APPLICATION FOR CHANGE IN EXISTING COURSE: MAJOR & MINOR

1. Submitted by College of _________________________ Date __________
   Department/Division offering course _____________________________
   Fine Arts _____________________________ 4/16/01 _____________________________
   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: _______ Proposed credits: _______
   (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):
       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

O R I G I N A L  OCT 22 2003
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). (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 Klumpenhouver 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 to 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


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


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, Vier Lieder op. 2          CD 798
5 Pieces for Orchestra                        CD 4535
The Book of the Hanging Gardens               CD 3271
Piano Music                                   CD 3702
                                               CD 1474

Herzgewächse op. 20                           CD 4535

Alban Berg                                    CD 798
Four Songs, op. 2

Anton Webern                                  CD 1715
Complete Works

Luigi Dallapiccola                            CD 5790
Il Prigioniero                                 LP 4334
Quaderno Musicale di Annalibera
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:labatory 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 673.

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 _______________
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 9, 2003

An Equal Opportunity University
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,

[Signature]

W. Harry Clarke, Director
School of Music