

Boston University
College of Fine Arts, Department of Music
MU 620 - Schenkerian Analysis
Fall 2010

Syllabus

Instructor: Prof. Deborah Burton
Office Hours: CFA 223, by appointment
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Meeting Times and Location: TuTh 2:00-3:30pm, CFA 414

Course Description and Objectives

Critical discussion of the theory techniques of Heinrich Schenker and his followers. Lectures leading to individual projects employing his methods. 3 cr. 3 cr. 1st sem.

Required Text: Cadwallader, Allen and David Gagné, *Analysis of Tonal Music: A Schenkerian Approach* (New York: Oxford University Press, 2007). [available at the BU bookstore.]

Course Grade Components

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| • weekly assignments | 40% |
| • midterm project | 20% |
| • final project | 25% |
| • attendance | 15% |

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.

Attendance Policy

Your attendance is required at all class meetings and it is 15% of your grade. Excused absences include: (1) illness with a note/receipt from a doctor, 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. Tardies (more than 5 minutes late) count as 1/2 absence.

Student Projects

For both of your student projects, you will prepare a class presentation and write a formal analytic paper. The projects will entail relating theoretical concepts discussed in class and in scholarly articles 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>.
- Heinrich Schenker, *Harmonielehre*: the original German text at <http://books.google.com>.
- Heinrich Schenker, *Kontrapunkt*: the original German text at <http://books.google.com>
- Schenker Documents Online: an ongoing project to make Schenker's correspondence, diaries, and lessonbooks available, at <http://www.schenkerdocumentsonline.org>
- The Schenker Guide: a companion site to *SchenkerGUIDE: A Brief Handbook and Website for Schenkerian Analysis*, contains a searchable glossary of terms, bibliography, notation information, exercises, etc., at <http://www.schenkerguide.com>
- Schenkerian Analysis Glossary: <http://www.humanities.mcmaster.ca/~renwick/glosstart.htm>
- Mannes College of Music Schenker Symposia: information about Schenker conferences, at <http://www.ursatz.com/SCHENKER/index.htm>
- Center for Schenkerian Studies, University of North Texas: <http://music.unt.edu/mhte/node/52>
- The University of Music in Vienna's course on Schenker, in German, with bibliography: <http://www.mdw.ac.at/schenkerlehrgang/index.html>

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. 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 me 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	Reading Assignments
1	September 2	course introduction, review of species counterpoint	Cadwallader, chapter 1
2	7-9 [no classes on 9/6]	counterpoint in composition	Cadwallader, chapter 2
3	14-16 [9/16 last day to add classes]	bass lines and harmonic structure, prolongation	Cadwallader, chapter 3
4	21-23	linear techniques	Cadwallader, chapter 4, Schenker's <i>Die Freie Satz</i> , excerpts.
5	28-30	tonal structure	Cadwallader, chapter 5, "Three Blind Mice", <u>choose student project I.</u>
6	October 5-7 [10/7 last day to drop classes without a W grade]	"	selected readings
7	14 [no classes on 10/11; Monday schedule on 10/12]	"	selected readings
8	19-21	student projects I	selected readings
9	26-28	techniques of melodic prolongation	Cadwallader, chapter 6, graphing Bach minuet
10	November 2-4 [11/5 last day to drop classes with W grade]	"	selected readings
11	9 -11	basic elaborations of fundamental structures, motivic parallelism	Cadwallader, chapter 7, Bach Inventions
12	16-18	Schenker and rhythm	selected readings
13	23 [Fall recess from 11/24-28]	theoretical view of tonal structure	Cadwallader, chapter 12, student project preparation
14	30-December 2	Schenker and sonata form	student project preparation
15	7-9**	student project presentations	final projects due

* 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.