

WESTERN UNIVERSITY  
DON WRIGHT FACULTY OF MUSIC

MUSIC 3649A  
STUDIES IN THEORY IV  
FALL 2023

Instructor: Dr. Catherine Nolan  
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Office Hours: Wednesdays 1:30 – 2:30 on zoom or by appointment

**Course Content:**

This course is designed to develop students' 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, reinterpreting 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-Francolí, *Understanding Post-Tonal Music*, 2<sup>nd</sup> ed. (Routledge, 2021).  
Miguel Roig-Francolí, *Anthology of Post-Tonal Music*, 2<sup>nd</sup> ed. (Routledge, 2021).

**Supplementary Materials:**

Joseph N. Straus, *Introduction to Post-Tonal Theory*, 4<sup>th</sup> ed. (WW Norton, 2016) – on reserve in the Music Library

Supplementary materials, assignments, and announcements will be available on the OWL course site. Be sure to check the course site 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 class discussions; weekly readings and written assignments drawn from both the textbook and supplementary materials; a midterm test; and a final examination. 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 will have a good understanding of the diversity of materials and techniques used by composers of music in the first half of the twentieth century. You will 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 (e.g., its total interval content or special relations to other collections). With these skills you will be able to analyze pitch organization in atonal or serial music. Finally, you will be familiar with selected compositions from the first half of the twentieth century, which you will 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 (Thursday, October 26 in class)	20%
<u>Final Exam (date TBA by the 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 course 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  $Avg = Midterm * 0.33 = Final * 0.67$ .)
- \* 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 (≥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. Academic Consideration provides students with consistent, fair, and pedagogically appropriate consideration, without compromising the academic integrity of the course or program, when they have been unable to complete some component of a course due to short-term extenuating circumstances. Students who have long-term or chronic medical conditions (physical or mental) that may impede their ability to complete academic responsibilities are directed to seek Academic Accommodation through Accessible Education ([Academic Accommodation for Students with Disabilities](#)).

Documentation shall be submitted, as soon as possible and no later than 48 hours after the end of the period of absence covered, to the Academic Counselling unit or Office of the Associate Dean, Undergraduate (TC210), of the student's Home Faculty together with a request for relief specifying the nature of the academic consideration being requested. Students are directed to read the Senate Policy on Academic Consideration for Medical Illness at the following website for further details regarding various requirements and procedures for the supporting documentation:

[https://www.uwo.ca/univsec/pdf/academic\\_policies/appeals/academic\\_consideration.pdf](https://www.uwo.ca/univsec/pdf/academic_policies/appeals/academic_consideration.pdf)

Whenever possible, students who require academic consideration 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 (i.e., 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 missing 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:  
[http://www.uwo.ca/univsec/pdf/academic\\_policies/appeals/scholastic\\_discipline\\_undergrad.pdf](http://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 Thames Hall room 2170. **Students in crisis in need of immediate care are directed to go directly to Student Health Services in Thames Hall 2170 or to click on the big green “I Need Help Now” button on the Health and Wellness page above.**
- vii) **Accommodation for Students with Disabilities:** Students work with Accessible Education 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](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 (other than statutory 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. The Diversity Calendar from the Canadian Centre for Diversity and Inclusion provides information on multifaith, multicultural and diversity related holidays and observances and links to resources for more information. <https://www.edi.uwo.ca/resources/2816-2023-Diversity-Calendar-PDF.pdf>
- ix) **Contingency Plan:** Although the intent is for this course to be delivered in-person, should any university-declared emergency require 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 course will adapt accordingly. 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](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](mailto:support@uwo.ca) or call 519 661-3568.
- xi) **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.

- xii) **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 then scanned into the Word or Adobe document. 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 the OWL Assignment tool. Assignments must be submitted as a single Word doc or Adobe pdf file. Do NOT submit your assignment by email or as a series of jpegs from your cell phone, screen shots, or any other unapproved file format – assignments submitted in this way will NOT be graded.
- xiii) **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, which includes AI writing detection tools. 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/>).
- xiv) **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).
- xv) **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.
- xvi) **Important Dates for Fall 2023:**
- Thursday Sept. 7 – undergraduate classes begin
  - Friday Sept. 15 – last day to add a first term half course or full course
  - Monday Oct. 9 – Thanksgiving Day Holiday (classes excused)
  - Monday Oct. 30 to Sunday Nov. 5 – Fall Reading Week (classes excused)
  - Monday Nov. 13 – last day to drop a first term half course without academic penalty
  - Thursday Nov. 30 – last day to drop a full course without academic penalty
  - Friday Dec. 8 – undergraduate classes end
  - Saturday Dec. 9 – Study Day (classes excused)
  - Sunday Dec. 10 – Friday Dec. 22 – Examination period

## Music 3649A – Fall 2023 Class Schedule

Date	Topic	Reading	Due
Sept 7	Overview of 20 <sup>th</sup> -Century Compositional Styles Diatonic and Pentatonic Collections	<i>UPM</i> , 1-13	
Sept 12	Analysis: Debussy, “La cathédral engloutie” ( <i>Préludes</i> I)	<i>UPM</i> , 13-26	
Sept 14	Non-pitch Parameters Composition with Motivic Cells Analysis: Stravinsky, “Introduction,” <i>The Rite of Spring</i>	Suppl. <i>UPM</i> , 26-36	
Sept 19	Interval Cycles, Equal Divisions of the Octave	<i>UPM</i> , 41-53	
Sept 21	Symmetry: Motivic Cells, Axis of Symmetry Symmetric Scales	<i>UPM</i> , 53-61	A1
Sept 26	Analysis: Bartók, “Song of the Harvest” & “Whole-Tone Scale”	<i>UPM</i> , 61-68	
Sept 28	Introduction to Pitch-Class Set Theory	<i>UPM</i> , 73-82	
Oct 3	Pitch-Class Set Theory, continued	<i>UPM</i> , 83-92	
Oct 5	Pitch-Class Sets: Further Properties and Relationships	<i>UPM</i> , 92-100	A2
Oct 10	Pitch-Class Sets: Further Properties and Relationships	<i>UPM</i> , 100-106	
Oct 12	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> , 111-115 <i>UPM</i> , 116-23 <i>IPT</i> , 137-42	
Oct 17	Analysis: Schoenberg, <i>Pierrot Lunaire</i> , “Nacht” Analysis: Schoenberg, “Angst und Hoffen”, Op. 15, No. 7	<i>IPT</i> , 28-31 <i>UPM</i> , 123-31	
Oct 19	Analysis: Berg, “Schlafend trägt man mich”, Op. 2 No. 2	<i>IPT</i> , 143-48	A3
Oct 24	Expanding the Limits of Musical Temporality Analysis: Bartók, <i>Music for Strings, Percussion and Celesta</i> , 1 <sup>st</sup> movement	<i>UPM</i> , 242-54	
Oct 26	Midterm Test (in-class)		
Oct 31	Fall Reading Week (no class)		
Nov 2	Fall Reading Week (no class)		
Nov 7	Olivier Messiaen’s theories of rhythm and pitch organization	Suppl.	

	Analysis: Messiaen, Introduction from the <i>Turangalila Symphony</i> (excerpt)	<i>UPM</i> , 261-65	
Nov 9	Reinterpreting the Past: Neoclassicism Analysis: Stravinsky, "Agnus Dei," <i>Mass</i>	<i>UPM</i> , 135-41	A4
Nov 14	Hindemith's Theoretical & Compositional Premises Analysis: Hindemith, "Interlude in G," <i>Ludus Tonalis</i>	<i>UPM</i> , 141-48	
Nov 16	Ultramodernism: Ives and Musical Borrowing Analysis: Ives, "The Cage"	<i>UPM</i> , 152-56	
Nov 21	Analysis: Crawford, <i>Diaphonic Suite</i> No. 4, III Introduction to Contour Theory	<i>UPM</i> , 156-61 <i>IPT</i> , 126-29	
Nov 23	Introduction to Twelve-Tone Music & Basic Operations	<i>UPM</i> , 164-73	A5
Nov 28	Twelve-Tone Matrices & 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 <i>UPM</i> 179-82 <i>IPT</i> , 22-27 <i>IPT</i> , 303-06	
Nov 30	More Twelve-Topics: Invariance & Symmetry Analysis: Webern, <i>Piano Variations</i> , Op. 27, 2 <sup>nd</sup> movement	<i>UPM</i> , 186-94 <i>UPM</i> , 195-99	
Dec 5	More Twelve-Tone Topics: Combinatoriality Analysis: Schoenberg, <i>Klavierstück</i> , Op. 33a	<i>UPM</i> , 199-205	
Dec 7	Analysis: Berg, <i>Violin Concerto</i> (excerpts) Review	<i>IPT</i> , 314-15	A6
TBA	Final Exam		

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

*UPM* = Miguel Roig-Francolí, *Understanding Post-Tonal Music*, 2<sup>nd</sup> ed. (required text)

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

Suppl. = supplementary material provided by the instructor

### **Some general words of advice**

The development of good analytical instincts will depend on your regular preparation for and attendance at class and your familiarity with the theoretical material and musical repertoire discussed in class and on the course listening list. Make good use of these resources!