UNIVERSITY OF WATERLOO

MUSIC 371 – MUSIC THEORY IV
COURSE SYLLABUS

Winter Semester, 2017
Mondays and Fridays, 11:30-12:50; Wednesdays 11:30-12:20
MUSIC 371 Syllabus

Professor: Dr. Emily Adamowicz
Office: CGUC 1108

COURSE OBJECTIVES:

1) To provide a comprehensive overview of analytic tools for the study of Twentieth-Century Western art music as well as the historical, sociological, ideological, and philosophical contexts for the various movements and initiatives throughout the course of this repertoire;

2) To encourage the development of students’ individual critical voices through writing, reading, and group discussion exercises conducted in a positive and supportive environment for the dissemination of ideas important to the repertoire;

3) To create a sense of continuity between the previously studied repertoires, techniques, and ideas in MUSIC 370, so that students may build upon their existing knowledge and position new concepts within these frameworks and develop a sense of a grand narrative of the history of Western art music;

4) As a companion to the analytic and written components of weekly assignments, guided musicianship exercises including sight-singing, dictation, and keyboard skills will include repertoire pertinent to topics covered during lectures and discussions in efforts to integrate all areas of the course;

REQUIRED TEXT (Available in the University Bookstore):


SUPPLEMENTAL TEXTS (On Course Reserve):


*Additional readings from contemporary articles in the field of music theory will be provided and included in weekly reading assignments.

* It is imperative to come to lectures having read the assigned readings in order to fully participate in the seminar-style discussion style of the course. Preparedness and participation will be taken into account when assessing the final assignment grade.

**Grading:**

*Theory:*
- Assignments (8 in total) 50%
- Final Paper 20%

*Musicianship Skills:*
- Singing 10%
- Dictation 10%
- Keyboard 10%

The **theory** requirement covers materials cited in the **Course Content** section, which combines chapters from the course text and corollary assignments. **Weekly assignments will be assigned on Wednesday, due the following Monday, and returned by next Wednesday’s class.** Each assignment must be handed in at the beginning of the class during which it is due. Late assignments will not be accepted unless notification of academic accommodation is received by the instructor due to extenuating circumstances.

The **musicianship skills** requirement will consist of in-class **singing**, both group and individual performances of melodies and rhythms, and the **dictation** of intervals, chords, scales, rhythmic exercises, melodies, and four-part writing.

The **keyboard skills** component requires that students learn and perform score excerpts, as well as scales and harmonic progressions, to be tested throughout the term, on a bi-weekly basis. **There will be limited in-class time dedicated to keyboard skills. Students are expected to practice keyboard skills on their own outside of the class.** There are practice rooms available.

**Attendance** is required. There will be NO MAKEUP TESTS for scheduled in-class tests. Exception may be given if the instructor receives notification of academic accommodation.

* The instructor reserves the right to set due dates for assignments as the term progresses to accommodate for topics that may require additional time.
COURSE CONTENT

WEEK 1

The Twilight of Tonality

Reading:
Kostka/Chapter 1

Repertoire:
Arnold Schoenberg, Verklärte Nacht
Franz Liszt, Nuages Gris
Alban Berg, Piano Sonata Op. 1

WEEK 2

New and Old Scales and Modes

Reading:
Kostka/Chapter 2
Roig-Francoli/Introduction and Chapter 1

Whole-tone, Octatonic, Hexatonic, Microtonal Scales
Modes of Limited Transposition

Repertoire:
Claude Debussy, Voiles, Pagodes
Alexander Scriabin, Prelude Op. 73, No. 5
Henri Gorecki, Symphony No. 3
Bela Bartok, Music for Percussion, Strings, & Celeste, Mikrokosmos

* Musicianship Test

WEEK 3

Tertian Harmonies

Reading:
Kostka/Chapter 3

9th, 11th, and 13th chords, added-note chords
Quartal, Quintal, Secundal, and Whole-tone harmonies, polychords

Repertoire:
Alexander Scriabin, Poem L’Extase
Igor Stravinsky, Petrushka
Pierre Boulez, *Le Marteau sans maître*
Paul Hindemith, TBA

**WEEK 4**

*Intro to PC Set Theory I*

**Reading:**
Kostka/Chapter 9
Roig-Francoli/Chapter 3

*Atonality and Expressionism*

**Repertoire:**
Arnold Schoenberg, *Erwartung, Pierrot Lunaire (Nacht)*
Berg, *Lulu, Wozzeck*

*Musicianship Test*

**WEEK 5**

*Allusion and Intertextuality*

**Reading:**
Koskta/Chapter 8

*Quotation*

**Traditional Form**

**Repertoire:**
Arnold Schoenberg, *Suite* Op. 25
Anton Webern *String Quartet* Op. 28
Alban Berg, *Violin Concerto*
Dallapiccola, *Quaderno Musicale di Annalibera*

**Reading:**
Kostka/Chapter 7

**Repertoire:**
George Crumb, *Makrokosmos*
Peter Maxwell Davies, *Eight Songs for a Mad King*
**WEEK 6**

**Intro to PC Set Theory II**

**Reading:**
Kostka/Chapter 9 (Continued)
Roig-Francoli/Chapter 3 (Continued)

**Repertoire:**
TBA

* **Musicianship Test**

**WEEK 7**

**Classical Serialism**

**Reading:**
Kostka/Chapters 7-8
Roig-Francoli/Chapter 10
Strauss/Chapter 5

**Continuing the Lied Tradition**

**Repertoire:**
Luigi Dallapiccolo, *Goethe-Lieder*
Arnold Schoenberg, *Das Buch der Hängenden Gärten*

**WEEK 8**

**Serialism Post-1945**

**Reading:**
Kostka/Chapter 6

**Pitch-Class Set Multiplication**
**Integral Serialism**
**Pitch-Duration Associations**

**Repertoire:**
Pierre Boulez, *Pli selon Pli, Structures 1a*

* **Musicianship Test**
WEEK 9

New Forms

Reading:
Roig-Francoli/Chapter 10-11

Alea, Sound Masses, Stochastic Music, Open Form

Repertoire:
Iannis Xenakis, Metastasis
Kristof Penderecki, Threnody for the Victims of Hiroshima
George Crumb, Black Angels
Karlheinz Stockhausen, Klavierstücke
Pierre Boulez, Troisième Sonate

WEEK 10

Minimalism, Phase-Shifting, Tintinabuli

Reading:
Kostka/Chapter 12, 14-15

Repertoire:
Steve Reich, Violin Phase
Phillip Glass, Einstein on the Beach
Arvo Pärt, Magnificat

* Musicianship Test

WEEK 11

Intro to Contemporary Canadian Music

The “Single-System Piece”

Repertoire:
John Rea, Treppenmusik, Las Meninas
Additional Works TBA

WEEK 12

Final Paper Preparations

Group Discussion of Topics/Works for Study
Suggested Readings for Individuals
Submitted Outline for Approval

* Musicianship Test
**UW Policies on Academic Integrity:**

**Academic Integrity:** In order to maintain a culture of academic integrity, members of the University of Waterloo are expected to promote honesty, trust, fairness, respect and responsibility.

**Discipline:** A student is expected to know what constitutes academic integrity, to avoid committing academic offences, and to take responsibility for his/her actions. A student who is unsure whether an action constitutes an offence, or who needs help in learning how to avoid offences (e.g., plagiarism, cheating) or about “rules” for group work/collaboration should seek guidance from the course professor, academic advisor, or the Undergraduate Associate Dean. When misconduct has been found to have occurred, disciplinary penalties will be imposed under Policy 71 – Student Discipline. For information on categories of offenses and types of penalties, students should refer to Policy 71 - Student Discipline.

**Grievance:** A student who believes that a decision affecting some aspect of his/her university life has been unfair or unreasonable may have grounds for initiating a grievance. Read Policy 70 - Student Petitions and Grievances, Section 4.

**Appeals:** A student may appeal the finding and/or penalty in a decision made under Policy 70 - Student Petitions and Grievances (other than regarding a petition) or Policy 71 - Student Discipline if a ground for an appeal can be established. Read Policy 72 - Student Appeals.

**Other sources of information for students:**
Academic Integrity website (Arts)
Academic Integrity Office (uWaterloo)

**Note for students with learning differences:** The AccessAbility Services office, located in Needles Hall Room 1132, collaborates with all academic departments to arrange appropriate accommodations for students with disabilities without compromising the academic integrity of the curriculum. If you require academic accommodations to lessen the impact of your disability, please register with the AS office at the beginning of each academic term.

**Counselling Services:** Counselling Services provides free confidential counselling, in both individual and group sessions, with qualified professionals to help registered students, faculty and staff with personal concerns, educational career decisions, and strategies to studies and exams: www.adm.uwaterloo.ca/infocs, ext. 33528, NH Room 2080.

**Accommodation for Illness:** A medical certificate presented in support of an official petition for relief from normal academic requirements must provide all of the information requested on the “University of Waterloo Verification of Illness” form or it will not be
accepted. More information can be obtained from Health Services and the form is available in pdf: https://uwaterloo.ca/health-services/sites/ca.health-services/files/uploads/files/VIF-online.pdf