ABSTRACT

One hundred and forty citations comprise this annotated bibliography of books, articles, and selected dissertations that encompass trends in music theory and K-16 music education since the late 19th century. Special emphasis is upon writings since the 1950's. During earlier development, music analysts concentrated upon the elements of music (i.e., melody, harmony, rhythm, and form). Since 1950, varying viewpoints on the teaching of music analysis have emerged, producing a surge of various analytical trends and philosophies derived from other than musical contexts. Information theory, phenomenology, and the application of computers have made the strongest impact upon music theory in recent years. Classified headings in the listing cover: 1) general discussions of music analysis, 2) the analysis of specific elements of music (melody, harmony, etc.), 3) principal trends and approaches to the subject, and 4) samples of analytic models. The headings reflect the evolution of trends within the subject. Author entries are alphabetically arranged under headings. Brief descriptive annotations are provided. (Author/SJM)
Music Analysis: An Annotated Bibliography

TR 43 1 August 1972
MUSIC ANALYSIS: AN ANNOTATED BIBLIOGRAPHY

Michael Fink

ABSTRACT

A classified and annotated listing encompasses trends in music theory and music education since the late 19th century, with special emphasis on writings since 1950.
MUSIC ANALYSIS: AN ANNOTATED BIBLIOGRAPHY

Michael Fink

The discipline of music analysis has been developing since the late 19th century. The present listing encompasses writings from that time to the present, with emphasis upon literature written after 1950. During the course of development, music analysts have concentrated upon various elements of music (i.e., melody, harmony, rhythm, and form). Additionally, varying viewpoints on the teaching of music analysis have emerged. This is especially true of writings since 1950, where there has been a surge of various analytical trends and philosophies derived from other than musical contexts. Information theory, phenomenology, and the application of computers have made the strongest impact upon music theory in recent years.

The classification headings in the present bibliography were chosen to cover 1) general discussions of music analysis, 2) the analysis of specific elements of music (melody, harmony, etc.), 3) principal trends and approaches to the subject, and 4) samples of analytic models. The headings reflect the evolution of trends within the subject insofar as the wide diversity of topics permits. The headings, in order, are as follows:

. Musical Forms, Schemes, and Designs
. Music Appreciation
. Melodic Analysis
. Rhythmic Analysis
. Harmonic Analysis
. Schenker System
. Unity Theory
. Style Analysis
. Analysis and Performance
. Analytic Models
. Phenomenology - I: General Applications to Music Analysis
. Phenomenology - II: Meyer and the Theory of Expectation
. Phenomenology - III: Studies on Aural Perception
Information Theory Applied to Music Analysis

Computer Applications to Music Analysis

Music Analysis in the Elementary School

Comprehensive Music Analysis

Miscellaneous or General Writings

Bibliographic entries are primarily books and periodical articles in music theory and education. A few selected articles from music reference books and general music periodicals also appear. Dissertation lists were consulted, and appropriate dissertations have been included in the listing. Some writings were known to the compiler but inaccessible for examination. In such cases a review or abstract is quoted and is acknowledged as such at the end of the annotation. Unacknowledged quotations are assumed to be the words of the author of the entry in question, taken either from an abstract or from the writing itself. Occasionally neither the writing nor any commentary on it could be located. In such a case the abbreviation "n.s." (not seen) appears at the end of the entry.

LIST OF ABBREVIATIONS USED

JAMS - Journal of the American Musicological Society.

JMT - Journal of Music Theory.

JRME - Journal of Research in Music Education.

MEJ - Music Educators Journal.

MR - Music Review.

MT - Musical Times.

PNM - Perspectives of New Music.
BIBLIOGRAPHY

MUSICAL FORMS, SCHEMES, AND DESIGNS

A discussion of standard homophonic, polyphonic, and vocal formal schemes with 72 pages of musical examples.

Probably the best of the "Formal Schemes" books. Besides his discussion of traditional forms, the author includes a chapter on "Free Approaches to Musical Form," containing a chart of the elements of form.

Views formal schemes as elaborations of two basic formal principles: "Open" and "Closed."

A method for describing and classifying traditional musical structures in terms of pre-arranged definitions.


"A carefully assembled, detailed and systematic text in the Goetchius tradition... Somewhat more concerned with showing the formal design of music than with revealing the delights of its inner structure." (from a review)

"The structure and development of musical forms from the simplest phrase to the song-form with trio."
8. The Larger Forms of Musical Composition. N.Y.: G. Schirmer, 1915; ix, 231 p. A detailed guide to larger formal schemes (e.g., variations, Sonata-Allegro, Rondo, etc.).


For the "educated" layman. Discusses formal principles and divides formal schemes into instances of "the principle of repetition" and "the principle of contrast."


Part Two, entitled Basic Patterns of Musical Architecture, reduces formal function to 4 patterns: 1) Growth by addition: Part form, 2) Constancy with change: Theme and variation form, 3) Transforming the musical idea: Sonata form, and 4) Thematic recurrence: Rondo form. Also material on melodic, textured, timbric, and rhythmic design.


A sequel to the author's *Musical Form*. Deals with larger formal schemes.


Concerned with small forms and formal units as well as principles of harmony and rhythm.


Form as a part of stylistic expression; another guide. Views analysis as basically "identifying and relating likenesses on the one hand and distinguishing differences on the other."


An anthology intended to be used with the author's *Structure and Style*. Introduction contains 14 identity guidelines as a basis for analysis and discussion.


Articles written for *Encyclopedia Britannica*, 1906-1929. Discursive guides to established musical procedures and schemes, together with frequent illustrations.

"A catalogue of standard forms, extending from phrase structure...to free forms...by way of small forms, the motive, sonata form..., [etc.]." (from a review)

**MUSIC APPRECIATION**


Suggests a new approach to teaching Music Appreciation. Second article includes material on "Analytical Instruction." Third article is merely an abstract of the first two.


For the layman (college music apprec.). Contains chapters on formal procedures (as Musical Process). Orientation is toward Meyer's theory of expectation.


Contains chapter on musical structure and "Fundamental Forms." Copland states that the listener must understand the relationship "between the given or chosen form and the composer's independence of that form." (p.114)


Listing of then-current books on Music Appreciation.


Methodology for the development of music listening skills.


Suggests ways to help the layman listen to music with more understanding. "...based largely on Chapters I and II of the author's book, Music: The Listener's Art..." (Footnote #14, JMT, 3/1, p. 58)

MELODIC ANALYSIS


A pedagogically important syllabus and workbook which explains form-producing principles in melody and shorter melodic structures.


Presents a set of principles for melodic coherence as well as motivic and harmonic methods of melody analysis.


A comprehensive study of thematic form. Views the thematic principle as one of the primary structural determinants in large compositions.


One of the few books on melody; unique because it suggests methods of analyzing internal relationships which lead to the formation of principles.

RHYTHMIC ANALYSIS


Concerned with rhythmic organization as a structural determinant.


An attempt to objectify rhythmic analysis by means of a series of classifications.


An inquiry into the nature of downbeat and accent, seeking to improve upon Cooper and Meyer’s theories.

HARMONIC ANALYSIS


Harmonic analysis as a basis for explaining formal procedures.


Primarily a harmony text. However, the book contains chapters on Melodic and Rhythmic elaboration as well as on small formal units.

SCHENKER SYSTEM


Contains listing of both works by Schenker and writings concerning him.


An extension of Schenkerian analysis to contemporary music.

A review of Schenker's achievements and a full explanation of his system of analysis with references to specific writings.


Reviews Schenker's accomplishments and very generally describes his analytical philosophy.


Schenkerian analysis applied to works by selected composers, Bach to Schoenberg.


Illustrates how the starting point of Schenker's analytic approach was his great attention to detail.


Several articles contain "Linear-structural Analyses" (Schenker tradition), and vol. 1 contains a glossary of the symbols used in this type of graphic analysis.


A brief examination of systems, primarily Schenker's, which can be symbolized by mathematical models.


An important method of harmonic analysis based upon theories of Heinrich Schenker. Vol. 1 is a textual explanation of the theory; vol. 2 consists of excerpts from tonal and pre-tonal literature, together with illustrations of their analysis.

An integrated (Harmony-counterpoint-form analysis-style) theory course based upon Schenkerian principles.


Synectic method to produce music in classic style, based on Schenker analysis.


A sketch of some of Schenker's basic principles.


Examples of Schenker's own analyses. Clarifies the appearance of foreground, middleground, and background graphs.


Relates most tonal phenomena to harmonic structure and substructure. Frame of reference is the period between Bach's birth and the death of Brahms, with great emphasis placed on Beethoven's piano sonatas.

57. *--------*. *Meisterwerk in Der Musik*. Munich: Drei Masken, 1925-30. 3 vols.

Analytic discussions (discursive analyses) of individual pieces of music, from Bach through the romantics.

58. *--------*. *Neue musikalische Theorien und Phantasien*.


Vol. II: *Kontrapunkt* (Vienna: Universal, 1922)


The primary body of Schenker's work. Vols. I and III have been most often quoted in explanations of his analytic method.

Intended as an alternative to theory or appreciation for the liberal arts student, this book explores the materials and structure of music. Analyses are in the Schenker tradition.

**UNITY THEORY**


Cooke offers reasons why Keller's method had been initially criticized in some quarters. Illustrates the existence of unity within contrasting themes (Beethoven's Symphony #7).


Attempts to ascertain the latent elements of the unity of manifest contrast. An analysis of K.503 and criticism of Tovey's "description" as mere tautology.


Describes his methods as a "practical method of analyzing the unity of contrasts" (p. 202). Acknowledges Schenker, Reti, Schoenberg, and Oskar Adler.


Published score (string quartet) of Keller's analysis of Mozart D minor Quartet, K. 421 (all 4 movements). Analysis is primarily a condensation and excerptation of the work, although bow-tapping and hand clapping are also required to illustrate rhythmic patterns.


Further rationale of wordless functional analysis (FA). Contains a report on FA #2 and the author's declaration that his method is applicable to any great work.

In defense of "wordless" analysis as a means of avoiding semantic problems regarding terms.


A report on the success of his wordless FAs, which by now are 9 in number. A chart enumerates the FAs.


A summary of his method: "The music behind the music." Views his method as revolutionary: rather than using his words, the wordless FA "uses the art's own language."


An investigation into the principles and validity of the theory of relatedness and organic unity in music and other arts.


Concerned with musical unity and the principles behind it. Based upon a belief in the Freudian concept of dynamically repressed unconscious.

**STYLE ANALYSIS**


A survey anthology of music from the 16th century to the 20th with suggestions/questions on analytic approach to each style.

The culmination of a long study. La Rue's main purpose is to provide a key to stylistic understanding. However, in the process his method shows new ways of analyzing music's fundamental elements, such as timbre, harmony, melody, rhythm, and form.


The evolution of musical forms in historical perspective. Focuses on polyphony, harmony, and thematicism.

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**ANALYSIS AND MUSICAL PERFORMANCE**


Blends Schenker and Cooper/Meyer in his outlook on form. Raises the question of which formal elements the performer needs to emphasize. Feels that analytic understanding is the key to stylistically accurate performance. Illustrates with short analyses of his own.


Describes elements of musical form in terms of consequences in performed interpretation.

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**ANALYTIC MODELS**


Two discussions of Mozart's "Menuetto in D Major for piano (K. 355)."

The "Four Symphonic Analyses" in Section IV are of the guided tour variety (economy class) and the information yielded does not always relate internally to the music.


Little analysis; of the guided tour variety.


Not a close analysis. Divides the variations into groups.


Keller, Hans. (See "Unity Theory," no. 63.)


Examples of various advanced techniques of musical analysis using 18th-20th century classical music.


A guided tour type of analysis which views the form of the finale as an outgrowth of Sonata form.

Schenker, Heinrich. Five Graphic Music Analyses. (See "Schenker System," no. 55.)


Model analyses of music from the traditional literature. Each volume is devoted to one "type" of music, e.g., concerto, vocal music, illustrative music, etc.


Purely thematic road maps through the concertos. The only discussion concerns the concertos in general.
PHENOMENOLOGY - I: GENERAL APPLICATIONS TO MUSIC ANALYSIS


Because of vast differences in musical phenomena, author proposes "Ad Hoc Analysis" with certain assumptions basic to all analysis.


Referenced in several studies on musical phenomenology, esp. Tenney (p. 1), who quotes Koffka's book (p. 73) for a definition of phenomenology.


Different sorts of music demand different perceptual attitudes.


Discusses the Gestalt approach to perceiving rhythm, melody, polyphony, and harmony.


Eight articles divided into 2 parts: (I) Phenomenological analysis and (II) Phenomenological criticism. Part I is valuable as an explanation of the phenomenological approach.


A valuable exposition in the area of sound phenomenology. Applies Gestalt psychology to the perception of form.

Wennerstrom, Mary H. (See "Comprehensive Analysis," no. 122.)
PHENOMENOLOGY - II: MEYER AND THE THEORY OF EXPECTATION


Primarily concerned with discovering the musical skills and knowledge needed to enable the listener to determine artistic value in music (based upon Meyer's theory). p. 171-87 contain useful examples of melodic analysis.


A psychological investigation into the problem of musical meaning and its communication. Meyer's theory is commonly called the "Theory of Expectation."


PHENOMENOLOGY - III: STUDIES ON AURAL PERCEPTION


Study to test the effectiveness of programmed study in developing aural perception.


The administration of tests to determine aural recognition of musical themes in full textural context.


An experiment administered to college students to measure aural perception.


Report of an experiment which tested perception of melody, rhythm, and structure.

Summary of findings in a series of pilot studies.


Report on an experiment designed to reach conclusions about the relationship over a relatively short period of time.

INFORMATION THEORY APPLIED TO MUSIC ANALYSIS


A comparative analysis of selections by Mozart, Beethoven, Berg, and Hindemith which concludes that Information Theory provides a "definite, yet subtle measure of tonal motion through time."


A theory of musical structure as experience to which information theory can be applied.


An elementary application of information theory to traditional musical form.


The most effective form is seen as that which yields the lowest average information: The least random.


Explores the hypothesis that "The psycho-stylistic conditions which give rise to musical meaning...are the same as those which communicate information."

An atomistic study of the sonic phenomenon as a message.


One of the first writings on music as information. Discusses probability in melodic form from a mathematical point of view.


Contains the basic documents which explain information theory.


An introduction to the principles of information theory and its application to musical form.


An inquiry into the usefulness of Information Theory in musical analysis by applying the procedure to melody. See Pinkerton, "Information Theory and Melody."

COMPUTER APPLICATIONS TO MUSIC ANALYSIS


Outlines some of the problems which can be solved by computers and the programming requirements for their use.


An experiment to determine method rather than draw conclusions, analysis was primarily melodic and harmonic.

Using the computer for the melodic analysis of Gregorian chant.

MUSIC ANALYSIS IN THE ELEMENTARY SCHOOL


Contains a chapter on "The Development of Concepts" which includes 1) a population of concepts for each element of music (rhythm, melody, form, etc.), 2) outcomes which teach the concept, and 3) lists of musical examples.


Teaching musical form and function to elementary school children by discovery and discussion.


An important "how-to" book. Describes how musical concepts are taught through participation. See especially "Part B: A summer experiment with the academically talented."


Suggests concrete ways to teach formal concepts to children. Stresses discovery.


Self-explanatory.
COMPREHENSIVE MUSIC ANALYSIS


Explores analysis as a step beyond mere description but short of the "prescription" of relationships not supported by the music itself.


A complete course in music theory from tonal materials, through melody, harmony and counterpoint, to form. Work in all areas is simultaneous. Exercises after each chapter and myriad musical examples throughout.


Explores the elements of harmony, melody, and form, as well as the ways they interrelate in musical context.


Interprets form as the result of interrelated substructures. Views all the parameters (materials) of music equally as potential form producers.

MISCELLANEOUS OR GENERAL WRITINGS


The use of spectrographic analysis to introduce the notion that vocal and verbal timbres have structural significance.

A listing of foreign treatises in music theory published in English translation up to 1959.


Supplements with 140 new items the compiler's listing in JMT 3/1 (April, 1959).


Analogical process applied to aspects of music, i.e., structure, rhythm, orientation, intensity, nuance, and thematic function.


Concerning the understanding of counterpoint. Melody and harmony are considered as constituents.


These articles explore aspects of musical listening and performance. Activities are suggested and specific outcomes related to analysis, etc. are stated.


A general discussion of form and structure viewed in various ways. Part one groups forms into classes based on features in common; Part two unfolds a general theory of musical form.


Seeks to explain 20th century evolution in the elements of music, the traditional forms and newer developments.

Primarily concerned with harmonic values, however, the book contains material on melody as well. Theory of "step progression" resembles Schenker's approach to melodic structure. Hindemith performs seven model analyses, music varying from Gregorian chant to Stravinsky.


These articles approach the analysis of various musical elements (including structure) from differing viewpoints. All are introductory or general in nature.


The key term in this chapter is "commanding form."


A system of conceptualizing musical form comparing music to speech in terms of linguistic forms (e.g., "phonemes," etc.). Describes and illustrates "binary and ternary moods."


On 16 levels each of the following concept areas are explored: pitch, rhythm, form, harmonic figurations, and timbre. In the area of form miscellaneous devices and formal schemes are introduced.

Stresses the need to encourage an analytical approach in students and offers concrete suggestions as to method.