



UNIVERSITY OF KENT KY

MUS 672

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

TRANSMITTAL

DATE: January 7, 2004

JAN 12 2003

TO: Rebecca Scott
Senate Council

FROM: Lissa Holland 
Graduate Council

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 672 Proposed prefix and number (same)

(b) Present Title Musical Style III

New Title Analysis of Music Since 1900 I

(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 Music Since 1900 I

(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 from 1820 to Bartok, Stravinsky and Schoenberg. Prereq: MUS 578 or equivalent.

(b) New description: 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.

(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

COURSE OBJECTIVES:

- to develop a depth of familiarity with some of the chief musical materials, processes, and forms of music of the twentieth century, focusing on approaches to analysis that exclude extensive use of techniques associated with set theory, and serial and mathematically-based procedures
- to develop effective methods with which to approach the analysis and understanding of music of this period. Particularly in regard to analysis the preceding statement could be re-phrased to say that one of our aims is to develop further the vocabulary and the set of analytical tools that you already possess so that you can conduct even more effective musical analysis
- to develop an awareness and appreciation of various and widely-differing styles of twentieth century music, and to point out where stylistic norms exist within these various styles
- to develop your ability to recognize distinctions among the materials and approaches of some of the major composers of this periods.
- to develop your ability to write successfully and intelligibly about music, and about its formal, analytical, and stylistic features.
- to help you cultivate a sense of musical style that will serve as a true basis for musical understanding.

Required Texts:

- Simms, Music of the Twentieth Century, an Anthology (Schirmer)
- Simms, CD's to Accompany Music of the Twentieth Century (Schirmer)
- Kostka, Materials and Techniques of Twentieth-Century Music, Second Edition (Prentice Hall)

We will also occasionally make use of other scores and excerpts as needed, per directions in class.

Reference: See list of reserve materials

Methods of Study:

You will participate regularly in analysis during class, and will conduct analysis outside of class as preparation for class sessions. We will conduct aural and visual (score) analysis with shorter excerpts and complete pieces which illustrate certain compositional characteristics and which in at least some cases are particularly amenable to specific analytical approaches.

In addition to analysis, expository writing (in English) will be required. Several shorter essays will be required, and we will aim later toward one larger analysis paper.

Scores for most of the items we'll study are contained in the Simms Anthology. Pieces marked with a * or # below in the daily class schedule will have score or excerpts available in the library. If time permits, additional examples may be added for study.

Course schedule (tentative):

| DATE | TOPIC/MATERIAL FOR STUDY BEFORE CLASS | READINGS IN KOSTKA |
|--------------------|--|--------------------|
| Class1 Orientation | | |
| 2 | Schenker analysis | |
| 3 | Schenker analysis | Ch. 2,3,4,5 |
| 4 | Discussion of Kostka, Ch's. 2,3,4,5; Bartok, Bagatelles 4 and 14 | |
| 5 | Vaughan-Williams, *Six Studies on English Folksong, No. 1 | |
| 6 | Vaughan-Williams, *Six Studies..., No. 4, Copland, *Early Songs, Night, Corigliano, *Upon Julia's Clothes | |
| 7 | Copland, American Songs: *The Boatman's Dance, *At The River, Berio, Black is the Color... | |
| 8 | Debussy Prelude: *Footsteps in the Snow; Satie, Sarabande 1, Satie, #Parade | Ch. 11 |
| 9 | Milhaud, Botafogo; Ives, Charlie Rutledge | |
| 10 | Prokofiev, Seventh Sonata, I; Morton, *King Porter Stomp | |
| 11 | Stravinsky, Credo from Mass | Ch. 6 |
| 12 | Essay on Harmony and Tonality Due discussion of Kostka, Ch. 6; Stravinsky, Petrushka: second scene; | |
| 13 | Faure, Dans la foret..., Strauss, Salome, final scene | |
| 14 | disc. of Ch. 9; Schoenberg, *Pierrot Lunaire; *Book of the Hanging Gardens | Ch. 9 |
| 15 | Mid-Term Test | |
| 16 | Schoenberg, No. 4 from Five Piano Pieces, op. 23 | |
| 17 | Bartok, Bagatelles 1 & 14; Berg, Lied der Lulu | |
| 18 | Varese, L'artisanat furieux; Webern, Mvt. 5 from Second Cantata, op.31 | |
| 19 | Stravinsky, *Octet, I | |
| 20 | Disc. of Ch. 10, Schoenberg, Mvt. I, Quartet No. 4 | Ch. 10, 197-204 |
| 21 | Britten, Dirge from Serenade for Tenor, Horn, and Strings | |
| 22 | Essay on Melody and Motivic Uses Due | |
| 23 | Rochberg, Quartet No. 6, III | Ch. 15 |
| 24 | Hindemith, Vom tode Maria I | |
| 25 | Varese, Octandre Stockhausen, Kreuzspiel ; Chasalow, The Fury of Rainstorms | |
| 26 | Final Paper Due | |
| 27 | Reich, *In C ; Cage, Music of Changes, Mvt. 4, Section 1 | Ch. 14 |
| 28 | Crumb, Black Angels | |
| 29 | Adams, #Short Ride ... and #The Chairman Dances (excerpts) | |
| 29 | Review | |

FINAL EXAM: as per university class schedule

In addition to tests and Essays noted above, a number of shorter assignments will be made. Completion of assigned reading and familiarity with pieces to be studied is expected by the time of the scheduled class meeting for each topic listed. Written assignment will need to be turned in on the date due; these will be evaluated and returned to you.

Grading:

It is expected that all assignments, papers, and tests will be turned in or taken as scheduled. Except in the case of unforeseen sickness or emergency, work or tests that cannot be dealt with on time should be discussed in advance with the instructor to determine if there is reasonable cause to accept late work. Assignments turned in later than the due date will have credit deducted. Assignments turned in later than two class periods after the due date, unless approved in advance by the instructor or as a result of sickness (a Doctor's or Med Center verification is required) or a legitimate emergency will receive NO credit. They will be graded and returned however.

Grading Components:

| | |
|---|------------|
| Written assignments | 15% |
| Evidence of preparation for class via quality and extensiveness of participation in class discussions | 10% |
| Essays | 15% |
| Final paper | 20% |
| Mid-term test | 18% |
| Final exam | <u>22%</u> |
| | 100% |

Grading scale: 100-90--A; 89-80--B; 79-70--C; 69-60--D; below 60--E

Attendance Policy:

With the exception that you diminish the portion of your grade based on class participation, there is no penalty for not attending class. However assignments, tests, papers, etc. must be turned in or taken on the due date. Failure to do so will result in penalties outlined above, except in the case of extenuating circumstances as outlined above. Further, the work of the class is interactive and if you are not present you will miss a great deal of analysis, criticism, and discussion. You are strongly encouraged to attend class. Attendance will be taken each day and a record kept of all absences.



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.

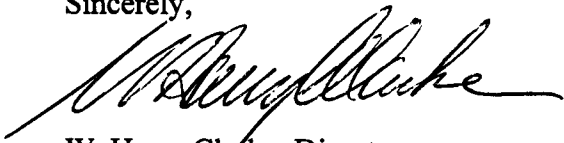
JAN 02 2003

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