THE UNIVERSITY OF WESTERN ONTARIO
DON WRIGHT FACULTY OF MUSIC

FALL 2015
MUSIC 9519A - Studies in Pitch-Class Set Theory
Lectures: Thursday 1:30-4:20, TC310

Instructor: Dr. John Cuciurean, Associate Professor of Music Theory
Contact: TC320, 519-661-2111, ext. 85333, jcuciure@uwo.ca
Office Hours: Thursday 12:00-1:00 or by appointment

Course Content:

This course examines aspects of pitch-class set theory, focusing on the both the set-theoretic tools and the relevant analytic methodologies which may be applied to atonal music (including works by Schoenberg, Webern, Berg, Bartók, Stravinsky, Messiaen, and others), as well as a critical assessment of the theoretical approaches to the subject matter. Topics studied will include defining basic terminological conventions used in atonal music theory, characteristics of and operations in pitch and pitch-class space, interval class content, sets and set-classes in pitch-class space, segmentation principles, inclusion/exclusion relationships, set complexes, similarity and invariance relationships, pitch-class set genera theory, operator cycles, twelve-tone theory, combinatoriality, serial arrays, and extensions of set theory beyond pitch-class space.

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*, 3rd ed., Upper Saddle River, NJ: Prentice Hall, 2005. (Recommended)

See the UWO Libraries website (http://www.lib.uwo.ca/) for a list of texts on reserve under this course number in the music library. Additional readings will be drawn from reserve texts and published articles (many of which are available online through Jstor, or other online resources).

Course Requirements:

You will be expected to read all assigned materials before each class meeting and participate in in-class discussions. The course will consist of lectures and discussions focusing on the readings from the textbook and other sources. There will be a midterm examination and two essay-based projects assigned – one analytical and one theoretical in nature. The subject of the analysis project will be an atonal piece of your choosing,

subject to approval by the instructor. The essay topic should treat some issue arising from the literature of pitch set theory.

Learning Outcomes:

By the end of this course, students will develop an in-depth understanding of the theoretical and conceptual underpinnings of post-tonal analysis, and will be able to construct and interpret effective analyses of post-tonal music. Students will also gain an deeper understanding of the extensions of pitch-class set theory to serial music, contour, and rhythm. Students will demonstrate their mastery of the course content by applying these skills in detailed analyses of post-tonal music, including significant musical works by Bartók, Schoenberg, Stravinsky, Webern, and others. Students will develop a greater fluency with the significant scholarly work by Forte, Lewin, Morris, Straus, Clough, Cohn, and others. This class, for example, will prepare students to engage with published research and presentations related to pitch-class set theory at academic conferences.

Grading:

Midterm Exam (Distribute Nov 5; Due Nov 12)	25%
Participation	5%
Project No. 1 (Due Dec 22, 4:00 pm)	35%
Project No. 2 (Due Dec 22, 4:00 pm)	35%
Final Grade	100%

Notes:

i) Prerequisites: Graduate standing in music. An undergraduate level class in atonal music theory that included a component on Forte-style set theory would be beneficial but is not a specific prerequisite. If you do not meet the prerequisites for this course or obtain special permission from your Dean to enroll, you will be removed from this course and it will be deleted from your record. This decision may not be appealed. You will receive no adjustment to your fees in the event that you are dropped from a course for failing to meet the prerequisites.

ii) Grading scale for all aspects of the course is A=80-100%, B=70-79%, C=60-69%, F=0-59%.

iii) Attendance is required for all scheduled lectures. Students are responsible for making up any missed classes or assignments as soon as possible and for picking up from the instructor any material handed out during their absence. Students are directed to read the Senate policy on accommodation for medical illness at the following Web site: http://studentservices.uwo.ca/secure/index.cfm.

iv) 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.

v) Plagiarism: Assignments are to be completed independently. Submission of work with which you have received help from someone else (other than the 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, at the following Web site: http://www.uwo.ca/univsec/handbook/appeals/scholastic_discipline_grad.pdf.

vi) As part of a successful graduate student experience at Western, we encourage students to make their health and wellness a priority. Western provides several on-campus health-related services to help students achieve optimum health and engage in healthy living while pursuing a graduate degree. Students seeking help regarding mental health concerns are advised to speak to someone in whom they feel comfortable confiding, such as a faculty supervisor, a program advisor, or the Associate Dean (Graduate Studies). Campus mental health resources may be found at: http://www.health.uwo.ca/mental_health/resources.html

vii) Assignments are to be submitted to the instructor on the day/time for which the assignment is due. E-mail submission of assignments is acceptable provided that the e-mail time stamp meets the assignment deadline and the attached file is suitably formatted. Late assignments will only be accepted at the discretion of the instructor if extenuating circumstances prevail — otherwise, late assignments will NOT be graded!

viii) Essays must be neatly typed or word processed. Assignments requiring music notation or scoring must be completed using suitable music notation software (ie. Finale, Sibelius, etc.) — sloppy assignments will NOT be graded!

ix) The in-class use of cellular phones or pda's for talking or texting, laptops for accessing e-mail or web-browsing (other than for course-related materials), or any other electronic communications device is expressly prohibited. Students guilty of disrupting class with such devices will be asked to leave the class and will not be permitted to re-enter the class until they can satisfactorily prove to the professor that the device will no longer be a disruption.

ix) Other important dates:

September 10 - classes begin
September 18 - last day to add a first term half-course
October 12 - Thanksgiving Day Holiday (classes excused)
October 29-30 - SMT Break
November 5 - last day to drop a first term half-course
December 9 - classes end
December 10 - Study Day (classes excused)
December 11-22 - examination period

Music 9519A - Fall 2015 Class Schedule & Assigned Reading

Date	Topic/Reading[1]	Due
Sept 10	Preliminaries, Definitions, and Context Morris, *CN1*, Chap 1 Straus, *IPTT*, pp. 1-15, 22-32 Forte, *MA* 4/1-2 (1985): 29-58	
Sept 17	Characterisitics of P-Space & P/PC Operations Morris, *CN1*, Chap 2-3 Straus, *IPTT*, pp. 33-60, 98-99 (TC only) Morris, *JMT* 39/2 (1995): 207-43 Lewin, *JMT* 21/1 (1977): 29-48 Cohn, *MTS* 10 (1988): 19-42	
Sept 24	Interval Class Content & Invariance under T & TI Morris, *CN1*, Chap 4-5 Straus, *IPTT*, pp. 79-91 Lewin, *PNM* 12/1-2 (1973-74): 43-86 Hasty, *JMT* 31/2 (1987): 183-204 Lewin, *JMT* 21/2 (1977): 194-237	
Oct 1	Sets and Set-Classes in PC-Space Morris, *CN1*, Chap 6-7 Straus, *IPTT*, pp. 91-98 Beach, *MTS* 1 (1979): 7-22 Cohn, *JMT* 35/1-2 (1991): 1-32 Buchler, *JMT* 45/2 (2001): 263-343	
Oct 8	Segmentation & Segments in P- and PC-Space Morris, *CN1*, Chap 8 Hasty, *MTS* 3 (1980): 54-73 Haninnen, *JMT* 45/2 (2001): 345-433 (excerpt) Lefkowitz/Taavola, *JMT* 44/1 (2000): 171-229	
Oct 15	Forte's K-and Kh-Relations & Similarity Measures Morris, *CN1*, Chap 9 Forte, *SAM*, Chap 1.13 (pp. 46-60), 2.1-2.7 (pp. 93-123) Morris/Rahn/Lewin, *PNM* 18/1-2 (1979): 445-60/483-98/498-502 Morris, *MTCP* (1997), pp. 275-306 Quinn, *PNM* 39/1 (2001): 108-58	

[1] The selected topics and specific weekly assigned readings indicated in the class schedule are subject to revision by the instructor based on the progress and interests of the class.

Oct 22 PC-Set Genera Theory
Morris, *CN1*, Chap 10-11
Forte, *JMT* 32 (1988): 187-270 (excerpt)
Parks, *MA* 17/2 (1998): 206-26
Doerkson, *MA* 17/2 (1998): 195-205

Oct 29 No class meeting (due to SMT meeting) but read: Contour Relations
Straus, *IPTT*, pp. 99-102
Marvin/Laprade, *JMT* 31/2 (1987): 225-67
Morris, *MTS* 15/2 (1993): 205-28
Schultz, *MTS* 30/1 (2008): 89-137

Nov 5 Post-Tonal Voice-Leading Distr. Exam
Straus, *IPTT*, pp. 103-112
Straus, *JMT* 49/1 (1997): 45-108
Lewin, *JMT* 42/1 (1998): 15-72
Morris, *MTS* 20/2 (1998): 175-208
Tymoczko, *JMT* 52/2 (2008): 251-72

Nov 12 Extensions to Post-Tonal Theory Submit Exam
Marvin, *MTS* 13/1 (1991): 61-78
Cohn, *PNM* 30/2 (1992): 146-77
Roeder, *MTS* 25/2 (2003): 275-304
Quinn, *MTS* 19/2 (1997): 232-63

Nov 19 Referential Collections, Centricity, and Diatonic Set-Theory Project 1 Prop
Straus, *IPTT*, pp. 130-66
Clough, *JMT* 23/1 (1979): 45-62
Clough and Myerson, *JMT* 29/2 (1985): 249-70
Santa, *MA* 19/2 (2000): 167-201
Tymoczko, *MTS* 24/1 (2002): 68-102

Nov 26 PC-Set Theory and Twelve-Tone Theory Project 2 Prop
Morris, *CN1*, Chap 12-13
Straus, *IPTT*, pp. 182-200, 217-30
Babbitt, *CEMB*, pp. 55-69 & 86-108
Lewin, *JMT* 39/1 (1967): 18-32
Mead, *MTS* 15/2 (1993): 173-204

Dec 3 Rotational Arrays, Trichordal Arrays, & Multiplication
Morris, *CN1*, Chap 14-15
Straus, *IPTT*, pp. 231-45
Babbitt, *CEMB*, pp. 404-27
Heinemann, *MTS* 20/1 (1998): 72-96
Mead, *MTS* 5 (1983): 89-109
Morris, *JMT* 32/1 (1988): 75-132

Reading List Key

BAT: Rahn, John. *Basic Atonal Theory*. New York : Longman, 1980. (On reserve)

CEMB: Babbitt, Milton. *The Collected Essays of Milton Babbitt*. Ed. by Stephen Peles, et al. Princeton University Press, 2003. (On reserve)

CN1: Morris, Robert D. *Class Notes for Atonal Music Theory*. Frog Peak Music, 1991. (Required; on reserve)

CN2: Morris, Robert D. *Class Notes for Advanced Atonal Music Theory*. Frog Peak Music, 2001. (2 vols; on reserve)

CPC: Morris, Robert D. *Composition with Pitch-Classes: A Theory of Compositional Design*. Yale University Press, 1987. (On reserve)

GMIT: Lewin, David. *Generalized Musical Intervals and Transformations*. Rev. ed. Oxford University Press, 2007. (On reserve)

IPTT: Straus, Joseph N. *Introduction to Post-Tonal Theory*. 3rd ed. Prentice Hall, 2005. (Recommended; on reserve)

ITO: *In Theory Only*. (Selected issues archived online via ProQuest.)

JASI: *Journal of the Arnold Schoenberg Institute*. (Not yet archived online.)

JMT: *Journal of Music Theory*. (Available online via Jstor.)

MA: *Music Analysis*. (Available online via Jstor.)

MQ: *Musical Quarterly*. (Available online via Jstor.)

MTCP: Baker, James M., David W. Beach, Jonathan W. Bernard, eds. *Music Theory in Concept and Practice*. University of Rochester Press, 1997. (On reserve)

MTO: *Music Theory Online*. (Available at http://mtosmt.org/)

MTS: *Music Theory Spectrum*. (Available online via Jstor.)

PNM: *Perspectives of New Music*. (Available online via Jstor.)

SAM: Forte, Allen. *The Structure of Atonal Music*. Yale University Press, 1973. (On reserve)

T&P: *Theory and Practice*. (Available online via Jstor.)