Warm-up: Very basic introduction to Set Theory

Analyzing Stravinsky
- Fugue terms
- Questions of priorities
- Analytical “hegemony”

Neoclassicism
- Musical vs. cultural identifiers
- Usefulness of an “umbrella” term
- Relationships to the past

Special Guest: CAST artist Tom Chiu, FLUX Quartet
I have given you a three-page handout by Prof. Michael Cuthbert introducing you to set theory, a way of notating the relationships between pitches in non-tonal music. We will go through it together and then work on answers to the following:

**Label the whole-tone scale starting on C:**

```
C D E G B
```

**Label the octatonic scale starting on C:**

```
C D E F# G B C
```

**Label these four triads:**

```
[Image of four triads]
```

**Label the beginning of the C major scale:**

```
C D E F
```

**Label the beginning of the A major scale with C as referent:**

```
A B C D E
```

Now subtract 9 (the distance between C and A) from each of the notes in the right-hand example.

What do you notice?

**Label the incipits of the first oboe part and first flute part in Symphony of Psalms (with C as referent).**

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[Image of two musical staves with notes]
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Now, subtract 7 (the distance between C and G) from each of the flute’s notes and put the results in the second set of blanks. What do you notice?