

Boston University
College of Fine Arts, Department of Music
MU 601 - Analytic Techniques I
Fall 2011

Syllabus

Instructor: Prof. Deborah Burton
Office Hours: CFA 223, by appointment
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Meeting Times and Location: TuTh 11:00-12:30, CFA 156

Course Description and Objectives

How do we understand a piece of music? Is labeling every vertical harmony all there is? This course addresses these questions by exploring alternate paths of analysis including formal, harmonic, motivic and text-related approaches.

This first half of this course focuses on the formal analysis of instrumental tonal music from the Western European classical tradition. We will look at the major formal types found in the music of the common practice periods, as well as discuss the meanings of concepts such as motive, phrase, period, hypermeter, etc.

The second half of the course will examine the added dimensions and issues raised by texted music. We will concentrate on Schubert cycles, exploring the texts and musical settings in light of harmonic and motivic issues.

Prerequisite

MU 401 or by placement exam, with graduate standing.

Texts

required:

- 1) Peter Spencer and Peter Temko, *A Practical Approach to the Study of Form in Music*. (Prospect Heights, IL: Waveland Press, 1988.)
- 2) Franz Schubert. *Complete Song Cycles* (New York: Dover, 1970).

recommended:

Charles Burkhart, *Anthology for Musical Analysis*. 6th edition. Fort Worth: Harcourt Brace College Publishers, 2004.

Course Grade Components

Attendance / Participation	15%
Weekly Assignments	40%
Student Project 1	20%
Student Project 2	25%

Assignments

- All written assignments are due at the beginning of class. Late assignments will go down one grade for every twenty-four hours the work is late. For example, an A assignment, one day late, will receive an A-. However, **the lowest grade you can receive for handing in a completed assignment is a D**. Therefore, even if your work is very late, you should still hand it in. Exceptions will be made only with valid written documentation of a conflict.
- If you want to hand in non-required written assignments for extra credit, they will be counted as one-half a normal assignment.
- You are responsible for keeping all graded work in the event there is a disagreement regarding grading.

Student Projects

For each of your two student projects, you will prepare a class presentation and write a formal analytic paper. The projects will entail, to some extent, relating theoretical concepts discussed in class to a piece of tonal repertoire of your own choosing. The subjects of your projects will be agreed upon with the instructor at least two weeks ahead of the due date. Further details about the length and nature of the analytical papers will be given in class. For all questions regarding bibliographic form, footnote citations, and other matters of writing and style, you must follow Kate L. Turabian, *A Manual for Writers of Term Papers, Theses, and Dissertations*, (Chicago: University of Chicago Press, 1987). This book is available in the reference section of any library.

Online Resources:

- Class information and links at <http://blackboard.bu.edu>
- IMSLP / Petrucci Music Library: this site has downloadable music scores at <http://imslp.org/wiki>.

Attendance

Your attendance is required at all class meetings and it is 15% of your grade. Excused absences include: (1) illness with proper documentation, the day you return to class, (2) official school business, (3) observance of religious holidays, or (4) extenuating family circumstances. If a class is missed, it is your responsibility to find out what was covered and what homework was assigned.

Conduct

You are expected to abide by the CFA Academic Conduct Code. Cases of suspected misconduct will be referred to the Dean's Office.

Electronic Devices

All laptops, cell phones, beepers, etc., are to be turned off in class, unless requested by the instructor. If your phone rings, you must silence it immediately and may not answer it during class time. If you are expecting an urgent phone call, please let the instructor know before class and an exception can be made.

Disabilities

A student with disabilities must register with the Office of Disability Services prior to the beginning of the first term for which the assistance is being requested. Students will be requested to provide current appropriate documentation of their disability.

Course Schedule*

Week	Dates	Material	Assignments
1	September 6-8	motive, phrase, subphrase, period	Spencer -Temko: chapters 1 and 2
2	13 - 15	durational reduction, sentences, hypermeter, diagramming	Assignment #1, chapter 3
3	20 - 22 [9/19 last day to add classes]	binary forms, ternary forms	Assignment # 2, chapters 4 and 5
4	27 - 29**	basic phrase, prefix, suffix, parentheses,	Assignment #3, chapter 7, additional readings
5	October 4 - 6	metric consonance/ dissonance, variations	Assignment #4, chapter 8
6	11 - 13 [no classes on 10/10; 10/11 last day to drop classes without a W grade;]	rondo, sonata forms, student projects selected	Assignment #5, additional readings
7	18 - 20	sonata forms - continued	
8	25 - 27	sonata forms - continued	
9	November 1 - 3	student projects I, special issues text-related music, hermeneutics and the Romantic aesthetic	
10	8 - 10 [11/11 last day to drop classes with a W grade]		Assignment #6
11	15 - 17	motivic analysis, hidden repetitions, harmonic and enharmonic transformations	Assignment #7
12	22 [Fall recess from 11/23-27]	rhythmic, metric and hypermetric transformations; student projects selected.	Assignment #8
13	29 - December 1	a look at opera: selections from <i>Tristan und Isolde</i> , <i>Madama Butterfly</i> , etc., student projects I	Assignment #9
14	6 - 8	student projects II	Assignment #10
15	13 - 15	study period***	

* course material is subject to change; all alterations will be announced in class.

** one or more classes may have to be cancelled during this week because of Dr. Burton's professional commitments; mutually convenient makeup time(s) will arranged in class.

*** makeup classes may be held during this time.

MU 601 - Analytic Techniques I

Recordings, books and scores on reserve at Mugar Library:

- Bach, J.S. *Well-Tempered Clavier* I and II.
score: M22.B11 W7 1983 audio: Labor KAB 7001-2 Labor LAB 7002-2
- Bach, J.S. *Unaccompanied Suites for Cello*.
score: M178.B34 F68 audio: M51 .B34 S72M
- Bach, J.S. *Two-part Inventions*.
score: M25.B34 I6 1968 audio: CBS 42269
- Bach. *Chorales*
score: M2115.B34 F41
- Beethoven. *Variations on "God Save the King"* WoO 78.
score: M3 .B4 F61 abt. 7, bd. 5 audio: M27.B5 B83M
- Beethoven. *Piano Sonatas*
score: M23 B416 1935 vols 1-2 audio: Claves 50 9707 vols 1-3
- Beethoven. *Symphony n. 9*
score: M1001.B4 B47 2002 audio:
- Beethoven. *String Quartets*
score: M451 .B5 1970 audio: Columbia 172 vols 1-3
- Chopin. *Etudes*
score: M22.C545 E8 1961M audio: M22.C6 L6
- Chopin. *Preludes*
score: M25 .C6 op. 28 1974M audio: M22.C6 P7 P473M
- Mendelssohn. *Songs without Words*
score: M22.M4 L5 S8 1915 audio: M22.M4 L5 A36 1996
- Mozart. *Variations*
score: M27.M7 F68 audio: Naxos 8.550612
- Mozart. *Piano Sonatas*
score: M23.M7 S6 F60 audio: M23.M7 N49 v.1-2
- Schubert. *Moments Musicaux*
score: M25.S3 M6 1983 audio: M22.S3 M6 D46M
- Schubert. *Complete Song Cycles* (New York: Dover, 1970).
score: M1620.S38 M25
audio: *Die Schöne Müllerin* M1620.S3 H96 J65 v. 25, *Winterreise* M1621.4 .S3 D. 911, F57;
Schwanengesang Chandos 8721