

# Course Specifications

Valid as from the academic year 2018-2019

## Musical Analysis (A005310)

Due to Covid 19, the education and evaluation methods may vary from the information displayed in the schedules and course details. Any changes will be communicated on Ufora.

Course size (nominal values; actual values may depend on programme)  
Credits 5.0 Study time 150 h Contact hrs 50.0 h

### Course offerings and teaching methods in academic year 2020-2021

A (semester 1)	Dutch	Gent	seminar	30.0 h
			self-reliant study activities	20.0 h

### Lecturers in academic year 2020-2021

Driesen, Pauline	LW17	staff member
Maes, Francis	LW17	lecturer-in-charge

### Offered in the following programmes in 2020-2021

	crdts	offering
<a href="#">Bachelor of Arts in Art History, Musicology and Theatre Studies</a>	5	A
<a href="#">Preparatory Course Master of Arts in Art History, Musicology and Theatre Studies</a>	5	A

### Teaching languages

Dutch

### Keywords

Musicology

### Position of the course

Continuity with "Music History II" and preparation for "Music History and Criticism".  
The course introduces students to the stylistic analysis of specific musical works.

### Contents

In academic musicology, the discipline of style analysis stands for the totality of skills that are required for the description, analysis and criticism of written musical works. Another term for this discipline is score study. Style analysis may be applied to types of music that are not written down, like improvisation and sound recordings, but the focus of this course lies on the study of written scores. The literate tradition is very important in Western music history and may be considered as a defining trait of Western art music. Without the skills to handle written scores, any training in the study of Western music history would remain incomplete and unfounded. Therefore, the acquisition of the necessary skills in the analysis of written music texts is elementary in musicological training.

In this course students learn to deal with written musical texts. The skills to be acquired are insight in the technical foundations of a composition, the analysis of musical structures, and the definition of those components that contribute to the construction of meaning. In other words: the study of harmony, of tonal systems, of principles of form, and of the semiotic or hermeneutic interpretation of musical ideas and constructs.

The practice of style analysis relies on knowledge of analytical systems. Several systems have been developed in the past. All systems have their theoretical foundations, their possibilities, and their limitations. Analytical systems are in constant evolution. They cannot be considered neutral, but represent always a specific perspective on the essence of music. It is therefore not sufficient to master one specific analytical system. In consequence, this course introduces students to different analytical systems. Students learn to deal with them critically, and to judge their possibilities and their shortcomings. In this way, they learn to question the foundations and the aims of different analytical methodologies.

Style analysis is a central component of the disciplines of music theory and music history. In this course, the focus lies on music history. Music theory as an autonomous field of study is no part of the musicological curriculum at Ghent University. Style

analysis is not considered as an autonomous discipline, but as a necessary step in the development of a methodology for music historical research. Style analysis is a discovery tool for stylistic, structural and hermeneutic studies. Therefore, the selection of case studies is closely linked to the content of the courses "Music History II" and "Music History and Criticism". The historical study of "Music History II" is complemented by a study of the most relevant scores. "Musicological Style Analysis" offers the necessary preparation for the master course "Music History and Criticism".

- This course aims at the development of the following skills:
- study of musical scores: technical, stilistic analysis and interpretation
- the ability to apply music historical categories on specific musical works
- knowledge of the existing analytical systems and insight into their applicability and limitations

#### Initial competences

- To have successfully completed the course 'Methodological exercise: musicology,' or to have acquired its targeted skills through other ways.
- To have command of music notation, general music theory, and musical terminology.
- To have successfully completed the course "Music History II" or to have acquired its targeted skills through other ways.

#### Final competences

- 1 Autonomous analysis of written musical works of the Western classical tradition.
- 2 Critical attitude towards research in music analysis and music history.
- 3 Familiarity with stylistic idioms in music.

#### Conditions for credit contract

Access to this course unit via a credit contract is unrestricted: the student takes into consideration the conditions mentioned in 'Starting Competences'

#### Conditions for exam contract

This course unit cannot be taken via an exam contract

#### Teaching methods

Seminar, self-reliant study activities

#### Extra information on the teaching methods

Seminar. Independent preparation and discussion in class.

Students are obliged to attend two guest lectures.

#### Learning materials and price

Reader of scores and articles. Approximate cost: 20 EUR  
text book: Wye J. Allanbrook, *The Secular Commedia. Comic Mimesis in Late Eighteenth-Century Music* (Berkeley: University of California Press, 2014): 50 EUR.

#### References

Taruskin, Richard (1996). *Stravinsky and the Russian Traditions. A Biography of the Works Through Mavra*. Berkeley: University of California Press.

Berger, Karol (2007). *Bach's Cycle, Mozart's Arrow: An Essay on the Origins of Musical Modernity*. Berkeley: University of California Press.

Burnham, Scott (1995). *Beethoven Hero*. Princeton: Princeton University Press.

Heartz, Daniel (2008). *Mozart, Haydn and early Beethoven 1781-1802*. New York: Norton.

Kinderman, William, Krebs, Harald (1996). *The Second Practice of Nineteenth-Century Tonality*. Lincoln: University of Nebraska Press.

Notley, Margaret (2007). *Lateness and Brahms. Music and Culture in the Twilight of Viennese Liberalism*. Oxford: Oxford University Press.

Ratner, G. Leonard (1980). *Classic Music: Expression, Form, and Style*. New York: Schirmer.

#### Course content-related study coaching

personal assistance by the lecturer on request

Evaluation methods

end-of-term evaluation

Examination methods in case of periodic evaluation during the first examination period

Oral examination, assignment

Examination methods in case of periodic evaluation during the second examination period

Oral examination, assignment

Examination methods in case of permanent evaluation

Possibilities of retake in case of permanent evaluation

not applicable

Extra information on the examination methods

Calculation of the examination mark

Periodical: oral exam (50%); assignment (50%)

Facilities for Working Students

1. Given the practical and technical nature of this course it is strongly advised to attend classes (although not compulsory).
  2. Possible rescheduling of the examination to a different time.
  3. Feedback can be given by e-mail or appointment.
- For more information concerning flexible learning: contact the monitoring service of the faculty of Arts and philosophy