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 __________ Proposed prefix and number ________ (same)
(b) Present Title __________ New Title __________
Musical Style I Analysis of Tonal Music 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 Tonal Music I

d) Present credits: 3 Proposed credits: 3
(e) Current lecture: laboratory ratio __________ Proposed: __________
(f) Effective Date of Change: (Semester & Year) Fall 2001

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 antiquity through 1600. Prereq: MUS 578 or equivalent.

   (b) New description: 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.

   (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
SYLLABUS
MUS 670 -- ANALYSIS OF TONAL MUSIC I

GOALS
• to increase your understanding of and ability to apply recent analytical approaches for
tonal music, especially as related to style and performance and considering formal
structure, harmony and tonality, motive, texture, rhythm and meter, and text setting
• to refine and broaden your analytical skills
• to expand your ability to assess analytical writing
• to deepen your comprehension of hierarchical analysis on various structural levels
• to further develop your written and oral communication about music, reflecting both
analytical insight and clarity of expression
• to enhance your skill in applying analytical and theoretical tools and concepts for
distinguishing stylistic differences between composers or periods (esp. transitions)

TEXTS


Packet of Music. available at Johnny Print, 547 Limestone Street. (about 73 pp.)
Packet of readings?. (all sources on reserve)

GRADING
10 % Class participation, preparation
45 % Written assignments and short papers, two article reviews
20 % Mid-Term test
25 % Final test
TENTATIVE OUTLINE

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REVIEWS
You will select two analytical articles (or chapters of a book), read/study the article, and write a 1-2 page review of each one. The reviews are due Sept. 20 and Nov. 1.

Each review will include the following:
- a citation, using Chicago Manual of Style, of the article
- summary of the article (like an abstract) and
- your interpretation (i.e., your opinion of its value, relevance, accuracy, etc.)

Sources for articles or article listings might include the following:
Music Index
RILM
Ian Bent’s article on analysis in the New Grove Dictionary of Music
web bibliographies, such as the Indiana University list of sources on rhythm and meter
http://www.music.indiana.edu/som/courses/rhythm/biblio.html

Journals:  Journal of Music Theory  Music Theory Spectrum  In Theory Only
           Indiana Theory Review  Theory and Practice  Music Analysis
           Integral              Music Perception    Music Forum
           Nineteenth Cent. Music
MUS 670 -- BIBLIOGRAPHY


Berry, Wallace. Structural functions in music. 1976

Cone, Edward T. Musical form and musical performance. 1968

Cook, Nicholas. Guide to musical analysis. 1987

Epstein, David. Beyond Orpheus: studies in musical structure. 1979

Kramer, Jonathan D. Time of music: new meanings 1988


Lerdahl, Fred and Jackendoff, Ray. A generative theory of tonal music

Rosen, Charles. Sonata forms. 1980


Stein, Deborah J. Poetry into song: performance and analysis of lieder

Caplin, William. Classical form: a theory of formal functions...

Cook, Nicholas. Analysing musical multimedia

Cook, Nicholas. Rethinking music. 1999

Cooper, Grosvenor and Meyer, Leonard. The rhythmic structure of music

Dunsby, Jonathan. Music analysis in theory and practice

Gjerdingen, Robert O. Classic turn of phrase: music and the psychology

Lester, Joel. Rhythms of tonal music.

Meyer, Leonard B. Explaining music; essays and explorations. 1973

Rink, John. Practice of performance: studies in musical interpretation

Rosen, Charles. Classical style: Haydn, Mozart, Beethoven
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.
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,

W. Harry Clarke, Director
School of Music