

Conrad Grebel University College
University of Waterloo
Music 371: Music Theory 4
Winter 2019

I acknowledge that I live and work on the traditional territory of the Attawandaron (Neutral), Anishinaabeg and Haudenosaunee peoples. The University of Waterloo is situated on the Haldimand Tract, the land promised to the Six Nations that includes ten kilometres on each side of the Grand River.

I am a member of the Métis Nation of Manitoba and I grew up in Treaty 1 Territory, the original lands of the Anishinaabe, Ininiwak, Anishininiwak, Dakota, and Dene peoples, and on the homeland of the Métis Nation.

Class Time: Mondays and Fridays - 11:30-12:50, Wednesdays 11:30-12:20

Location: Room 1302

Instructor: Dr Karen Sunabacka

Office Hours: Tues/Thurs 1:30-4:30 or by appointment

Office Location: Room 1108

Phone: 519-885-0220 x24245

Email: karen.sunabacka@uwaterloo.ca

Course Description:

This course is the final of four theory/skills courses offered as part of the music program. Its principal theoretical focus is Twentieth-Century Western art music and the compositional techniques explored by composers during this century. Students will also be introduced to contemporary analytical tools for exploring post-tonal music.

Intended Learning Outcomes:

Upon completion of this course, students should be able to:

1. Compose post tonal melodies and harmonies using a variety of Twentieth-Century techniques.
2. Analyze Twentieth-Century music using pitch-class set theory.
3. Perform post tonal melodies and harmonies.
4. Recognize different types of post tonal musical styles and techniques.

Required Materials:

Music manuscript paper or manuscript notebook for taking notes and in-class practice.
Pencils, erasers and rulers

Required Texts:

Kostka, Stefan. *Materials and Techniques of Post-Tonal Music*, 5th ed. New York: Routledge, 2012.

Web Page:

This course will make use of a WATERLOO LEARN website. This site will provide general information for the course and grades received for assignments, quizzes and performances. Important announcements such as the cancellation of class due to illness will also be posted there, so please try to check the site before each class, just in case.

Evaluations:

Assignment	Weighting
Composition Assignments (6)	48 % (6 x 8% each)
Small In-class theory assignments	21% (at least 6 assignments)
In-Class Performances and Participation	15%
Final Project and Presentation	16%

Course Requirements:

Composition Assignments – There will be 6 composition assignments based on the text and topic studied for that week. The instrumentation for these assignments must conform to what you and your fellow students can perform. The assignments are due at 11:30 am on the day in which they are to be performed in class. Because the compositions will be graded when they are presented and performed, I will not accept late composition assignments. Each assignment is worth 8% of your final grade.

Final Project – A final project of your choice will be due when the exam is scheduled. You will present this project to the class during the scheduled exam time. Different possibilities for this project will be given in the second half of the term, but possibilities include; an analysis paper, a composition and performance, a composition and analysis or a paper on a contemporary topic. The proposal for this project is due on Monday March 26th.

Small and In-class Assignments – These will be smaller assignments that we sometimes start in class. I have some already planned out and in the Class Schedule, but others will be given in class and completed in class. Often these will be an analysis or a small theory assignment. There will be around one per week.

In-Class Performances and Participation – I will be asking you to perform your compositions with other students in the class. The best way to experience a new work is to hear it performed live. After a major composition is completed, I will be asking you to present your composition and I will ask your classmates to perform this with you. Some pieces will be instrument specific and others will be group performances. I will not be grading on the performance itself (as often these performances will be sight-read) but I will be taking attitude and willingness to participate. I will also be taking attendance.

UW Policies

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.

Arts: [Academic Integrity website](#) University of Waterloo: [Academic Integrity Office](#)

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:

Note for students with learning differences: The [AccessAbility Services \(AAS\)](#) 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 ASS 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/student-medical-clinic/services/verification-illness>

Class Schedule:

Dates	Topic	Assignments Due
Week 1: Jan 7 th	Introduction to Course and Syllabus Extended Voice Leading Techniques (Horton & Ritchey: Ch 31) <ul style="list-style-type: none"> • Romanticism and Classicism • Nineteenth-Century Cadences • Tonic Elaborations 	
Jan 9 th	<ul style="list-style-type: none"> • Augmented Triads • Dissonant chords • Pedal points • Modulations to remote keys 	
Jan 11 th	<ul style="list-style-type: none"> • Transitional Devices • Symmetrical subdivision <ul style="list-style-type: none"> ○ BEGIN: SA-01 – HR WB 31.2 (Analysis) in class 	
Week 2: Jan 14 th	Scale Formations in Post-tonal music (Kostka Ch 2) <ul style="list-style-type: none"> • Five-, six-, seven- and eight-note scales • The chromatic scale 	Small Assignment 1: HR WB 31.2
Jan 16 th	Scale Formations and Chords in Post-tonal music (Kostka Ch 2-3) <ul style="list-style-type: none"> • Microtonal scales and other possibilities • Chords: Tertian sonorities • Tertian chords with added notes and split chord members 	
Jan 18 th	Chords in Post-tonal music (Kostka Ch 3) <ul style="list-style-type: none"> • Open 5th chords, Quartal and Quintal chords • Secundal chords • Mixed-interval chords and whole-tone chords and Polychords <ul style="list-style-type: none"> ○ ASSIGN: Composition 1: Choose a non-tonal scale or non-tonal chord structure and compose a 1-2 minute piece for a solo instrument. 	
Week 3: Jan 21 st	PRESENTATION CLASS: All students present Composition 1 to class. Students must be prepared to participate and to perform on their instrument.	Composition 1
Jan 23 rd	Developments in Rhythm (Kostka Ch 6) <ul style="list-style-type: none"> • Written Rhythm and perceived rhythm • Changing Time signatures • Nontraditional time signatures • Polymeter 	
Jan 25 th	<ul style="list-style-type: none"> • Ametric Music • Added values and non-retrogradable rhythm • Tempo modulations and polytempo • Serialized rhythm and isorhythm <ul style="list-style-type: none"> ○ Begin SA-02: Kostka p122-123 Exercises 3 and 4 AND compose a three to five measures clapping piece that uses a new rhythmic technique learned. 	
Week 4: Jan 28 th	PARTIAL PRESENTATION CLASS: BEGIN – with short performances of clapping pieces! Nonserial Atonality (Kostka Ch 9 pp166-177) <ul style="list-style-type: none"> • Pitch-class sets • Pitch-class intervals • Normal Order and Best Normal order 	Small Assignment-02: Kostka exercises and 3-5 measure clapping piece

Jan 30 th	<ul style="list-style-type: none"> • Prime Forms and set classes • Practice and analysis <ul style="list-style-type: none"> ○ Begin SA-03: Kostka p185 Exercise 2 (Ignore Forte Labels) 	
Feb 1 st	No class	
Week 5: Feb 4 th	Nonserial Atonality cont... (Kostka Ch 9 pp177-184) <ul style="list-style-type: none"> • Interval-class Vector • Invariance • Forte Labels • Subsets • Aggregates 	Small Assignment-03: Kostka p185 Ex. 2
Feb 6 th	<ul style="list-style-type: none"> • Review <ul style="list-style-type: none"> ○ Assign and Begin: Composition 2: Pitch-class set piece for solo instrument. 	
Feb 8 th	PARTIAL PRESENTATION CLASS: BEGIN with performance/presentation of Composition 2. Classical Serialism (Kostka Ch 10) <ul style="list-style-type: none"> • Basic Terminology • The 12-tone matrix (wah ha ha!) 	Composition 2: Pitch-class set piece for solo instrument
Week 6: Feb 11 th	<ul style="list-style-type: none"> • Compositional uses of the row • Row succession • Combinatoriality <ul style="list-style-type: none"> ○ Begin: SA-04 – Analysis of Babbitt: Three Compositions. ○ Assign: Composition 3: 12-tone piece for solo instrument (1-2 minutes long). 	
Feb 13 th	No Class (KS away)	
Feb 15 th	No Class (KS away)	
Feb 18 th – 24 th	Mid-Term Study Break – NO CLASSES	
Week 7: Feb 25 th	No Class (KS away)	
Feb 27 th	BEGIN WITH: Review of homework Serialism after 1945 (Kostka Ch 13) <ul style="list-style-type: none"> • Integral Serialism 	Small Assignment-04: Babbitt Analysis (not due until 4:30pm)
Mar 1 st	PARTIAL PRESENTATION CLASS: BEGIN with presentation of Composition 3. Serialism after 1945 (Kostka Ch 13) <ul style="list-style-type: none"> • Integral serialism in perspective • Other aspects of serialism <ul style="list-style-type: none"> ○ Assign: SA-05 - Integral Serialism ○ Discuss: Final Project 	Composition 3: 12-tone piece
Week 8: Mar 4 th	Fusion – Imports and Allusions (Kostka Ch 8) <ul style="list-style-type: none"> • Influences from the past 	
Mar 6 th	<ul style="list-style-type: none"> • Influences from Folk Music, Jazz and Rock 	Small Assignment-05: Integral Serialism
Mar 8 th	Guest Lecture? <ul style="list-style-type: none"> • Music from other cultures <ul style="list-style-type: none"> ○ Assign: Composition 4 – Choose an influence and create a fusion piece for any number of performers 	

Week 9: Mar 11 th	PRESENTATION CLASS: Presentation of Composition 4.	Composition 4: Fusion
Mar 13 th	Chance and Choice in 20th C Music (Kostka Ch 14) <ul style="list-style-type: none"> • Chance in Composition • Choice in Performance • Performer Indeterminacy 	
Mar 15 th	<ul style="list-style-type: none"> • Graphic Scores and Text Scores • Music on the Fringe <ul style="list-style-type: none"> ○ Assign and Begin: Composition 5 – Create a piece using techniques of Chance, choice or any of the techniques from chapter 14 for any number of performers. (Must be performable in class) 	Proposal for Final Project Due
Week 10: Mar 18 th	PRESENTATION CLASS: Presentation of Composition 5.	Composition 5: Chance or choice.
Mar 20 th	Minimalism (Kostka Ch 15) <ul style="list-style-type: none"> • Minimalism 	
Mar 22 nd	<ul style="list-style-type: none"> • Beyond Minimalism <ul style="list-style-type: none"> ○ Assign and Begin: Composition 6 – Create a piece using minimalism techniques following one of the composers studied in this chapter (Riley or Pärt as a guide?) Write for any number of performers and any length (Must be at least partially performable during class) 	
Week 11: Mar 25 th	PRESENTATION CLASS: Presentation of Composition 6	Composition 6: Minimalism
Mar 27 th	Timbre and Texture: Acoustic (Kostka Ch 11) <ul style="list-style-type: none"> • New timbral effects from traditional instruments • Wind Instruments • Stringed Instruments • Percussion Instruments • The Piano • The Voice 	
Mar 29 th	<ul style="list-style-type: none"> • Instrumentation and Orchestration • Traditional textures and compound textures • Pointillism, Stratification, and Sound-Mass • Spectralism <ul style="list-style-type: none"> ○ Begin: SA-06 – Focusing on one of the instruments you play try and write a short 5 measure piece using ONLY extended techniques. 	
Week 12: Apr 1 st	Timbre and Texture: Electronic (Kostka Ch 12) <ul style="list-style-type: none"> • Concrete Music • The Classical Electronic Music Studio • Digital Synthesis • The Development of Midi 	Small Assignment-06: Extended techniques
Apr 3 rd	<ul style="list-style-type: none"> • Samplers, personal computers, and recent trends in digital synthesis • Tape and Instrument, live performance and interactive computer music • Notation of electronic music 	
Apr 5 th	Final Project/Presentation check-in	

FINAL Project & Presentation Due: Day and time of scheduled Final Exam

Music by topic

Chapter/Topic	Music
Extended Voice leading Techniques (H&R Ch 31)	<ul style="list-style-type: none"> • Wagner - "Der Engel" from <i>Wesendonk-Lieder</i> (19th C) (Elided cadences) • F. Liszt - "Gnomenreigen" (Augmented triads) • Brahms - Symphony no. 2. Mvt 1 (Continuous Chrom. modulation)(m456) • Debussy - "Claire de lune" from <i>Suite bergamasque</i> (1905) (The chromatic 7-6 suspension series)
Scale Formations in Post-tonal music (Kostka Ch 2)	<ul style="list-style-type: none"> • Bartok <i>Bluebeard's Castle</i> mm765-770 – (Pentatonic scale) • Taaffe Zwilich: Piano Trio (1987), III (piano only) m3+ and m141+ (Augmented Scale) • Debussy: Preludes, Book 1, "Footprints in the snow" (MODAL – D DORIAN AND A DORIAN) • Messiaen: <i>Vingt regards sur l'enfant Jésus</i>(1944) "Le baiser de l'enfant..." mm54-57 (Octatonic scales) • Charles Ives: <i>Three Quarter-tone pieces</i> (Microtonal Scales) • Lutoslawski: <i>Livre pour orchestra</i> (1968) mm1-4 (microtones)
Chords in Post-tonal music (Kostka Ch 3)	<ul style="list-style-type: none"> • Bartok: <i>Mikrokosmos</i>, No 143, "Divided Arpeggios" (split 3rds with enharmonic spelling) • Leonard Enns: "May God be Gracious?" • Ives: <i>Piano Sonata No. 2</i>, II (Secundal chords) • Gubaidulina: <i>Lamento for Tuba and piano</i> (Secundal chords) • Stravinsky: <i>Petrushka</i>, "Second Tableau, mm17-20 (Polychord)
Developments in Rhythm (Kostka Ch 6)	<ul style="list-style-type: none"> • Stravinsky: <i>Dumbarton Oaks</i> (Changing Time Signatures) • Berio: <i>Sequenza 1</i> (Ametric Music) • Messiaen: <i>Quartet for the End of Time</i>, VI (1941) (additive rhythm and non-retrogradable rhythm) • Carter: <i>Cello Sonata</i> (1948), II (Tempo Modulation)
Nonserial Atonality (Kostka Ch 9)	<ul style="list-style-type: none"> • Schoenberg: <i>Three Piano Pieces</i> • Zwilich: <i>Sonata in Three Movements</i>, III • Webern: <i>Six Bagatelles for string quartet, Op. 9 (1913)</i>, "V", mm1-7 • Sunabacka: <i>Hiding</i> for solo piano
Classical Serialism (Kostka Ch 10)	<ul style="list-style-type: none"> • Schoenberg: <i>Suite, Op. 25</i> (1923) • Dallapiccola: <i>Musical Notebook for Annalibera</i> (1952) "Fregi" mm1-8 • Schoenberg: <i>Piano Piece Op. 33a</i> (1929)
Serialism after 1945 (Kostka Ch 13)	<ul style="list-style-type: none"> • Milton Babbitt: <i>Three Compositions for Piano</i> • Pierre Boulez: <i>Structures Ia</i> (1952) • Luigi Nono: <i>Il Canto Sospeso</i> (1956), II
Fusion – Imports and Allusions (Kostka Ch 8)	<ul style="list-style-type: none"> • Stravinsky: <i>Octet for Wind Instruments</i> "Sinfonia" (neo-classical) • Maxwell Davies: <i>Eight Songs for a Mad King VII</i> (Quotation/Collage) • Berio: <i>Sinfonia X</i>, III (Quotation/Collage) • Bartok: <i>Mikrokosmos</i> No. 112 "Variations on a Folk Tune" (Folk music influences) • Gershwin: <i>Rhapsody in Blue</i> (1924) (Jazz influences)

Chance and Choice in 20th C Music (Kostka Ch 14)	<ul style="list-style-type: none"> • John Cage: <i>Imaginary Landscape No. 4</i> • Cardew: <i>Octet '61 for Jasper Johns</i> • Stockhausen: <i>Klavierstück X</i> • Feldman: <i>The Straits of Magellan</i> • Lutoslawski: <i>Symphony No. 3</i>
Minimalism (Kostka Ch 15)	<ul style="list-style-type: none"> • Riley: <i>In C</i> • Reich: <i>Clapping Music</i> • Reich: <i>Piano Phase AND Come Out</i> • Glass: <i>Einstein on the Beach?</i> • Tavener: <i>The Protecting Veil</i> (1987) • Pärt: <i>Fratres</i> (1977)
Timbre and Texture: Acoustic (Kostka Ch 11)	<ul style="list-style-type: none"> • Bartok: <i>String Quartet No. 4</i> • Penderecki: <i>Threnody: To the Victims of Hiroshima</i> • Varese: <i>Ionisation</i> • Schoenberg: <i>Five Pieces for Orchestra, "III Summer Morning by a Lake (Colours)"</i> • Debussy: <i>Preludes, Book 1 "Sails" ("Voiles")</i> • Sunabacka: <i>Crazing for Cello Quintet and Accrete</i> • Grisley: <i>Accords perdus</i> (1987), II and "Partials" (1975) from <i>Les espaces acoustiques</i> (Spectralism)
Timbre and Texture: Electronic (Kostka Ch 12)	<ul style="list-style-type: none"> • Xenakis: <i>Concret P.H.</i> (Change of tape speed) • Reich: <i>Come Out</i> (1966) (looping) • Cage: <i>Williams Mix</i> (1952) (cutting and splicing) • Oliveros: <i>I of IV</i> (1966) (tape delay) • Stockhausen: <i>Gesang der Jünglinge</i> (Electronic music) • Wendy Carlos: <i>Switched-On Bach</i> • Traux: <i>Riverrun</i> (1986) • Lansky's <i>Idle Chatter</i> • Westercamp: • Crumb: <i>Black Angels</i> • Fitzell: <i>Zipper Music</i> • Sunabacka: <i>All Night a Dark Wind Blows</i>