

Music Theory 301A
Twentieth-Century Theory and Analysis

Instructor: Dr. Dániel Péter Biró

Lectures: Tuesdays, Wednesdays and Fridays from 10:30 – 11:20 in A168

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Course Description and Goals

This course is devoted to the music of the first half of the twentieth century until the present day. This course will deal with analysis of both the production processes and the modes of reception of various works in this time period. Due to the large amount of political, technological and social changes that took place during the first half of the twentieth century it is impossible to cover every important musical development in this period. Therefore, it is important not only to study and analyze the assigned works but also to acquire a larger outlook about the time period and musical environment in which the works were created. In this way, we will deal with aspects of social, political, scientific and cultural history as well as with note-based music analysis. Classroom participation is an essential part of this class.

Course Materials

A course packet, containing the various works to be studied is available in the bookstore. "Twentieth Century Music" by Robert Morgan is the textbook for the class. Other readings will be assigned in the course of the semester.

Course Policies

1) Attendance is mandatory. Please advise me ahead of time if you cannot attend a class. Acceptable reasons for not being able to attend are; 1) A medical emergency involving you or a member of your family: you are required to provide a medical note, dated, from a physician; 2) A car accident or breakdown: provide a note/documentation (dated) from the towing or car repair business that took care of your vehicle; 3) Jury duty or other official obligations: provide a note/documentation (dated) from the concerned authorities; 4) Death in the family: missing classes due to attendance at a funeral must be accounted for by a published funeral announcement and documentation of your relationship with the deceased. Please note that the calendar states "Students are expected to attend all classes in which they are enrolled." and "An instructor may refuse a student admission to a lecture or laboratory because of lateness, misconduct, inattention or failure to meet the responsibilities of the course. Students who neglect their academic work, including assignments, may be refused permission to write the final examination in a course."

<http://web.uvic.ca/calendar2015-01/FACS/UnIn/UARe/Atte.html>

2) **At the beginning of every class** students are required to hand in a **signed** index card with your **name, student number, date of class, and one question** that arose

from the class readings for that week. I will use these cards to track student attendance. Each card is worth a percentage of your participation grade (participation is 10% of class grade). On the day of a quiz or on the day when an assignment is due you do not need to hand in a card.

- 3) Please always bring the anthology of scores (course-pack) to class with you.
- 4) Reading and listening assignments should be completed before the relevant class.
Success in the course is directly related to regular attendance and timely completion of all requirements.
- 5) Assignments are to be submitted in class on the due date.
- 6) There will be no make-up assignments or examinations. Missed tests or examinations may only be re-scheduled for serious health reasons or in extreme and unavoidable circumstances, and with appropriate documentation. Please remember that the final examination will be scheduled during the regular examination period.
- 7) Cheating and plagiarism are offences subject to serious penalty, and will not be tolerated. Please see the University of Victoria Policy on Academic Integrity for detailed guidelines on these issues:
<http://web.uvic.ca/calendar2015-01/FACS/UnIn/UARe/PoAcl.html>
- 8) Are you a student with a learning disability, ADHD, mental health issue or long-term recurring physical or sensory disability? Do you have chronic health issues? Suggestion: students with special needs should register with the Resource Centre for Students with a Disability and coordinate accommodations with the supervisor. See: <http://www.uvic.ca/services/rcsd/>
- 9) This course sometimes deals with controversial issues (of political, social, religious and sexual nature). By taking this course you are agreeing to study, write about and discuss these issues.

Course Requirements and Grading

There will be weekly assignments, quizzes, as well as a mid-term project and a final exam/project.

Participation and attendance	10%
Weekly assignments and quizzes	60%
Mid-term exam	15%
Final exam	15%

Grading Scale

Letter grades will be assigned according to the following percent equivalents:

90-100%	A+
85-89%	A
80-84%	A-
77-79%	B+
75-76%	B
70-74%	B-
65-69%	C+
60-64%	C
50-59%	D
below 50%	F

General texts:

Theory:

Serial Composition and Atonality
Style and Idea

George Perle
Arnold Schoenberg

Introduction to Post-Tonal Theory Joseph Straus
The Music of Ruth Crawford Seeger Joseph Straus

Cultural theory:
 Illuminations Walter Benjamin
 Philosophy of New Music T.W. Adorno

History:
Wittgenstein's Vienna Alan Janik
Fin de Siècle Vienna Carl Schorske

Readings in Morgan: *Twentieth Century Music*

pre-1914	11-17
Busoni	35-38
Debussy	40-50
Schoenberg	62-77
Webern	77-88
Russolo	115-117
Stravinsky	89-103
Bartok	103-110
Ives	137-148
Cowell	297-302
Post-Great War	151-158
Varese	306-314
Hauer	260-261
Schoenberg	187-200
Webern	200-210
Haba	264-266
Partch	303-306
Stravinsky	168-179
Bartok	179-186
Russia	235-238
Shostakovich	244-250

A General Overview of works to be studied: (additional works will be studied)

- Week 1: Mahler: *Symphony no. 9* (1908-1909).
- Week 2: Bartók: *String Quartet no. 1* (1908-1909).
- Week 3: Arnold Schoenberg: *2nd String Quartet* (1908).
- Week 4: Igor Stravinsky: *Petrushka* (1910–1911). Bitonality.
- Week 5: Claude Debussy: *Sonata for Harp, Flute and Viola* (1915).
- Week 6: Mid-term Exam.
- Week 7: Igor Stravinsky: *The Rite of Spring* (1912–1913).
- Week 8: Alban Berg: *Wozzeck* (1914–1922).
- Week 9: The beginnings of serialism. Schoenberg: *Woodwind Quintet* (1923-24). *3rd Mvmt.* In-class test.
- Week 10: Berg: *Lyrische Suite* (1925–1926). Ruth Crawford Seeger: *String Quartet* (1931)
- Week 11: Webern: *Symphonie op. 21* (1927–1928).
- Week 12: Webern: *Symphonie op. 21*. Final Exam.