



UNIVERSITY OF KENT KY

MUS 671

TRANSMITTAL

DATE: January 7, 2004

JAN 12 2003

TO: Rebecca Scott
Senate Council

FROM: Lissa Holland 
Graduate Council

The Graduate School
351 Patterson Office Tower
Lexington, KY 40506-0027
(859) 257-4613
Fax: (859) 323-1928
www.rgs.uky.edu/gsl/

The Graduate Council met on November 20, 2003 and approved the following:

COLLEGE OF FINE ARTS

Music

MUS 670 Musical Style I (3 credits)

Concentrated study of stylistic aspects, and of analytical methodologies suited to these aspects, in music of antiquity through 1600.

Prerequisites: MUS 578 or equivalent.

Change to:

MUS 670 Analysis of Tonal Music I (3 credits)

An introduction to and exploration of analytical techniques and issues relevant to music before 1900, addressing as well the performance implications of analytical decisions insofar as possible. Various musical dimensions will be studied including motivic structure, meter/rhythm, harmonic syntax, formal processes and text/music relationships.

Prerequisites: MUS 578 or equivalent.

MUS 671 Musical Style II (3 credits)

Concentrated study of stylistic aspects, and of analytical methodologies suited to these aspects, in music of the Baroque and Classical periods.

Prerequisites: MUS 578 or equivalent.

Change to:

MUS 671 Analysis of Tonal Music II (3 credits)

Introduction to the theories of Heinrich Schenker, their application to the analysis of tonal music and to performance. Intensive analytical work and selected readings.

Prerequisites: MUS 578 or equivalent.

MUS 672 Musical Style III (3 credits)

Concentrated study of stylistic aspects, and of analytical methodologies suited to these aspects, in music 1820 to Bartok, Stravinsky and Schoenberg.

Prerequisites: MUS 578 or equivalent.

Change to:

MUS 672 Analysis of Music Since 1900 I

An introduction to and exploration of analytical techniques and issues relevant to the literature since 1900, addressing as well the performance implications of analytical decisions insofar as possible. Various musical dimensions will be studied including motivic structure, meter/rhythm, harmonic syntax, formal processes and text/music relationships.

Prerequisites: MUS 578 or equivalent.

MUS 676 Advanced Analytical Techniques (3 credits)

Study of the most significant approaches to music analysis of the 20th century, including Schenkerian analysis, Forte set theory, and others.

Prerequisites: MUS 578 or equivalent.

Change to:

MUS 673 Analysis of Music Since 1900 II (3 credits)

Introduction to theories of non0tonal music, their application to analysis of the literature and to performance. Intensive analytical work and selected readings. Topics to be chosen from those most evident in current research.

Prerequisites: MUS 578 or equivalent.

APPLICATION FOR CHANGE IN EXISTING COURSE: MAJOR & MINOR

1. Submitted by College of Fine Arts Date 4/16/01

Department/Division offering course School of Music

2. Changes proposed:

(a) Present prefix and number MUS 671 Proposed prefix and number (same)

(b) Present Title Musical Style II

New Title Analysis of Tonal Music II

(c) If course title is changed and exceeds 24 characters (including spaces), include a sensible title (not to exceed 24 characters) for use on transcripts:

Anal Tonal Music II

(d) Present credits: 3 Proposed credits: 3

(e) Current lecture:laboratory ratio Proposed:

(f) Effective Date of Change: (Semester & Year) Fall 2003

3. To be Cross-listed as (Prefix and Number) (Signature: Dept. Chair)

4. Proposed change in Bulletin description:

(a) Present description (including prerequisite(s)):

Concentrated study of stylistic aspects, and of analytical methodologies suited to these aspects, in music of the Baroque and Classical periods. Prereq: MUS 578 or equivalent.

(b) New description:

Introduction to the theories of Heinrich Schenker, their application to the analysis of tonal music and to performance. Intensive analytical work and selected readings.

(c) Prerequisite(s) for course as changed: MUS 578 or equivalent

5. What has prompted this proposal?

see attached rationale

6. If there are to be significant changes in the content or teaching objectives of this course, indicate changes:

see attached rationale

7. What other departments could be affected by the proposed change?

none

MUS 671
Analysis of Tonal Music II – Linear Analysis

Text: Cadwallader, Allen and Gagne, David. *Analysis of Tonal Music: A Schenkerian Approach*. New York: Oxford University Press 1998.

Other readings will be assigned from library resources as we proceed.

Goals:

- To become well acquainted with the concepts and techniques of linear analysis
- To gain experience in creating linear analyses, beginning with local aspects and growing toward larger units of music
- To grow in your ability to articulate verbally what you see and hear in musical language through composing analytical papers.
- To enhance one's musicianship and understanding of musical style through intense effort in this distinct approach to analysis

This course addresses the approach to analysis of tonal music based on the work of Heinrich Schenker, known variously as Schenkerian or linear analysis. Even more than most analysis, this approach is dependent on aural acuity. Application of this method often reveals features and relationships which operate at different structural levels and which often escape analytical attention in other approaches. Thus it can be productive for informing musical performance as well as intelligent listening.

This will also be a hands-on, practical analysis experience. We will do analysis nearly every class, so by far the most weight in grading will be on daily assignments. We will also do two analysis papers, both to develop the ability to articulate the insights you're gaining from this approach and also to prepare for further writing during your graduate study.

Most examples to be analyzed will be provided for your use via the web through Electronic Course Reserves and the Blackboard electronic course management system.

Grading:

Daily assignments	70%
Papers (2 @ 10% each)	20%
Productive contributions to dialog	10%
Total	100%

Topical Outline: Each unit will include specific analytical applications. We will also intersperse readings from the research literature as we proceed.

Overview and introduction

Melody and Counterpoint: structural melody

Harmonic Structure: tonic prolongation, intermediate harmonics, dominants

Linear Progressions and Linear Intervallic Patterns

Fundamental Structure, Fundamental Line, Bass Arpeggiation

Linear Analytic Sketching: notation and techniques

Melodic Prolongational Techniques:

Initial Ascent, Arpeggiated Ascent, Unfolding, Motion Into an Inner Voice,

Motion Out From an Inner Voice, Voice Exchange,

Register Shifts

Complete Musical Units: sketching

From the Research Literature I (see bibliography)

One Part Forms

Binary Forms

From the Research Literature II

Ternary/Rondo

Sonata Principle

From the Research Literature III

BIBLIOGRAPHY

Beach, David. *Aspects of Schenkerian Theory*. New Haven: Yale University Press, 1983.

_____. "The Current State of Schenkerian Research." *Acta Musicologica*, Vol. LXII (1985), 275-307

_____. "Schenkerian Theory." *Music Theory Spectrum*, Vol. 11, No. 1 (1989) 3-14.

Burkhart, Charles. "Schenker's 'Motivic Parallelisms.'" *Journal of Music Theory*, Vol. 22 (1978) 145-75.

Cadwallader, Allen, ed. *Trends in Schenkerian Research*. New York: Schirmer, 1990.

Cone Edward. *Musical Form and Musical Performance*. New York: W. W. Norton, 1968.

Forte, Allen. "Schenker's Conception of Musical Structure." *Journal of Music Theory* Vol. 3 (1959) (reprinted in *Readings in Schenkerian Analysis*) 3-37.

Jonas, Oswald. *Introduction to the Theory of Heinrich Schenker*. Vienna: Universal Edition, 1934. Trans and ed. John Rothgeb: New York: Schirmer, 1982.

Salzer, Felix, and Carl Schachter. *Counterpoint in Composition*. New York: Columbia University Press (Morningside Edition), 1989

_____. *Structural Hearing*. New York: C. Boni, 1952 (reprinted Dover Publications, 1962).

_____ ed. *The Music Forum*. New York: Columbia University Press. 6 vols., 1967, 1970, 1973, 1976, 1980, 1987. (Vols. 1-3 co-edited by William Mitchell)

Schachter, Carl. "The First Movement of Brahms' Second Symphony: The Opening Theme and Its Consequences." *Music Analysis* 2, No. 1 (1982) 55-68

_____: "Rhythm and Linear Analysis." *Music forum*. Vol. IV (1976), 281-334

_____. "Rhythm and Linear Analysis." *Music Forum*. Vol. V (1980), 197-232

Schenker, Heinrich. *Five Graphic Analyses*. New York: Dover Publications, with an introduction in English by Felix Salzer), originally 1932, Dover edition 1969

_____. *Free Composition*, trans. And ed. Ernst Oster. New York: originally 1935, translation by Longman, 1979 (now published by Schirmer)

Siegel, Heidi, ed. *Schenker Studies*. Cambridge: Cambridge University Press, 1990.

Yeston, Maury, ed. *Readings in Schenker Analysis and Other Approaches*. New Haven: Yale University Press, 1977. (Includes annotated bibliography by David Beach)



UNIVERSITY OF KENTUCKY

School of Music

*College of Fine Arts
105 Fine Arts Building
Lexington, KY 40506-0022
Administration: (859) 257-4900
Student Affairs: (859) 257-8181
Fax: (859) 257-9576
www.uky.edu/FineArts/Music*

December 11, 2002

Dr. Douglas Kalika, Acting Dean
Graduate School
University of Kentucky
355 Patterson Office Tower
Campus 0027

Dear Dean Kalika:

The School of Music has approved at all levels, including the Division of Theory and Composition, the Graduate Committee, the Graduate Faculty and the school's Advisory Committee, the following changes and additions in course titles and content:

MUS 670 Analysis of Tonal Music I

Introduction to and exploration of analytic techniques and issues relevant to music before 1900, addressing as well the performance implications of analytical decisions insofar as possible.

MUS 671 Analysis of Tonal Music II

Introduction to the theories of tonal music, including those of Heinrich Schenker, their application to analysis and to performance. Intensive analytical work and selected readings.

MUS 672 Analysis of Music Since 1900 I

Introduction to and exploration of analytic techniques and issues relevant to music since 1900, addressing as well the performance implications of analytical decisions insofar as possible.

MUS 673 Analysis of Music Since 1900 II

Introduction to the theories of post-tonal music, their application to analysis and to performance. Intensive analytical work and selected readings.

MUS 676 Advanced Composition (course number change from MUS 673 to allow reordering of sequential courses above)

These courses replace the current courses MUS 670, MUS 671, MUS 672 (Musical Styles I, II, and III), and MUS 676 (Advanced Analytical Techniques). The current MUS 673 (Advanced Composition) becomes MUS 676.

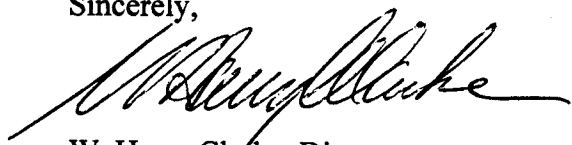
JAN 09 2003

Dr. Douglas Kalika – 12/11/02 – p. 2

Rationale: The current curriculum is in need of revision as shown by a review of offerings at benchmark institutions. Also, the proposed courses will better serve the needs of non-theory students in preparation for their theses, dissertations, and documents and in their training as informed performers and researchers.

Further discussion as needed would be appropriate with Dr. Charles Lord, Coordinator, Division of Theory and Composition, 257-1177, clord@uky.edu.

Sincerely,

A handwritten signature in cursive script, appearing to read "W. Harry Clarke". The signature is written in black ink and is positioned above the typed name.

W. Harry Clarke, Director
School of Music