

WESTERN UNIVERSITY, CANADA
DON WRIGHT FACULTY OF MUSIC
MUSIC 9519a— Studies in Post-Tonal Theory
Fall 2017

Dr. Peter Franck
TC 318, 519-661-2111, ext. 84330, pfranck@uwo.ca
Thursday, 9:30 a.m.–12:30 p.m.
Room: TC 340
Individual office hours: by appointment via e-mail

Course Content. This course examines the post-tonal repertory through the lens of pitch-class set theory, which is used in analyses of many works, including those by Babbitt, Bartók, Berg, Dallapiccola, Messiaen, Schoenberg, Stravinsky, Webern, and others. The theory embraces many facets of composition: pitch, rhythm, harmony, contour, and dynamics, among others. The concepts discussed within the course will enable you to critically evaluate the structure of post-tonal works and engage with the scholarly literature that aims to explicate them.

Requirements. Each student is responsible for assigned readings, participation in class discussions, *oral reports*, four *assignments*, one take-home *midterm exam*, one *analysis presentation*, and one *term paper*. In the *oral reports*, students will summarize a reading, evaluate its strengths and weaknesses, and conclude with questions to stimulate discussion. Each student will present at least one oral report, which will be assigned one week in advance (the number of reports will depend on the number of students in the class.) The *analysis presentation* will be on a post-tonal piece of your choice (subject to my approval) and will take the form of a 20-minute conference-style presentation to take place near the end of the semester. The *term paper* will comprise a 10–12-page essay (examples not included in the page-total) that explores a set-theoretic issue concerning post-tonal music. Details for the analysis presentation and term paper will be given after the midterm exam. Due-dates are provided on the class schedule below.

Learning Outcomes. Students will gain fluency in set theory and a broad knowledge-base of its application within music theory and analysis. They will learn how to apply set theory to analyses of post-tonal music, thoroughly understand its use within the scholarly literature, and in some cases, use it to create novel theoretical concepts. In sum, students will acquire an excellent foundation upon which to build further scholarly engagement with set theory and its application to post-tonal music.

Required Texts:

Robert D. Morris, *Class Notes for Atonal Music Theory* (Lebanon, NH: Frog Peak Music, 1991). (Required)

Joseph N. Straus, *Introduction to Post-Tonal Theory*, 4th ed. (New York: W. W. Norton, 2016). (Required)

Marking Scheme:

Oral reports:	10%
Assignments (4, weighted equally)	15%
Participation	5%
Take-home midterm exam:	15%
Analysis presentation:	25%
Term paper:	30%
Course mark:	100%

Handing in the Term Paper. The term paper will be handed in beneath the door of my office (TC-318) on Thursday, December 21. Additionally, an electronic copy of the final paper will be uploaded to OWL on the same day (click on Assignments on the left-hand tab on the OWL site). All term papers must be completed on time. Late work will not be accepted.

Plagiarism Software. All required papers may be subject to submission for textual similarity review to the commercial plagiarism detection software under license to the University for the detection of plagiarism. All papers submitted for such checking will be included as source documents in the reference database for the purpose of detecting plagiarism of papers subsequently submitted to the system. Use of the service is subject to the licensing agreement, currently between The University of Western Ontario and Turnitin.com, <http://turnitin.uwo.ca/>.

OWL Powered by Sakai. Much of the course content (e.g., readings) is made available on OWL powered by Sakai. For more information, please visit this URL: <https://owl.uwo.ca/portal>

Marking Scale. The marking scale for all aspects of the course is A+=90–100%, A=80–89%, B=70–79%, C=60–69%, D=50–59%, F=0–49%.

Mental Health. Students that are in emotional/mental distress should refer to Mental Health@Western <http://www.uwo.ca/uwocom/mentalhealth/> for a complete list of options about how to obtain help.

Accessibility. For issues concerning accessibility on campus, please visit <http://www.accessibility.uwo.ca>

Religious Accommodation. Students may be excused to observe a religious holy day of his/her faith without penalty provided they notify the instructor in advance. Students will be held responsible for material covered in their absence and each student shall be permitted a reasonable amount of time to make up missed work.

Accommodation for Medical Illness. Accommodation for medical illness of work worth 10% or more of the total course grade is detailed in the following document:

http://www.uwo.ca/univsec/pdf/academic_policies/appeals/accommodation_medical.pdf.

Accommodation for medical illness of work worth *less* than 10% of the total course grade will be determined by the instructor in consultation with the student. Medical documentation will not be required. In most of such cases, students will be given extra time to make up for missed work.

Plagiarism. Assignments are to be completed independently. Submission of work with which you have received help from someone else (other than the course instructor) is an example of plagiarism. Plagiarism is a major academic offence. Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, as found at:

http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_undergrad.pdf

Electronic Devices. The use within class of **any** electronic communications device for non-class-related activity is expressly prohibited. Students guilty of disrupting class with the described use of such devices will be asked to leave the class and will not be permitted to re-enter the class with the device until they can satisfactorily prove to the professor that the device will no longer be a disruption. Laptops, tablets, and other such devices are permitted in class if they are used solely for the enhancement of learning the material presented in class.

Readings for first class. Please read and be prepared to discuss the readings for the first class (posted on OWL; if you do not yet have access, email me and I will email pdfs of the readings back to you).

Music 9519: Fall 2017 Class Schedule at a Glance*

Class #	Date	Topic	Due
1	Sept. 7	Introduction	
2	Sept. 14	Pitch and Pitch-Class Space	HW1
3	Sept. 21	Interval Content	
4	Sept. 28	Sets and Set Classes	HW2
5	Oct. 5	Segmentation	
	Oct. 9–13	Fall Reading Week	
6	Oct. 19	Set Complexes	HW3
7	Oct. 26	Similarity Relations and Set-Class Voice Leading	
8	Nov. 2	Twelve-Tone Theory; Distribute midterm	HW4
9	Nov. 9	Twelve-Tone Theory, contd.	Midterm
10	Nov. 16	Invariance Matrices and Arrays	Analysis presentation proposal; term paper topic
11	Nov. 23	Contour	
12	Nov. 30	Miscellaneous; If necessary: mini-conference: analysis presentations	Analysis presentation (only if necessary)
13	Dec. 7	Mini-conference: analysis presentations Last class	Analysis presentation
	Dec. 21	Due-date for term paper	Term paper

*Readings for each class are given on the “Detailed Schedule” below.

Abbreviations used in “Detailed Schedule”:*CMRJ* = Concert Music, Rock, and Jazz*CNAT* = Class Notes for Atonal Music Theory*IMBB* = Introduction to the Music of Milton Babbitt*IPTT* = Introduction to Post-Tonal Theory*JMT* = Journal of Music Theory*MA* = Music Analysis*MTS* = Music Theory Spectrum*MTCP* = Music Theory in Concept and Practice*PNM* = Perspectives of New Music*SAM* = Structure of Atonal Music*SIMA* = The Score and I.M.A. Magazine**9519: Detailed Schedule**

Class #	Topics/Readings	Due
1	<i>Introduction</i> Straus, <i>Introduction to Post-Tonal Theory</i> [<i>IPTT</i>], Ch. 1. Morris, <i>Class Notes for Atonal Theory</i> [<i>CNAT</i>], Ch. 1. Schuijjer, <i>Analyzing Atonal Music</i> (2008), Ch. 1.	
2	<i>Pitch and Pitch-Class Space</i> Morris, <i>CNAT</i> , Ch. 2–3. Straus, <i>IPTT</i> , 43–61; 80–86. Bernard, “Zones of Impingement: Two Movements from Bartók’s...” <i>MTS</i> 25 (2003): 3–34. Morris, “Equivalence and Similarity in Pitch...” <i>JMT</i> 39 (1995): 207–43. *Cohn, “Inversional Symmetry and Transpositional Combination in Bartók,” <i>MTS</i> (1988): 19–42. *Lewin, “A Label-Free Development for 12-Pitch-Class Systems,” <i>JMT</i> 21 (1977): 29–48.	HW1
3	<i>Interval Content</i> Morris, <i>CNAT</i> , Ch. 4–5. Straus, <i>IPTT</i> , 95–112. Hasty, “An Intervallic Definition of Set Class,” <i>JMT</i> 31 (1987): 183–204. *Lewin, “Forte’s Interval Vector...” <i>JMT</i> 21 (1977): 194–237.	
4	<i>Sets and Set Classes</i> Morris, <i>CNAT</i> , Ch. 6–7. Straus, <i>IPTT</i> , 62–69; 75–81; 112–124. Boss, “The Musical Idea and the Basic Image...” <i>Gamut</i> 2 (2009). Lewin, “Toward the Analysis of a Schoenberg Song,” <i>PNM</i> 12 (1973–74): 43–86. *Cohn, “Properties and Generability of Transpositionally Invariant Sets,” <i>JMT</i> 35 (1991): 1–32.	HW2
5	<i>Segmentation</i> Morris, <i>CNAT</i> , Ch. 8 Hasty, “Segmentation and Process in Post-Tonal Music,” <i>MTS</i> 3 (1981): 54–73. Forte, “Sets and Nonsets...” <i>PNM</i> 11 (1972): 43–64. *Hanninen, “Associative Sets, Categories, and Music Analysis,” <i>JMT</i> 48 (2004): 147–218. *Lefkowitz and Taavola. 2000. “Segmentation in Music...” <i>JMT</i> 44 (2000): 171–229.	
6	<i>Set Complexes</i> Morris, <i>CNAT</i> , Ch. 9. Forte, <i>SAM</i> (1973), Ch. 2. Morris, “K, Kh, and Beyond,” in <i>MTCP</i> (1997), 275–306. *Doerksen, “Set-Class Salience and Forte’s Theory of Genera,” <i>MA</i> 17 (1998): 195–205.	HW3

- 7 *Similarity Relations and Set-Class Voice Leading*
 Morris, "A Similarity Index for Pitch-Class Sets," *PNM* 18 (1979–80): 445–60 [excerpt].
 Straus, "Voice Leading in Set-Class Space," *JMT* 49 (2005): 45–108.
 Tymoczko, "Set-Class Similarity, Voice Leading..." *JMT* 52 (2008): 25172 [excerpt].
 *Buchler, "Broken and Unbroken Interval Cycles..." *PNM* 38 (2000): 52–87.
 *Quinn, "Listening to Similarity Relations," *PNM* 39 (2001): 108–58.
 *Callender, et al., "Generalized Voice-Leading Spaces," *Science* 320 (2008): 346–48.
- 8 *Twelve-Tone Theory*
 Morris, *CNAT*, Ch. 12–13.
 Straus, *IPTT*, 294–317.
 Babbitt, "Some Aspects of Twelve-Tone Composition," *SIMA* 12 (1955): 53–61
 Babbitt, "Twelve-Tone Invariants as Compositional Determinants," *MQ* 46 (1960): 246–59.
 Babbitt, "Set Structure as Compositional Determinants," *JMT* 5 (1961): 72–94.
 *Babbitt, "Twelve-Tone Rhythmic Structure and the Electronic Medium," *PNM* 1 (1962): 49–79.
 *Babbitt, "Since Schoenberg," *PNM* 12 (1973): 3–28.
- 9 *Twelve-Tone Theory, contd.*
 Alegant, "Cross-Partitions as Harmony and Voice Leading..." *MTS* 23 (2001): 1–40.
 Mead, "Webern, Tradition, and 'Composing with Twelve Tones.'" *MTS* 15 (1993): 173–204.
 Mead, "Some Implications of the Pitch Class ..." *PNM* 26 (1988): 96–163.
 Morris, "Mathematics and the Twelve-Tone System..." *PNM* 45 (2007): 76–107.
- 10 *Invariance Matrices and Arrays*
 Morris, *CNAT*, Ch. 14–15.
 Straus, *IPTT*, 318–42.
 Mead, "Mapping Trichordal Pathways," in *IMMB* (1993): 54–76.
 Dubiel, "Three Essays on Milton Babbitt," *PNM* 28 (1990): 216–61 [excerpt]
- 11 *Contour*
 Friedmann, "A Methodology for the Discussion of Contour..." *JMT* 29 (1985): 223–48.
 Marvin and Laprade. "Relating Musical Contours..." *JMT* 31 (1987): 225–67.
 Morris, "New Directions in the Theory and Analysis..." *MTS* 15 (1993): 205–28.
 *Marvin, 1995. "A Generalization of Contour Theory..." *CMRJ* (1995): 135–71.
- 12 *Miscellaneous*
 Bisciglia, "A Quantitative View of Serial Analysis," *MTS* 39 (2017): 109–23.
 Lewin, "Some Ideas about Voice-Leading Between Pcsets," *JMT* 42 (1998): 15–72.
 Straus, "Uniformity, Balance, and Smoothness..." *MTS* 25 (2003): 305–52.
 *Roeder, "Beat-Class Modulation in Steve Reich's Music," *MTS* 25 (2003): 275–304.
- 13 *Mini-conference: analysis presentations*

**HW4;
Distribute
midterm**

Midterm

**Analysis
proposal;
term paper
topic**

**Analysis
presentation**