Prof. Brent Dutton  
Office: 236, Tele. 594-4760  
Office Hours: M, W, F 1pm or by arrangement

Wk 1  No class

Wk 2 Jan. 27 Introduction, overview, background of musical analysis and a start on motivic analysis. Big Piece #1 *Missa L'Homme Armeee*? by Palestrina or perhaps a surprise work (this is up to the Professor since he does all of the work on these pieces and he is fond of surprises that do not cause you extra work. Your job is to see how they are analyzed and to ask questions to clarify the process for you). Assign J.S.Bach *C Major Prelude* and R. Schumann *Vogel als Prophet* to be presented by students at wk.3 class using techniques already learned.  
Readings  Cook p237-335 (in preparation for papers)


Wk 4  Feb. 10  **Mini #1** Big Pieces #4 & 5 Berg- Wozzeck & Violin Concerto.  


Wk 7  Mar. 3  **Mini #4** Big Pieces #7 & 8 Stockhausen *Gruppen, Kontrapunta and ?* No student assigned pieces  
Readings: Cone -The whole book, Perle Chap. 2

**Wk 8  Mar. 9**  **MID TERM EXAM**
Wk 9  Mar. 17 MID TERM PRESENTATIONS

Wk10 Mar. 24  **Mini #5** Formal Approaches . Assign teams for La Rue presentation

Wk11

  **Spring Break**

Wk12 Apr. 7  **Mini #6** Comparative Analysis,
  Students present La Rue first 6 Chapters. Pieces assigned: Stockhausen *Klavierstück #3*,
  Wolff *Burdock 5*

Wk13 Apr. 14 Big Pieces #9 & 10 Crumb- *Black Angels, Ancient Voices Of Children*
  Assign Crumb Madrigal Book 4 #1.

Wk14 Apr. 21 **Mini #7** Final topics and perhaps another big piece or two

Wk 15 Apr. 28 **Mini #8** Big Pieces #6 Berio *Sinfonia and ?*
  Readings: Cook p183-236, La Rue p1-152, Lester p276-298

Wk16 May 5  **FINAL PRESENTATIONS**

**FINAL EXAM** is May 12 4-6:40pm

**Grading**

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Attn. Minis, participation</td>
<td>40%</td>
</tr>
<tr>
<td>Paper #1</td>
<td>15%</td>
</tr>
<tr>
<td>Paper #2</td>
<td>25%</td>
</tr>
<tr>
<td>Midterm Exam</td>
<td>10%</td>
</tr>
<tr>
<td>Final Exam</td>
<td>10%</td>
</tr>
<tr>
<td>Total</td>
<td>100%</td>
</tr>
</tbody>
</table>
Joel Lester  *Analytic Approaches to Twentieth Century Music*  W.W. Norton  
Burkhart  *Anthology for Music Analysis* Seventh Edition (any edition will do)  
Brent Dutton  *Harmonia Mundi* Montezuma Press 2014  

**Supplemental Reading (in the stacks)**  
Edward T. Cone  *Musical Form and Musical Performance*  W.W. Norton  
Jan La Rue  *Guidelines For Style Analysis*  W.W. Norton  
George Perle  *Serial Composition and Atonality*  U. of Cal. Press  
Donald Tovey  *Essays In Musical Analysis*  Oxford  
Ed. Carmelo Cambertiati & Matthew Steel  *Music From The Middle Ages Through The 20th Century*  Gordan and Breach  
John D. White  *Comprehensive Musical Analysis*  Scarecrow Press  
Fred Lerdahl, Ray Jackendoff  *A Generative Theory of Tonal Music*  MIT Press  
John Rahn  *Basic Atonal Theory*  Longham  
*Heinrich Schenker*  *Free Composition*  Longham  
Jonathan Dunsby & Arnold Whittall  *Music Analysis In Theory and Practice*  
Ed, Allen Cadwallader  *Trends In Schenkerian Research*  Schirmer  
Wallace Berry  *Structural Functions In Music*  Prentice Hall  
Ed. David Beach  *Aspects of Schenkerian Theory*  Yale Univ. Press  
Arnold Schoenberg  *Fundamentals Of Music Theory*  

MINIS
Students will present mini assignments (analysis or reading reports) during classes marked as **Minis.** One half of the class will present each week. All minis will be typed, annotated and properly formatted. Compositions will have an annotated score as well as an appropriate prose section (process will be developed during class time). A bibliography is compulsory.

Presentations will last about five minutes each. E-mail copies of all presentations will be supplied to the entire class. Prof. Dutton requires a hard copy on the class presentation date.

Topics/compositions will be chosen in consultation with Prof. Dutton

**EXAMS**

The Midterm exam will be on the material covered in the first seven weeks of the class. The Final exam will be on material covered since the Midterm exam.

**PRESENTATIONS**

Mid term and Final presentations will be of an analyzed composition or text presentation. Prof. Dutton must approve either choice as soon as possible at the outset of the semester. The music analysis paper will feature an annotated score and about ten pages of written material. The text presentation will feature a paper of ten to twenty pages of written material. Both options must have a fully listed bibliography and be properly formatted.

Both options will feature an oral presentation to the entire class of no longer than ten minutes duration.