

## READING AND ANALYSIS

### References

Stefan Kostka and Dorothy Payne, *Tonal Harmony, 5/e* (K/P).  
 Reginald Bain, ed. *Anthology for Musical Analysis* (Anthology).

Week	Class Dates	Reading/Analytical Study	Pages
Weeks 1-2	Jan. 14 & 16	<b>I. TONAL HARMONY IN THE LATE NINETEENTH CENTURY</b> Read K/P Ch. 27: <i>Tonal Harmony in the Late Nineteenth Century</i>	447-69
		<b>Analysis:</b> Wagner	
	Jan. 18, 23 & 25	<b>II. TONAL HARMONY IN JAZZ AND POPULAR MUSIC</b> Read Anthology: Lead-Sheet Symbols Appendix C: Lead Sheet Symbols Elements of Music Notation Selections from <i>The Jazz Theory Book</i> by Mark Levine Donald Fagen and Steely Dan	15-17 180 174-77 18-26 38-41
		<b>Analysis:</b> Ellington/Strayhorn, Gershwin, Silver, Hancock, and Hammerstein/Kern, Donald Fagen and Steely Dan	
Week 3	Jan. 28, 30 & Feb. 1	Read K/P Ch. 28: An Introduction to Twentieth-Century Music and Impressionism	471-72
<b>EXAM 1</b>			
Weeks 4-5	Feb. 4, 6 & 8 Feb. 11, 13 & 15	<b>III. INTRODUCTION TO THE TECHNIQUES, MATERIALS AND ANALYSIS OF TWENTIETH-CENTURY MUSIC</b> Read K/P Ch. 28: Scales The Diatonic Church Modes Pentatonic Scales Synthetic Scales	472-74 474-75 476-79
		<b>Analysis:</b> Bartok, Debussy, Desmond, Janacek, Menkin and Ravel	
Week 6	Feb. 18, 20 & 22	Read K/P Ch. 28: Chord Structures Polyharmony, Quartal/Quintal Harmony, Secundal Harmony, Tone Clusters	484-91
		<b>Analysis:</b> Barber, Bartok, Cage, Copland, Courage, Cowell, Hindemith, Ives, and Milhaud	
Week 7	Feb. 25, 27 & 29	<b>ANALYTICAL TECHNIQUES</b> Read K/P Ch. 28: Parallelism and Pandiatonicism	491-501
		<b>Analysis:</b> Stravinsky <i>Firebird</i> , <i>Petrushka</i> and <i>Rite of Spring</i>	
<b>EXAM 2</b>			
Week 8	March 1, 3 & 5	<b>IV. EXPANDED RHYTHMIC RESOURCES</b> Read K/P Ch. 28: Rhythm and Meter	502-11
		<b>Analysis:</b> Bartok, Cage, Carter, Cowell, Ives, Messiaen, Nancarrow, Reich, and Stravinsky	

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Spring Break

Week 9	March 17, 19 & 20	<b>V. ATONAL THEORY</b> Read K/P Ch. 28: Atonal Theory and Appendix C ( <i>Set Class List</i> )	511-20 557-60
		<b>Analysis:</b> Ives, Schoenberg, Varèse and Webern	
Week 10	March 24, 26 & 28	cont.	
Week 11	Mar. 31, April 2 & 4	<b>VI. TWELVE-TONE THEORY</b> Read K/P Ch. 28: Twelve-Tone Serialism and Integral Serialism	520-37
		<b>Analysis:</b> Babbitt, Berg, Boulez, Messiaen, Schoenberg and Webern	
Week 12	April 7, 9 & 11	cont.	
<b>EXAM 3</b>			
Week 13	April 14, 16 & 18	<b>VII. NEW DIRECTIONS</b> Read K/P Ch. 28: Explorations of Texture, Timbre, and Tuning Indeterminacy, and Minimalism	537-46
		<b>Analysis:</b> Adams, Cage, Crumb, Glass, Johnston, Ligeti, Penderecki, Reich, Riley, Rzewski and Takemitsu	
Week 14	April 21, 23, 25	Read K/P Ch. 28: Electronic and Computer Music	
		<b>Analysis:</b> Babbitt, Dodge, Davidovsky, Lansky, Machover, Stockhausen, and Varèse	546-51
Week 15	April 30	Read K/P 28: Summary and Forward Look	551