

The Yolanda and David Katz Faculty of the Arts, The Buchmann-Mehta School of Music

Course: Analysis & interpretation – advanced topics of musical theory and practice

אנליזה ואינטרפרטציה - סוגיות מתקדמות בתיאוריה מוזיקלית והשלכותיה

Annual, 2015- 2016

MA Seminar, 4 semester hours

**Lecturer:** Uri Rom, Ph.D.

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Office hours:

Wednesday, 12-2pm, Room 20 (please make an appointment by email)

**The course will be held in English**

#### Course description

This advanced course in music theory is open for M.A. students, as well as M.Mus. graduates of the courses "Fundamentals of Harmony, Counterpoint and Musical Forms I" and "II" (as well as equivalent courses) as an elective/seminar. The course addresses advanced topics of harmony, theory of musical form, theory of rhythm and meter, theory of musical performance, musical rhetoric etc., as well as theoretical and practical exploration of the complex interrelation between musical interpretation and analysis, to be exemplified by several in-depth analyses of selected masterworks from Renaissance to modern classics.

#### Requirements

Regular attendance, preparation for specific classes (reading, listening, analyzing as specified on the course's site in advance), active participation in class discussions, submission of several (ca. 5) assignments throughout the year (short analytical essays/composition assignments/analytical presentations in class – optionally, a written assignment may be substituted for – with lecturer's approval – by participation in a music performance in class), final oral examination. According to course's progress, a final concert presenting the course's outcome will take place. Students who attend the course as a seminar will additionally have to conduct independent research work (with an analytical focus) and submit a seminar paper at the end of the course.

#### Prerequisites

M.A. students enter the course upon interview with lecturer. M.Mus. students

having successfully completed the courses "Fundamentals of Harmony, Counterpoint and Musical Forms I" and "II" (or equivalent courses) are eligible as well. Good command of English is required.

### Grades

40% oral examination, 60% submission of assignments and participation in class discussions (assignments will be graded).

**Seminar students:** 50% seminar paper; 20% - oral examination, 30% - submission of assignments and participation in class discussions (assignments will be graded).

### Oral examination

Students will have to prepare a number of topics from a given list and display knowledge and command of the material studied in class. A part of the oral examination will be a short analytical presentation of a work not studied in class to be selected and approved by the lecturer in advance.

### Bibliography

- D. Bartel, *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music* (Nebraska: U. of Nebraska Press, 1997).
- N. Cook, *A guide to musical analysis* (Oxford: Oxford Univ. Press, 1994).
- D., *Harmonic Function in Chromatic Music: A Renewed Dualist Theory and an Account of its Precedents* (Chicago: University of Chicago Press, 1994).
- J. Hepokoski, W. Darcy, *Elements of Sonata Theory: Norms, Types, and Deformations in the Late Eighteenth-Century Sonata* (Oxford: Oxford University Press, 2006).
- F. Lerdahl, R. Jackendoff, *A Generative Theory of Tonal Music* (Cambridge, MA: MIT Press, 1983).
- J. London, *Hearing in Time: Psychological Aspects of Musical Meter* (Oxford: Oxford University Press, 2004).
- L. Meyer, *Emotion and Meaning in Music* (Chicago: Univ. of Chicago Press, 1956).
- Y. Sadai, *Traité de sujets musicaux: vers une épistémologie musicale* (Paris : Harmattan, 2004).

Students will receive further bibliography throughout the course.