Music Theory IV

MPATC-UE 9038 - 002   Music Theory IV

Class code
MPATC-UE 9038 - 002

Instructor Details
Philippe CATHÉ
philippe.cathe@paris-sorbonne.fr

Class Details
Tuesday 5:10-6:25 PM
Wednesday 5:10-6:25 PM
Room 604

Prerequisites

Class Description
Using scores and recordings, this course will give an insight on –mainly but not only– Western and Art Music of the 20th and 21st Centuries. (Lectures & Discussions)

Desired Outcomes
Knowledge of the technical language of Music Analysis
Knowledge of the main musical techniques of the 20th and 21st Centuries
Practice of every core concept

Assessment Components
Attendance & Participation 10%
Weekly Homework 10x3%=30%
Mid-Term Oral Presentation 30%
Final Exam 30%
Failure to submit or fulfil any required course component results in failure of the class.

Assessment Expectations
Grade A: Outstanding Comprehension of the period, different musical styles and techniques.
Grade B: Excellent or Good Comprehension of the period and the different musical styles.
Grade C: Average Comprehension of the period.
Grade D:
Grade F:
NYU Paris aims to have grading standards and results in all its courses similar to those that prevail at Washington Square.

Academic accommodations are available for students with documented disabilities. Please contact the Moses Center for Students with Disabilities at 212-998-4980 or see their website (http://www.nyu.edu/life/safety-health-andwellness/students-with-disabilities.html) for further information.

Here is NYU’s Attendance Policy for students studying away at a Global Academic Center:

Study abroad at Global Academic Centers is an academically intensive and immersive experience, in which students from a wide range of backgrounds exchange ideas in discussion-based seminars. Learning in such an environment depends on the active participation of all students. And since classes typically meet once or twice a week, even a single absence can cause a student to miss a significant portion of a course. To ensure the integrity of this academic experience, class attendance at the centers is mandatory, and unexcused absences will affect students’ semester grades. Students are responsible for making up any work missed due to absence. Repeated absences in a course may result in failure.

Beginning Fall 2014, at all Global Academic Centers, unexcused absences will be penalized with a two percent deduction from the student’s final course grade.1

Other guidelines specific to NYU Paris include:

- **Attendance to class and all course-related events, even outside of regularly scheduled course times, is expected and mandatory. Some class outings/make-up classes take place on Fridays**
- **Under no circumstances will non-University-related travel constitute an excused absence from class.** DO NOT book travel until you have received and carefully studied the syllabus of each of your classes.
- **If you are not sick enough to go to the doctor, you are well enough to go to class.** Doctor’s notes will be expected for all medical-related absences.
- **No tests, quizzes, or exams will be made up.** A missed test, quiz, or exam will result in a zero. Questions about this policy should be directed to the Academic Affairs team, not your professor.
- Students observing a religious holiday during regularly scheduled class time are entitled to miss class without any penalty to their grade. This is for the holiday only and does not include the days of travel that may come before and/or after the holiday. Students must notify their professor and the Academic Affairs team in writing via email one week in advance before being absent for this purpose, and are responsible for making up any work they have missed.

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1 NYU’s “Policies and procedures for students studying away at a Global Academic Center”
Plagiarism Policy

New York University in Paris, as an academic community, is committed to free and open inquiry, to creating an intellectual and social environment that promotes this, and to upholding the highest standards of personal and academic integrity.

All NYUP students have the responsibility to uphold these stated objectives. As a member of this community, you accept the responsibility for upholding and maintaining these standards, which include refraining from all forms of plagiarism and cheating as detailed below.

Cases of plagiarism at NYUParis will be brought to the attention of NYUParis academic administration as well as the implicated student’s home school Dean.

PLAGIARISM: a form of fraud, presenting someone else's work as though it were your own

- A sequence of words from another writer who you have not quoted and referenced in footnotes
- A paraphrased passage from another writer’s work that you have not cited.
- Facts or ideas gathered and reported by someone else
- Another student's work that you claim as your own
- A paper that is purchased or “researched” for money
- A paper that is downloaded free of charge from the Internet

CHEATING

- Copying from another student's exam or quiz
- Giving or receiving unauthorized assistance (crib sheets, internet, etc.) during an exam or quiz
- Having someone take your exam
- Accessing an exam or quiz in an unauthorized fashion prior to its administration
- Collaborating with other students or unauthorized persons on a take home exam
- Using the same written material for two courses without the express permission of both instructors
- Fabricating or falsifying data

Required Text(s)  
Readers/Course Packet

ISBN 978-0-393-93081-8

Supplemental Text(s) [not required to purchase as copies are in NYU-L Library]

Internet Research Guidelines

Additional Required Equipment

laptop computers allowed

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2 NYU’s Expository Writing Department's Statement on Plagiarism
3 NYU Statement on Plagiarism
4 NYU Statement on Plagiarism
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<td>January 19</td>
<td>Review of the main harmonic and analytical notions</td>
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<td>January 20</td>
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<td>January 26</td>
<td>Pitch-class collections, Scales and Diatonic Modes (Chapter 33)</td>
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<td>February 2</td>
<td>Pentatonic and Octatonic Scales, Modes of Limited Transposition</td>
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<td>Harmonic Progressions: the Harmonic Vectors</td>
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<td>February 23</td>
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<td>March 8</td>
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<td>Polytonality and Polymodality</td>
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<td>April 1</td>
<td>New Ways to Organize Rhythm, Meter, and Duration (Chapter 38)</td>
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<td>April 6</td>
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<td>April 12</td>
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<td>13</td>
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<td>Analyzing Electroacoustic Music and Sound in Films – Visual Tools</td>
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<td>May 3</td>
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<td>15</td>
<td>May 11</td>
<td>Final Exam (1 &amp; ½ Hour)</td>
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Classroom Etiquette

- No eating in class.
- No cell phones in class.
- No laptop computers in class unless permission is expressly given by your professors.
- Leaving class to go to the bathroom or yawning in class is considered rude in France.

Required Co-curricular Activities

Suggested Co-curricular Activities

Attending concerts, listening to (French) radio broadcasts, especially France Musique (91.7 MHz or through the Internet), playing music, joining a choir...

Your Instructor

Full professor in musicology at Paris-Sorbonne University, Philippe Cathé is both a music theorist focusing on harmonic music from the end of Renaissance till present time and a musicologist, specialist of the composers Charles Koechlin and Claude Terrasse and, more generally, of French music of the end of the nineteenth and the first half of the twentieth century. He works on developing Nicolas Meeüs' theory of harmonic vectors. Besides, he saves a part of his time to analyze the importance of sound in films. He is also a regular musical commentator on French musical radio station France Musique. He is member of the Institute of Research in Musicology IReMus (UMR 8223).

For further details, positions held, list of main publications, conferences, see: http://www.iremus.cnrs.fr/fr/membres-permanents/philippe-cathe