematic musicology. To master the most recent techniques of analysis and apply them in research, the theoretical concepts covered in the lectures and seminars will be supported by detailed presentation of the theories of textology and intertextuality as well as the practical application of the analysis.The lectures and seminars focus on the overview of paradigmatic theses of theoretical concepts, as well as their contextualisation, critical analysis, and prospects for their development. We will discuss the concepts and terms that are specific to the theories in question and analyse the meanings of their content, and the specifics and practice of their application. We will also touch upon the links between the theories presented in the subject and some earlier, contextual and more recent theoretical concepts, as well as the strengths and weaknesses of the theories. The analysis techniques will be demonstrated using specific musical texts (objects).The seminars will take a critical interpretation of the scientific sources of systematic musicology; close attention is paid to the application of the core concepts and special analysis techniques on the basis of the objects of analysis selected by the doctoral students. We will be applying ideas of systematic musicology, defined sets of its terminology, and its methods of specific analysis. During the seminars, the practice of analysis presented and discussed by the doctoral students will be grounded in the most recent theoretical knowledge, methodologies and analytical practices of systematic musicology, which will enable the students to continue their research work independently. The doctoral students will adopt an approach of innovative application of theoretical ideas, knowledge and practices, which will enhance the prospects of the research activities carried out by the students. |
| **Topics of the lectures and seminars:**• Numerology of the Baroque music: theoretical aspects and algorithms of analysis;• Musical rhetoric and rhetorical content of the musical work;• Musical combinatorics: a musical work as a combinatorial version of mobile compositional structures;• Textology: the process of textualising a creative work;• The structure of musical syntax (grammar) and its theories;• The philosophy of music form vs. theories: hylemorphism, systematics and techniques of analysis;• The Schenkerian method of reduction analysis; its structural levels and the method of analysis;• A musical work as a consequence of the dissemination and realisation of microthemes (theories by Réti and Keller);• The Post-Schenkerian period: the concept of reductionism and the hierarchical structure of a musical text;• The fundamentals of Hindemith’s theory of harmony: compositional techniques and the analytical technique of atonal harmony;• The structural analysis of the Babbitt-Forte set: its theory and the methodology of analysis;• Musical text in the field of poststructuralist interpretations: theories of intertextuality (a network of text) and analysis techniques. |

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| **Learning and teaching methods** | Lectures, seminars, consultations, independent study of scientific sources and works of art and / or phenomena; preparing for a structured discussion in seminars, developing targeted analyses.  |
| **Assessment methods** | Analysis of epistemic theories and critical reflection (oral) during the seminars; discussions during the seminars, presentation of a case of application of a specific analytical technique; a test taken during the examination. |

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| **Assessment and evaluation strategy**  |
| **Assessment/evaluation** | **Weight, %** | **Evaluation criteria** |
| During the seminars, critical evaluation of scientific theories, application, presentation of independent conducted analyses, all completed either orally or in written form  | 30 | 3 points – the aspectual analysis of a selected work applying an analytical technique covered in the subject. The analysis is comprehensive, scientifically grounded, includes specific conceptual framework; the observations demonstrate originality and critical approach, and are justified from the interpretative and evaluative perspectives.2 or 1 points - the case study is completed but lacks thoroughness or is not adequately justified; the specifics of the analysis method not are sufficiently revealed, the terminological system included is poor.0 points - the analysis is superficial, lacks specifics.  |
| During the seminars, discussions grounded in scientific theories and analytical practices | 20 | 2 points – the student actively participates in the discussions, answers the questions, analyses and contextualises the theories and analytical practices; is able to add and provide critical feedback on the work of the other students.1 point – the students participates in the discussions and answers the questions.0 points – poor participation in discussions or the student has missed more than 1/3 of the seminars. |
| During the examination, a written test covering theoretical, interpretation and analytical tasks  | 50 |  4-5 points – the student provides the best possible scope of the test tasks: the answers are clear, comprehensive, logical, well-supported, demonstrate originality and critical reflection. The student uses a system of specific concepts, efficiently applies the latest theoretical knowledge of the epistemology and methods of analysis of the 20th-century. The theoretical observations presented by the student are original; the student expresses a critical approach and reviews epistemological prospects.2-3 points – the analysis and answers to the theoretical questions are sufficiently detailed, based on theoretical arguments; the student applies the acquired knowledge and analytical skills, and formulates conclusions in a reasonable manner;1 point - the test tasks are partially completed; however, the answers and analysis are incomplete and comprise factual errors; the specifics of the analysis method are poorly expressed; insufficient reference has been made to the theoretical material and acquired knowledge.0 points – the evaluation of the completed tasks is negative. |

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| **Compulsory reading materials** |
| Ambrazas, Algirdas. Die Lehre von Heinrich Schenker im musikwissenschaftlichen Kontext des 20. Jahrhunderts, in: *Muzikos komponavimo principai; Teorija ir praktika*. Tomas I, Vilnius: LMA, 2001.Barthes, Roland. *Theory of Text. Untying the Text: Post-structuralist Reader*. Sud. Robert In Young. London: Routledge, 1981.Bent, Ian and Anthony Pople. Analysis, in: [*Grove Music Online*](http://www.grovemusic.com/shared/views/help.html?topic=H090#_blank) [Oxford University Press](http://www.oup.com/#_blank), 2007, Bent, Ian. *Analysis*, London, 1987.Bloom, Harold. *The Anxiety of Influence. A Theory of Poetry*. New York: Oxford University Press, 1973.Boretz, Benjamin. The Construction on Musical syntax, in: *Perspective of New Music* 9, 1970, p. 23-42. Cadwallader, Allen & David Gagné, *Analysis of Tonal Music. A Schenkerian Approach*, New York, Oxford University Press, 3d edition, 2011.*Cambridge History of Western Music Theory*. Edited by Thomas Christensen. Kassel – London: Cambridge University Press, 2001. Carter, Elliot. *Harmony Book*, edited by Nicholas Hopkins and John F. Link. New York: Carl Fischer, 2002. Cook, Nicholas. *A Guide to Musical Analysis. London*: J.M. Dent and Sons Ltd., 1987.*Die Musiktheorie im 18. und 19. Jahrhundert I: Grundzüge einer Systematik*, hrsg. von Carl Dahlhaus, in: *Geschichte der Musiktheorie*, Bd. 10, Darmstadt: Staatliche Institut für Musikforschung Preußischer Kulturbesitz, 1984. *Die Musiktheorie im 18. und 19. Jahrhundert II: Deutschland*, hrsg. von Carl Dahlhaus, in: *Geschichte der Musiktheorie*, Bd. 11, Darmstadt: Staatliche Institut für Musikforschung Preußischer Kulturbesitz, 1989. Dietrich, Bartel. *Handbuch der musikalischen Figurenlehre*. Laaber, 1997Drabkin, William. Heinrich Schenker, in: *The Cambridge History of Western Music Theory,* ed. by Thomas Christensen, Cambridge University Press, 2001, p. 812-843.Dunsby, Jonathan and ArnoldWhittall.*Music Analysis in Theory and Practice*. London and Boston: Faber Music, 1988.Eggebrecht, H.H. *Musik und Abendland. Prozesse und Stationen vom Mittelalter bis zur Gegenwart*. München, 1998.Feder, Georg. *Music Philology: an Introduction to Musical Textual Criticism, Hermeneutics, and editorial technique*, Hillsdale (Winter, 1995, University of California Press, p. 73-102. Forte, Allen. Paul Hindemith‘s Contribution to Music Theory in the United States. *Journal of Music Theory*. 1998, Spring, vol. 42/1. p. 1-14.Forte, Allen. *The Structure of Atonal Music*. New Haven and London: Yale University Press, 1973.Gravenhorst, Tobias. *Proportion und Alegorie in der Musik des Hockbarock. Untersuchungen zur Zahlenmystik des 17. Jahrhunderts mit beigefügtem Lexikon*. Europäische Hochschulschriften, Reihe XXXVI, Musikwissenschaft, Bd. 138, Peter Lang, Frankfurt am Main, 1995.Greetham, David C.*. Theories of the text,*Oxford: Oxford University Press, 1999. Grier, James*. The Critical Editing of Music: History, Method, and Practice*, Cambridge: Cambridge University Press, 1996.Hindemith, Paul. *Unterweisung im Tonsatz*. Bd. I Theoretischer Teil. Meinz, 1937. (angl.) *The Craft of the Music Composition*. Vol. I and II. New York, 1947. Hindemith, Paul. *The Craft of Musical Composition*, London: Scoth, 1945.Jurkėnaitė, Audronė. Seto analizės teorijos metmenys. In: *Lietuvos muzikologija*. T. 1, 2000.Keller, Hans. Functional Analysis: its Pure Appreciation, in: *MR* XVIII (1957), p. 202-206; XIX (1958), p. 192-200; XXI (1960), p. 73-76 ir 237-239.Klein, Michael L. *Intertextuality in Western Art Music*. Bloomington: Indiana University Press, 2005.Klotz,  Sebastian. *Kombinatorik und die Verbindungskünste der Zeichen in der Musik zwischen 1630 bis 1780*. Literatur Forschung, Akademie-Verlag, 2006.Lerdahl, Fred & Ray Jackendoff. *Generative Theory of Tonal Music*, MIT Press Cambrige, Mass, 1990.Lerdahl, Fred and Ray Jackendoff. *A Generative Theory of Tonal Music*. Cambridge, Mass: MIT Press, 1983.Meyer, Leonard B. *Emotion and Meaning in Music*. Chicago: Chicago University Press,1956.*Muzikos kalba II dalis: Barokas. Studijų vadovas*. Mokslinė redakcija, sudarymas – G. Daunoravičienė. Vilnius: Enciklopedija, 2006.Narmour, Eugene. *The Analysis and Cognition of Basic Melodic Structures: Ihe Implication-Realisation Model*, Chicago: University of Chicago Press, 1990.Povilionienė, Rima.*Musica mathematica: tradicijos ir inovacijos šiuolaikinėje muzikoj*e, Vilnius: LMTA, 2013.Read, Ronald Cedric. Combinatorial Problems in the Theory of Music, In: *Discrete Mathematics, v*ol. 467-168, 1997, p. 543-551.Réti, Rudolph. *The Thematic Process in Music*, NewYork: Macmillan, 1951. Rohrmeier, Martin & Marcus Pearce. Musical Syntax I: Theoretical Perspectives, in: *Sprenger Handbuch of Systematic musicology*, ed. by R. Bader, Springer-Verlag GmbH Germany, 2018, S. 473-486. Schuijer, Michael. *Analyzing Atonal Music: Pitch-Class Set Theory and Its Contexts*, 2008.Straus, Joseph N.. *Remaking the Past: Musical Modernism and the Influence of the Tonal Tradition*. Harvard: Harvard University Press, 1990.Straus, Joseph N.. *Introduction to Post-Tonal Theory*, third edition. Upper Saddle River, New York: Prentice-Hall. 2005. Webster, James*. Formenlehre in Theory and Practice, in: Musical Form, Forms, and Formenlehre: Three Methodological Reflections,* P. Bergé ed. Leuven: LUP, 2011, 1p. 23-139.Whittall, Arnold. Form, in: *Grove Music Online*, Oxford University Press, 2007.  |
| **Additional reading materials** |
| Ambrazas, Algirdas. Muzika kaip tekstas, in: *Literatūra ir menas*, 1993, spalio 30 d.Auslander, Philip. *Liveness. Performance in a Mediatized Culture*, London, New York: Routledge, 1999.Benson, Dave. *Music: A Mathematical Offering*, Cambridge University Press, 2006.Bonds, Mark Evan. *Wordless Rhetoric: Musical Form and the Metaphor of the Oration*. Cambridge: Harvard University Press, 1991.Boretz, Benjamin. The Construction on Musical syntax, in: *Perspectives of New Music* 9, 1970, p. 23-42.Caldwallader, Allen & William Pastille. Schenker’s High – Level Motives, in: *Journal of Music Theory*, 1992.Cameron, Peter J. *Combinatorics: Topics, Techniques, Algorithms*, Cambridge University Press, 1994. Chomsky, Noam. *Aspects of the Theory of Syntax*, Cambridge: MIT Press, 1965.Chomsky, Noam. *Syntactic Structures*, Hague: Mouton, 1957. Cook, Nicholas A. *A Guide to Musical Analysis*, London: J. M. Dent & Sons; New York: George Brazillier, 1987.Cook, Nicholas A. *The Schenker Project: culture, Race, and music Theory in Fin-de-siècle Vienna*, New York: Oxford University Press, 2007.Cook, Nicholas; Clarke, Eric; Leech-Wilkinson, Daniel; Rink, John, eds. The Cambridge Companion to Recorded Music, Cambridge: Cambridge University Press, 2011.Cox, Christoph; Warner, Daniel, eds. *Audio Culture.* *Readings in Modern Music*, New York, London: Continuum, 2007. Daunoravičienė, Gražina. The Antinomic Structure of Musical Form: A Dialogue between its Interpretations in the Twentieth-Century Research, in: *Lietuvos muzikologija*, t. 2, Vilnius: LMA, 2001, p. 43-54.DeNora, Tia. *Music-in-Action*, London, New York: Routledge, 2011.Drayer, Ruth. *Numerology, The Power in Numbers,* A Right & Left Brain Approach, 2002.Elder, Eric. *Reading Rudolph Reti: toward a New Understanding of the Thematic Process in Music.* Master’s Thesis, Department of Music at the Graduate School of Arts and Sciences, Brandeis University, 2016.Forte, Allen. Schenker's Conception of Musical Structure, in: *Journal of Music Theory*. Vol. 3, No. 1, Apr., 1959, p. 1–30.Frith, Simon. Performing Rites. Evaluating Popular Music. Oxford, New York: Oxford University Press, 1998.Jurkėnaitė, Audronė. *Heinricho Schenkerio teorinės sistemos sklaida 8 – 9 dešimtmečio JAV muzikologijoje*. Bakalauro darbas, Vilnius: Lietuvos muzikos akademija, 1998.Kasčiukaitė, Laura. Praeities muzikų adaptacijos lietuvių neoromantikų kūryboje, in: Lietuvos muzikologija, t. 11. Vilnius: Lietuvos muzikos ir teatro akademija, 2010, p. 55-74.Kerman, Joseph. *Contemplating Music: Challenges to Musicology*, Harvard: Harvard University Press, 1985.Korsyn, Kevin. *Decentering Music. A Critique of Contemporary Musical Research*, Oxford: Oxford University Press, 2003.Krones, Hartmut. Wie interpretiert man Musik der „Wiener Schule“ richtig? In: *Muzikos kūrinys: jo ribos ir interpretacijos*. Sudarė A. Žiūraitytė, Vilnius: LKS, 2006, P. 97-108.Kučinskas, Darius. Muzikos tekstas muzikologijos kontekstuose, in: *Lietuvos muzikologija*, t. 3, Vilnius 2002, p. 106-112.Leech-Wilkinson, Daniel and Helen M Prio. *Music & Shape*, New York:Oxford University Press, 2017. Levickienė, Virginija. *M. K. Čiurlionio variacijų SEFAA ESEC ir BESACAS eskizai: redagavimo teorija ir praktika*. Meno doktorantūros tiriamasis darbas, Vilnius: LMTA 2017.Lewin, David. Generalized Musical Intervals and Transformations, New York: Oxford University Press, 1987. Lewin, David. Musical Form and Transformation: Four Analytic Essays, with a foreword by Edward Gollin, New York: Oxford University Press, 2007.Locke, Ralph P. *Musical Exoticism. Images and Reflections*, Cambridge: Cambridge University Press, 2011.London, J. and R. Rodman. Musical genre and Schenkerian Analysis in: *Journal of Music Theory*, 1998, Vol. 42, 1.Mayer, Ulrich. Johann Jacob Schmidts „Biblischer „Biblischer Mathematicus" von 1736 und seine Bedeutung für das Verständnis der Zahlensymbolik im Werk von J. S. Bach“, in: *Die Musikforschung*, 1979, Bd., 32, S. 150-153Meyer, Leonard B. Style and Music*: Theory, History, and Ideology*. Chicago and London: The University of Chicago Press, 1989.Narmour, Eugene. *Beyond Schenkerism: The Need for Alternatives in Music Analysis*, Chicago: The University of Chicago Press, 1977.Nolan, Catherine. On Musical Space and Combinatorics: Historical and Conceptual Perspectives in Music Theory, In: *Proceedings of Bridges 2000: Mathematics, Art, Architecture, educatuin, Culture*, edited by R. Sharhamgi, Winfield, Kansas, 2000, p. 201-208.Pandey, Adietya. *Numerology: The number game*, New York, USA: Oxford University Press 2006.Pankhurst, Tom. *Schenkerguide*. *A Brief Handbook and Website for Schenkerian Analysis*, New York and London, Routledge, 2008.Pasler, Jane. *Writing through Music. Essays on Music, Culture and Politics*, Oxford: Oxford University Press, 2014.Rahn, John. *Basic Atonal Theory*, New York: Schirmer Books; London and Toronto: Prentice Hall International, 1980. Réti, Rudolph. *Thematic Patterns in Sonatas of Beethoven*, edited by Deryck Cooke, Faber, 1967.Schimmel, Annemarie. *The Mystery of Numbers: A scholarly compendium of the connotations and associations of numbers in historical cultures,* New York, USA: Oxford University Press, 1993.Stinson, Douglas R. *Combinatorial Designs: Constructions and Analysis,* Springer, 2004. Eulalia Barrière. Combinatorics in the Art of the Twentieth Century, In: *Annual Bridges Conference. Mathematics, Music, Art, Architecture, Education, Culture. "Bridges Waterloo 2017. Mathematics, Art, Music, Architecture, Education, Culture. Proceedings 2017*", 2017, p. 321-328. Subačius, Paulius. *Tekstologija, teorijos ir praktikos gairės*. Vilnius: Aidai, 2001, 589 p.Taruskin, Richard. *The Oxford History of Western Music*, Vs. 4–5. Oxford, New York: Oxford University Press, 2010.Tatlow, Ruth. *Bach and the Riddle of the Number Alphabet,* Cambridge, Cambridge University Press, 1991.Tomaszewski, Mieczyslaw. Aprėpti visa, kas buvo..., in: *Krantai*, 1995, Nr. 1/3, p. 63-67.*Transformations of Modernism*. Eds. Erling E. Guldbrandsen, Julian Johnson, Cambidge: Cambridge University Press, 2015.Арановский, М.Г. *Музыкальный текст: структура и свойства*. Москва, 1998; Арановский, М.Г. *Синтаксическая структура мелодии. Исследование*. Москва: Музыка, 1991.Петров, Ю. П. Символика и диалектика чисел в „Хорошо темперированном клавире“ И.С. Баха (1 том), in: *Интерпретация клавирных сочинений И.С. Баха*, cборник трудов, вып. 109, ГМПИ им. Гнесиных, Москва, 1990, с. 5-32.*Проблемы музыкальной текстологии.* Научные труды Московской государственной консерватории им. П. И. Чайковского, cборник статей. № 45. Москва, 2003.Холопов, Юрий. *Введение в музыкальную форму*. Москва: Московская государственная консерватория им. П.И. Чайковского, 2006. Холопов, Юрий. *Музыкально-теоретическая система Хайнриха Шенкера*, Москва: Композитор, 2005.  |