



UNIVERSITY OF KENT KY

MUS 676 to 673

TRANSMITTAL

DATE: January 7, 2004

JAN 12 2003

TO: Rebecca Scott  
Senate Council

FROM: Lissa Holland   
Graduate Council

**The Graduate School**  
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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 20<sup>th</sup> 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 676 Proposed prefix and number MUS 673

(b) Present Title Advanced Analytical Techniques

New Title Analysis of Music Since 1900 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 Music Since 1900 II

(d) Present credits: 3 Proposed credits: 3

(e) Current lecture:laboratory ratio 1:1 Proposed: 1:1

(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)):

Study of the most significant approaches to music analysis of the 20th century, including Schenkerian analysis, Forte set theory, and others. Prereq: MUS 578 or equivalent.

(b) New description: Introduction to theories of non-tonal 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.

(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 673 Analysis of Music since 1900—II

### SYLLABUS

#### COURSE INFORMATION

**Course description:** An introduction to theories of non-tonal music and their application to analysis of the literature, with intensive analytical work and selected readings. Topics will be chosen from those most evident in current research.

#### Overview

This course will begin with a fast-paced review of the elements of atonal pitch-class set analysis. We will then move beyond the basics of the field and explore more recent extensions to the concepts covered in the first few weeks. While this course will primarily serve as an introduction to recent theoretical and analytical concepts, there will also be analysis assignments in which you will put the techniques explored in the readings to practical use. There is only one required text: John Rahn's *Basic Atonal Theory* (Schirmer, 1980); this is hopefully available through the campus bookstore (or online through sources such as Barnes & Noble ([www.bn.com](http://www.bn.com))). (Note: Amazon.com claims that the book is out of print, but Barnes & Noble still has it listed as in print, though "temporarily unavailable.") The library's copy of the book has been placed on reserve: MT 40 .R2.)

A number of articles from theory journals will also be assigned; these are in the Music Library general stacks (see attached bibliography). Please be diligent about returning volumes to their proper locations on the shelves!

Some topics that we will be examining include notions of pitch-class set equivalence and similarity, transformational theory (including Klumpenhouwer networks and models of voice leading in atonal music), contour theory, pitch set theories, diatonic set theory, segmentation, and cycles. We will not have the time cover all of these topics in any depth and, to a great extent, the content of the second half of the course will be shaped according to your interests. For more information, see the tentative course schedule.

**Worksheets** In the first few weeks of class, there will be several worksheets that either drill some of the basic elements of atonal music theory or help you get started on a particular analysis.

**Analyses** Everyone will analyze two common works and submit short analytical papers. These papers will serve as precursors of your final project.

**Presentations** Everyone will be required to do two class presentations: the first will be a critical summary of a journal article from the class reading list; the second will be a formal synopsis of your final paper.

**Final Paper** The final analysis paper is due at our last class meeting (though I would be quite happy to examine drafts that are submitted much earlier!). The analysis should utilize theoretical constructs suggested by some article(s) covered in class (or from the class reading list).

**Final Exam** There will be no final exam in this seminar, but the final project will be due at the last class meeting. Please keep the final exam period open; we will use that time for final presentations (rather like a mini conference).

### **Weighting of Grades**

Worksheets	10%
Analysis assignments (2 x 15%)	30%
Presentations (10% + 15%)	25%
Final paper	30%
Seminar participation	5%

Your final letter grade will be determined by the following immutable scale:

A: 90-100    B: 80-89    C: 70-79    D: 60-69    E: 0-59

## MUS 673 Analysis of Music since 1900—II

### READING LIST FOR RESERVE

Atlas, Raphael, and Cherlin, Michael, eds. 1994. *Musical Transformation and Musical Intuition: Essays in Honor of David Lewin*. Roxbury, MA: Ovenbird Press. MT90 .M870 1994

Baker, James, Beach, David, and Bernard, eds. 1997. *Music Theory in Concept and Practice*. Rochester, NY: University of Rochester Press. MT6 .M962078 1997

Forte, Allen. 1973. *The Structure of Atonal Music*. New Haven, Yale University Press. ML 3800 .F6

Hanson, Howard. 1960. *Harmonic Materials of Modern Music: Resources of the Tempered Scale*. New York: Appleton-Century-Crofts. MT45 .H3

Lewin, David. 1987. 1987. *Generalized Musical Intervals and Transformations*. New Haven: Yale University Press. ML3809 .L39  
1987 (reported as lost—the library is attempting to replace it)

----- 1993. *Musical Form and Transformation: 4 Analytic Essays*. New Haven: Yale University Press. MT90 .L45  
1993

Mead, Andrew W.. 1994. *An Introduction to the Music of Milton Babbitt*. Princeton, NJ: Princeton University Press. ML 410  
.B066 M4 1994

Morris, Robert D. 1987. *Composition with Pitch Classes: A Theory of Compositional Design*. New Haven: Yale University Press. MT 46 .M67 1987

----- 1991. *Class Notes for Atonal Music Theory*. Hanover, NH: Frog Peak Music. (library has placed this on order.)

Perle, George. 1996. *Twelve-Tone Tonality*, Second Edition. Berkeley: University of California Press. MT40 .P4520

Rahn, John. 1980. *Basic Atonal Theory*. New York: Schirmer. MT 40  
.R2

Tenney, James. 1964. *Meta + Hodos*. New Orleans : Inter-American Institute for Musical Research, Tulane University. MT40 .T29

## MUS 673 Analysis of Music since 1900—II

### SCORE RESERVE LIST

- Arnold Schoenberg, *5 Pieces for Orchestra* M1045 .S363 op. 16 1953a  
MiniScore M1045 .S363 op. 16 E9
- The Book of the Hanging Gardens* M1620 .S364 B66 1995
- Piano Pieces op. 11* M25 .S358 op. 11 1980z  
*Piano Pieces op. 19* M25 .S358 op. 19 1913  
*Piano Pieces op. 23* M25 .S358 op. 23 1923  
*Piano Piece op. 33a* M25 .S358 op. 33a 1956  
*Piano Piece op. 33b* M25 .S358 op. 33b 1959
- Herzgewächse op. 20* M1613.3 .S36 H47 1947
- Alban Berg *Four Songs, op. 2* M1620 .B4697 op. 2 1956
- Anton Webern *Drei Lieder op. 18* M1620 .S32 op. 18 1927  
*Drei Lieder op. 25* M1613.3 .W43 op. 25 1956  
*First Cantata, op. 29* M1530 .W37 op. 29  
*Concerto, op. 24* M922 .W43 op. 24 1948b  
*Variations for Piano op. 27* M27 .W430 op. 27
- Luigi Dallapiccola *Il Prigioniero* M1503 .D23 P750 1949  
*Quaderno Musicale di Annalibera*  
M25 .D35 Q8

## MUS 673 Analysis of Music since 1900—II

### RECORDING RESERVE LIST

Arnold Schoenberg, <i>Vier Lieder op. 2</i>	CD 798	
<i>5 Pieces for Orchestra</i>	CD 4535	
<i>The Book of the Hanging Gardens</i>	CD 3271	
<i>Piano Music</i>	CD 3702	CD 1474
<i>Herzgewächse op. 20</i>	CD 4535	
Alban Berg	<i>Four Songs, op. 2</i>	CD 798
Anton Webern	<i>Complete Works</i>	CD 1715
Luigi Dallapiccola	<i>Il Prigioniero</i>	CD 5790
	<i>Quaderno Musicale di Annalibera</i>	LP 4334



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 673 Proposed prefix and number MUS 676

(b) Present Title Advanced Composition

New Title no change

(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:

(d) Present credits: 2 Proposed credits: no change

(e) Current lecture:laboratory ratio no change 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)):

no change

(b) New description:

(c) Prerequisite(s) for course as changed:

5. What has prompted this proposal?

Proposal is to switch number of MUS 673 and MUS 676 to keep a series of four courses in music analysis together between MUS 670 - 673. To be done concurrently with major changes in MUS 670 - 672 and current MUS 676.

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

n/a

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

n/a



UNIVERSITY OF KENTUCKY

**School of Music**

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Student Affairs: (859) 257-8181  
Fax: (859) 257-9576  
[www.uky.edu/FineArts/Music](http://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