

# SCHENKERIAN ANALYSIS I – MUSIC 518 (FALL 2009)

Professor: Stephen Peles  
Office phone: 348-1472  
E-mail: [speles@bama.ua.edu](mailto:speles@bama.ua.edu)

Office: 251 Moody Music Building  
Office Hours: MW 2:00-3:00  
and by appointment

## Description and Schedule

This course provides an introduction to the analytical methods and theories of Heinrich Schenker, with an emphasis on reading Schenker's own writings in chronological sequence and historical context. In addition, we will be considering the reception of Schenker's work by post-war anglophone theorists, and grappling with the question of how best to interpret Schenkerian's work in the context of current music theory.

This is the first of two semesters, with the spring semester course picking up where this course ends. In this first semester we typically read, in chronological order, portions of Schenker's *Harmonielehre* and *Kontrapunkt*, and selected essays from *Der Tonwille* and *Das Meisterwerk in der Musik*. Immediately following our work on *Kontrapunkt* we will briefly examine a post-war American rational reconstruction of aspects of Schenker's work which focuses especially on Schenker's formulation of species counterpoint: Westergaard's *An Introduction to Tonal Theory*. Midstream of our work on *Tonwille* and *Meisterwerk* we will pause to examine some typical eighteenth-century thoroughbass manuals and the techniques of diminution associated with these: a tradition upon which Schenker relied heavily for aspects of his theory and concerning which he had some important things to say, although he did not live to publish them.

Comparatively little lecture time will be spent on the required text (Cadwallader and Gagné's *Analysis of Tonal Music: A Schenkerian Approach*), although readings will be assigned from it and you are responsible for that material.

## Required Text

Allen Cadwallader and David Gagné, *Analysis of Tonal Music: A Schenkerian Approach*. 2nd. ed. Oxford: Oxford University Press, 2007.

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## **Grading and Attendance**

Graduate Students:

Homework assignments, quizzes and class preparation: 70%

Final project: 30%

Undergraduates:

Homework assignments, quizzes and class preparation: 100%

This is a reading intensive course; many of the assignments are reading assignments. Completing these by the due date is a required part of your preparation for class. Lack of such preparation will result in a lowering of your grade.

Class attendance is mandatory. Each student is allowed five absences before incurring a penalty; I do not distinguish between excused and unexcused absences. You are responsible for any material presented in your absence. Students who miss more than five classes but fewer than eight classes will have their grade reduced by two letter grades (e.g., an A would become a C, a B would become a D, and so forth). Students who miss eight or more classes will receive a grade of F.

Cell phones must be turned off before class begins. Failure to do so will result in a lowering of your grade.

## **Disability Services**

To request disability accommodations, please contact the Office of Disability Services at 348-4285. After initial arrangements are made with that office, contact your professor.

## **Conduct**

**Students in this course will abide by the UA Student Code of Conduct. This is a legal document that defines what can and cannot be tolerated in a classroom. Please review this document at:**

**<http://catalogs.ua.edu/catalog08/504200.html>**

**Academic misconduct will be prosecuted to the full extent allowed by University policy.**

### **CODE OF ACADEMIC CONDUCT**

Academic misconduct includes all acts of dishonesty in any academic or related matter and any knowing or intentional help, attempt to help, or conspiracy to help, another student commit an act of academic dishonesty. Academic dishonesty includes, but is not limited to, the following acts, when performed in any type of academic or academically related matter, exercise, or activity:

**Cheating:** using or attempting to use unauthorized materials, information, study aids, or computer-related information

**Plagiarism:** representing the words, data, works, ideas, computer programs or output, or anything not generated in an authorized fashion, as one's own

**Fabrication:** presenting as genuine any invented or falsified citation or material

**Misrepresentation:** falsifying, altering, or misstating the contents of documents or other materials related to academic matters, including schedules, prerequisites, and transcripts

## SELECT BIBLIOGRAPHY

<b>Abbreviations:</b>	<i>ITO</i>	<i>In Theory Only</i>
	<i>JAMS</i>	<i>Journal of the American Musicological Society</i>
	<i>JMT</i>	<i>Journal of Music Theory</i>
	<i>MA</i>	<i>Music Analysis</i>
	<i>MF</i>	<i>Music Forum</i>
	<i>MQ</i>	<i>Musical Quarterly</i>
	<i>MTS</i>	<i>Music Theory Spectrum</i>
	<i>PNM</i>	<i>Perspectives of New Music</i>

### Translations of Schenker's Writings

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