

WESTERN UNIVERSITY
DON WRIGHT FACULTY OF MUSIC

MUSIC 3649A - Studies in Music Theory IV
Fall 2022

Lectures: Tues 9:30-10:20 & Thur 9:30-11:20, TC202

Instructor: Dr. John Cuciurean
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Phone: 519-661-2111, Ext. 85333
Office Hours: TC210F – by appt. only

Course Content:

This course is designed to develop an understanding of the theory and analysis of post-tonal Western art music from the first half of the twentieth century. Topics studied will include pitch centricity and symmetry, important referential collections, composition with motivic cells, integer models of pitch and pitch-class sets, basic operations on pitch-class sets, relationships between pitch-class sets, analyzing post-tonal music, temporal issues in post-tonal music, re-interpreting the past, musical borrowing, and twelve-tone theory. We will also consider how other parameters—such as rhythm, dynamics, and texture—contribute to musical form in the absence of tonality. Primary sources studied will include excerpts and/or complete compositions by Debussy, Ravel, Stravinsky, Bartók, Scriabin, Schoenberg, Berg, Webern, Messiaen, Milhaud, Ives, Hindemith, Crawford, Dallapiccola, Varèse, and other composers from the period.

Required Texts:

Miguel Roig Francoli, *Understanding Post-Tonal Music*, 2nd ed. (Routledge, 2021).
_____, *Anthology of Post-Tonal Music*, 2nd ed. (Routledge, 2021).

Supplementary Materials:

Joseph N. Straus, *Introduction to Post-Tonal Theory*, 4th ed. (WW Norton, 2016) – on reserve

Supplemental materials, assignments, and announcements will be available on the Owl course page (<http://owl.uwo.ca/portal>). Be sure to check the course page regularly for updates. In addition, audio CDs will be placed on reserve in the music library for listening to compositions studied in this class.

Course Requirements:

Regular participation in classroom discussions; weekly readings and written assignments drawn from both the textbook and supplementary materials; a midterm test; and a final

exam. A listening list is posted on Owl and a listening test drawn from that list will be included on the midterm and final exam. You are required to bring your textbook, anthology, and any required scores to the lectures. Supplemental scores posted on Owl will also be distributed in class if they are required for in-class discussion. **WARNING:** The final exam will be open text. You will not be allowed to use the e-text version of the textbook in the exam.

Course Objectives:

By the end of this course, you'll know how to classify any collection of pitches, to manipulate it in formally defined ways (including transposition and inversion), and to explain some of its properties (for example, its total interval content or special relations to other sets). With these skills, you'll be able to analyze pitch organization in atonal and serial music. Finally, you will be familiar with selected compositions from the first half of the twentieth century, which you'll be able to recognize aurally.

Grade Breakdown:

Assignments (best 5 of 6; see course schedule)	35%
Quizzes (ca. best 2-4 of 3-5; unannounced)	5%
Midterm Test (Thur Oct 27 in-class)	20%
<u>Final Exam (date TBA by Registrar's Office)</u>	<u>40%</u>
Final Grade	100%

* There will be 3 to 5 unannounced short pop quizzes administered during the first 10 minutes of class, designed to check your basic skills on a recently discussed topic. If you arrive late and miss a quiz, there will not be a make-up.

** To pass the class a student must earn a combined weighted-average score of at least 50% on the midterm test and the final exam. (The formula used for the weighted average is $Avg = \text{Midterm} * 0.33 + \text{Final} * 0.67$)

*** Students are advised not to make travel and/or employment arrangements for the winter recess until after the final exam schedule is posted by the Registrar's Office and the exam is administered.

Notes:

i) **Course Prerequisites: Music 2651A/B or the former Music 2650A/B.** Unless you have either the prerequisites for this course or written special permission from your Dean to enroll in it, you may 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 have the necessary prerequisites.

ii) **Grading scale:** A+=90-100%, A=80-89%, B=70-79%, C=60-69%, D=50-59%, F=0-49%.

iii) **Academic Consideration for Student Absence & Missing Work ($\geq 10\%$):** Students are responsible for making up any missed classes or assignments as soon as possible. The University recognizes that a student's ability to meet their academic responsibilities may, on occasion, be impaired by medical illness. Illness may be acute (short term), or it may be chronic (long term), or chronic with acute episodes. The University further recognizes that medical situations are deeply personal and respects the need for privacy and confidentiality in these matters. However, in order to ensure fairness and consistency for all students, academic accommodation for work representing 10% or more of the student's overall grade in the course shall be granted only in those cases where there is documentation indicating that the student was seriously affected by illness and could not reasonably be expected to meet their academic responsibilities.

Documentation shall be submitted, as soon as possible, to the Office of the Associate Dean, Undergraduate (TC210), together with a request for relief specifying the nature of the accommodation being requested. Students are directed to read the Senate policy on accommodation for medical illness at the following website for further details regarding requirements and procedures for the supporting documentation:

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

Whenever possible, students who require academic accommodation should provide notification and documentation in advance of due dates, examinations, etc. Students must follow up with their professors and their Academic Counselling office in a timely manner.

iv) **Academic Consideration for Missing Work ($< 10\%$):** In cases where students miss work that is worth less than 10% of the total course grade (ie. two or fewer assignments) due to medical illness or compassionate grounds, if documentation is voluntarily submitted to the Associate Dean's office and the Associate Dean grants an accommodation, then the missed assignment(s) or quiz(zes) will be discounted in the calculation of the final grade for the course. If documentation is not voluntarily submitted then the missed assignment(s) will receive a grade of zero. Students who have been denied accommodation by an instructor may appeal this decision to the Associate Dean's office but will be required to present appropriate documentation.

v) **Academic Offences:** Submission of work with which you have received help from someone else (other than the course instructor or TA) is an example of plagiarism, which is considered 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:

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

vi) **Mental Health & Wellness:** Students that are in emotional/mental distress should refer to the Health and Wellness at Western page (<https://www.uwo.ca/health/>) for a complete list of options about how to obtain help or to go to the Wellness Education Centre located in UCC room 76. **Students in crisis in need of immediate care are directed to go directly to Student Health Services in UC11 or to click on the green "I Need Help Now" button on the Health and Wellness page above.**

vii) **Accommodation for Students with Disabilities:** Students work with Accessible Education Western (AEW, formerly SSD) which provides recommendations for accommodation based on medical documentation or psychological and cognitive testing. The accommodation policy can be found here: https://www.uwo.ca/univsec/pdf/academic_policies/appeals/Academic%20Accommodation_disabilities.pdf

viii) **Religious Accommodation:** Students should consult the University's list of recognized religious holidays, and should give reasonable notice in writing, prior to the holiday, to the Instructor and an

Academic Counsellor if their course requirements will be affected by a religious observance. Additional information is given in the Western Multicultural Calendar.

<http://multiculturalcalendar.com/ecal/index.php?s=c-univwo>

ix) **Contingency Plan:** Although the intent is for this course to be delivered in-person, the changing COVID-19 restrictions may necessitate some or all of the course to be delivered online, either synchronously (i.e., at the times indicated in the timetable) or asynchronously (e.g., posted on OWL for students to view at their convenience). The grading scheme will **not** change. Any assessments affected will be conducted online as determined by the course instructor.

x) **Gender-Based and Sexual Violence:** Western is committed to reducing incidents of gender-based and sexual violence and providing compassionate support to anyone who has gone through these traumatic events. If you have experienced sexual or gender-based violence, either recently or in the past, you will find information about support services for survivors, including emergency contacts at https://www.uwo.ca/health/student_support/survivor_support/get-help.html. To connect with a case manager or set up an appointment, please contact support@uwo.ca or call 519 661-3568.

xi) **Recording of Online Activities:** As per note ix, if the course moves to online delivery, all the remote learning sessions for this course will be recorded. The data captured during these recordings may include your image, voice recordings, chat logs and personal identifiers (name displayed on the screen). The recordings will be used for educational purposes related to this course, including evaluations. The recordings may be disclosed to other individuals participating in the course for their private or group study purposes. Please contact the instructor if you have any concerns related to session recordings.

Participants in this course are not permitted to record the sessions, except where recording is an approved accommodation, or the participant has the prior written permission of the instructor.

xii) **Online Etiquette:** As per note ix, if the course moves to online delivery, disruptive behaviour of any type during online classes, including inappropriate use of the chat function, is unacceptable. Students found guilty of “Zoom-bombing” a class, or of other serious online offenses, may be subject to disciplinary measures under the Code of Student Conduct.

xiii) **Lectures vs. Textbook:** The presentation of curricular content in this class may occasionally deviate from the presentation of materials in the required textbook. In such cases the material provided in the lectures and/or the notes posted on OWL always supersedes the presentation in the textbook and should therefore be treated as the definitive representation of that topic.

xiv) **Assignment Formatting & Submission:** Complete assignments using appropriate word processing and/or music notation software. In some cases, musical examples may be annotated neatly in pencil on proper manuscript paper or on the score itself and then scan that excerpt of manuscript into the Word or Adobe doc. Handwritten or otherwise sloppy assignments will NOT be graded! Assignments are to be submitted electronically by 5:00 pm on the scheduled due date using your Owl assignment tool. Assignments need to be submitted as a single Word doc or Adobe pdf file. Do NOT submit your assignment by email as a series of jpeg’s from your cell phone, or any other unapproved file format – assignments submitted in this way will also NOT be graded!

xv) **Plagiarism Detection Software Usage:** 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 (<https://www.turnitin.com/>).

xvi) **Electronic Devices in Exams:** Electronic devices of any type will not be permitted during the Midterm Test and/or Final Exam in this course (unless required for accessibility reasons based on an approved accommodation request from Accessible Education).

xvii) **Electronic Devices in Classrooms:** The in-class use of electronic devices (other than for instructor-approved in-class uses) is expressly prohibited. Students found guilty of disrupting the class with electronic devices will be asked to leave the class and may be subject to disciplinary measures under the Code of Student Conduct.

xviii) **Important Dates for Fall 2022:**

Thur Sept 8 – undergraduate classes begin

Fri Sept 16 – last day to add a first term half-course or full course

Mon Oct 10 – Thanksgiving Day Holiday (classes excused)

Mon Oct 31 to Sun Nov 6 – Fall Reading Week (classes excused)

Mon Nov 14 – last day to drop a first term half-course without academic penalty

Wed Nov 30 – last day to drop a full course without academic penalty

Thur Dec 8 – undergraduate classes end

Fri Dec 9 – Study Day (classes excused)

Sat Dec 10 to Thur Dec 22 – Examination period

Music 3649A - Fall 2022 Class Schedule

Date	Topic	Reading	Due
Sept 8	Overview of 20 th -Century Compositional Styles Diatonic & Pentatonic Collections	<i>UPM</i> , 1-13	
Sept 13 Sept 15	Analysis: Debussy, “La Cathédral,” <i>Préludes</i> , Bk I Composition with Motivic Cells Analysis: Stravinsky, ‘Introduction,’ <i>The Rite of Spring</i>	<i>UPM</i> , 13-26 <i>UPM</i> , 26-36	
Sept 20 Sept 22	Rhythmic and Metric Irregularities in Post-Tonal Music Interval Cycles, Equal Divisions of the Octave, Symmetrical Motivic Cells, & Pitch Symmetry Axis	<i>UPM</i> , 242-54 <i>UPM</i> , 41-53	Assign #1
Sept 27 Sept 29	Symmetrical Scales Analysis: Bartók, “Song of the Harvest & “Whole-Tone Scale”; Introduction to Pitch-Class Set Theory	<i>UPM</i> , 53-61 <i>UPM</i> , 61-68 <i>UPM</i> , 73-82	
Oct 4 Oct 6	Pitch-Class Set Theory (cont.) Pitch-Class Sets: Further Properties and Relationships	<i>UPM</i> , 83-92 <i>UPM</i> , 92-100	Assign #2
Oct 11 Oct 13	Pitch-Class Sets: Further Properties and Relationships Analyzing Atonal Music Analysis: Webern, <i>String Quartet</i> , Op. 5, No. 3 Analysis: Webern, <i>String Quartet</i> , Op. 5, No. 4	<i>UPM</i> , 100-106 <i>UPM</i> , 111-15 <i>UPM</i> , 116-23 <i>IPT</i> , 137-42	
Oct 18 Oct 20	Analysis: Schoenberg, “Nacht,” <i>Pierrot Lunaire</i> , Op. 21 Analysis: Schoenberg, “Angst und Hoffen,” Op. 15, No. 7 Analysis: Berg, “Schlafend trägt man mich,” Op. 2, No. 2 Harmonic Extensions & Neo-Harmony	<i>IPT</i> , 28-31 <i>UPM</i> , 123-31 <i>IPT</i> , 143-48	Assign #3
Oct 25 Oct 27	Harmonic Extensions & Neo-Harmony (cont.) Midterm Test (in-class)	Suppl.	
Nov 1 Nov 3	Fall Reading Week (No class) Fall Reading Week (No class)		
Nov 8 Nov 10	Reinterpreting the Past: Neoclassicism Analysis: Stravinsky, “Agnus Dei,” <i>Mass</i> Hindemith’s Theoretical & Compositional Premises Analysis: Hindemith, “Interlude in G,” <i>Ludus Tonalis</i>	<i>UPM</i> , 135-41 <i>UPM</i> , 141-48	Assign #4
Nov 15	Ultramodernism: Ives and Musical Borrowing Analysis: Ives, “The Cage”	<i>UPM</i> , 152-56	

Nov 17	Analysis: Crawford, <i>Diaphonic Suite</i> No. 4, III Introduction to Contour Theory	<i>UPM</i> , 156-61 <i>IPT</i> , 126-29
Nov 22	Introduction to Twelve-Tone Music & Basic Operations	<i>UPM</i> , 164-73
Nov 24	Twelve-Tone Matricies & Row Identification Analysis: Dallapiccola, <i>Quaderno musicale</i> , Nos. 5 & 11 Analysis: Webern, "Wie bin ich froh!" Op. 25, No. 1	<i>UPM</i> , 173-78 Assign #5 <i>UPM</i> , 179-82 <i>IPT</i> , 22-27 & 303-06
Nov 29	More Twelve-Tone Topics – Invariance & Symmetry Analysis: Webern, <i>Piano Variations</i> , Op. 27, II	<i>UPM</i> , 186-94 <i>UPM</i> , 195-199
Dec 1	More Twelve-Tone Topics – Combinatoriality Analysis: Schoenberg, <i>Klavierstücke</i> , Op. 33a	<i>UPM</i> , 199-205 <i>UPM</i> , 205-13
Dec 6	More Twelve-Tone Topics – Derived Series	<i>IPT</i> , 318-22
Dec 8	Analysis: Webern, <i>String Quartet</i> , Op. 28, I (excerpts) Analysis: Berg, <i>Violin Concerto</i> (excerpts) Review	<i>IPT</i> , 342-47 Assign #6 <i>IPT</i> , 314-15
TBA	Final Exam	

* *This schedule is subject to revision by the instructor based on the satisfactory progress of the class.*

UPM = Miguel Roig-Francoli, *Understanding Post-Tonal Music*, 2nd ed. (required text)

IPT = Joseph N. Straus, *Introduction to Post-Tonal Theory*, 4th ed. (on reserve)