Eastern Illinois University
Revised Course Proposal
MUS 3542, Music Analysis II: Music of the Post-Tonal Period

1. Catalog Description
   a) MUS 3542
   b) Music Analysis II: Music of the Post-Tonal Period
   c) 3-0-3
   d) S
   e) Mus Analysis II
   f) The detailed study of selected compositions from the post-tonal period (20th century to the present). Writing-active.
   g) Prerequisite: MUS 2502 or permission of instructor.
   h) Initial term to be offered: Spring 2004

2. Objectives and Evaluation of the Course
   a) Upon completion of this course, students will have:
      1. applied, in a thorough and systematic way, the analytical principles and techniques introduced in the core music theory sequence;
      2. recognized the value of analysis as a means to inform and enhance the interpretation, performance, or teaching of a musical composition;
      3. demonstrated an understanding of the style and structure of selected, representative musical compositions;
      4. demonstrated an understanding of selected, representative musical compositions in their historical, cultural, and biographical contexts;
      5. demonstrated the ability to write thoughtfully and effectively about selected musical compositions.
   b) Assessment of achievement:
      1. Grading
         Summary projects 50%
         Mid-term examination 25%
         Final examination 25%
      2. Summary projects
         a. Detailed charts or graphs accounting for musical elements such as form, melody, harmony, rhythm, texture, and orchestration
         b. Analytical papers
         c. Program notes
         d. Annotated listening guides
         e. Web pages
      3. Examinations
   c) This is not a technology-delivered course.
   d) This course is not numbered 4750-4999.
   e) This course is writing-active and includes frequent, brief writing assignments in the form of analytical papers, program notes, annotated listening guides, and essay examinations.
3. Outline of the Course

The amount of time required to complete a thorough analysis of a musical composition is directly related to the length and complexity of the work. In addition, the instructor will have the option to select different compositions for study each semester the course is offered. Consequently, the number of class periods required to complete an analysis, as well as the number of compositions studied, will vary from semester to semester. The outline given below provides an example of a typical semester (consisting of 45, fifty-minute class periods over 15 weeks) in which four compositions would be studied.

**Weeks 1–4**  
Introduction to the course
Composition 1 (an example of Impressionism) Historical and cultural context for the composition Reading the score (instrumentation, terminology, etc.) Listening Review of techniques for neotonal analysis  
Form analysis  
Tonal analysis  
Melodic analysis  
Harmonic analysis  
Rhythmic analysis  
Textural analysis  
Orchestration  
Other compositional devices  
Summary project 1

**Weeks 5–8**  
Composition 2 (an example of Expressionism)  
Historical and cultural context for the composition  
Reading the score  
Listening  
Review of techniques for atonal analysis  
Form analysis  
Tonal analysis  
Melodic analysis  
Harmonic analysis  
Rhythmic analysis  
Textural analysis  
Orchestration  
Other compositional devices  
Summary project 2  
Review  
Mid-term examination

**Weeks 9–11**  
Composition 3 (an example of Serialism)  
Historical and cultural context for the composition  
Reading the score  
Listening  
Review of techniques for serial analysis  
Form analysis  
Tonal analysis  
Melodic analysis
Harmonic analysis
Rhythmic analysis
Textural analysis
Orchestration
Other compositional devices
Summary project 3

Weeks 12–15  Composition 4 (an example of Eclecticism)
  Historical and cultural context for the composition
  Reading the score
  Listening
  Form analysis
  Tonal analysis
  Melodic analysis
  Harmonic analysis
  Rhythmic analysis
  Textural analysis
  Orchestration
  Other compositional devices
  Summary project 4
  Review

Exam Week  Final examination

4. Rationale
   a) Purpose and need:
      1. Students must develop an understanding of the common elements and
         organizational patterns of music and their interaction, and the ability to employ this
         understanding in aural, verbal and visual analysis.
      2. Students must have sufficient knowledge of musical forms, processes, and
         structures to use this knowledge in compositional, performance, scholarly,
         pedagogical, and historical contexts, according to the requisites of their
         specializations.
      3. Students must be able to place music in historical, cultural, and stylistic contexts.
   b) MUS 3542 and MUS 3541 are the capstone courses of the music theory sequence
      and, as such, are appropriately placed at the 3000 level. The lower division music
      theory courses and the first semester of the music history sequence introduce the
      fundamental concepts of tonality, harmony, and musical form necessary for the
      successful completion of this course.
   c) MUS 3542 Music Analysis II: Music of the Post-Tonal Period and MUS 3541 Music
      Analysis I: Music of the Common Practice Period will replace the current music
      analysis course, MUS 3542 Music Analysis. The proposed courses clarify current
      practice and do not add hours to the degree.
   d) Music analysis is a requirement for all music majors. It may also be used as a music
      elective.

5. Implementation
   a) This course may be assigned to Peter Hesterman.
   b) There are no additional costs to the student.

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6. Community College Transfer
   A community college course will not be judged equivalent to this course.

7. Date approved by the department

8. Date approved by the college curriculum committee

9. Date approved by CAA: April 17, 2003