Instructor Details
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HIS, Besední 3, Praha 1

Class Details
Music Theory III
Tuesday, Thursday, 4:30 p.m.
Location to be confirmed.

Prerequisites
Music Theory I and II

Class Description
In this course students will follow up with their harmony studies. We will go through harmonic instances of advanced chromaticism of the late 19. century and up to the very edge of tonality. Emphasis will be put on assignments and exercises in order to develop good creative and analytical skills in harmony. Concurrently we will examine the main formal principles of tonal music and apply our knowledge in analysis of selected compositions. We will use various analytical approaches and test them on a large scale of historical musical material. Every student will be due to realize at least one analysis of assigned composition during the semester.

The course will combine a format of lecture and seminar.

Desired Outcomes
The student should become familiar with basic terms of harmony and form, understand the main structural principles of tonal music as well as fundaments of historical compositional techniques. He or she should be able to use analytical methods and write a comprehensive analysis of a tonal composition.

Assessment Components
Weekly homeworks - consisting in writing harmonic exercises and analysis. Their aim is regular training in avoiding mistakes in spelling notes and voice-leading, correct specification of harmonic functions etc. Extent: one page of sheet music every week. Homeworos are not graded, only revised by the lecturor and consulted during class. Writing all 13 homeworks counts 26 points, each one missing results in deduction of 2 points.

Midterm and final papers – they will consist in analysis of a short tonal piece. 2-4 pages of brilliant text showing deep insight is required, plus inventive graphical representation: Point scale: 0 – 36.
Midterm and final exams – these consist in a written test combining analyzing chords and functions, writing out harmonies, defining musical terms and formal analysis. Only material drilled in home work and exercises will be used. Grading will be based on simple method of counting mistakes. Point scale: 0 - 38

Failure to submit or fulfill any required course component results in failure of the class.

**Assessment Expectations**

Grade A: Excellent work in class, outstanding understanding of the subject, excellent papers and impeccable results in test

Grade B: Very good work in class and at home, excellent papers and good test results

Grade C: Good papers and sufficient results in tests, no missing assignments.

Grade D: Good effort during class and home work, passable papers

Grade F: Very poor results, lack of effort

**Grade conversion**

A=94-100

A-=90-93

B+=87-89

B=84-86

B-=80-83

C+=77-79

C=74-76

C-=70-73

D+=67-69

D=65-66

**Grading Policy**

NYU Prague aims to have grading standards and results similar to those that prevail at Washington Square. At the College of Arts and Sciences, roughly 39% of all final grades are in the B+ to B- range, and 50% in the A/A- range.

We have therefore adopted the following grading guideline: in any non-Stern course, class teachers should try to ensure that no more than 50% of the class receives an A or A-.

A guideline is not a curve. A guideline is just that-it gives an ideal benchmark for the distribution of grades towards which we work.

**Attendance Policy**

Each unexcused absences will result in your final grade being reduced by 3%. Absences only for medical reasons will be excused. To obtain an excused absence, you are obliged to supply either a doctor’s note or corroboration of your illness by a member of the housing staff (either an RA or a Building Manager). Absences due to travel will not be excused.

**Late Submission of Work**

Late submission of work is tolerated only exceptionally. The home works and papers need proper timing as they relate to the lectures.
Plagiarism Policy

According to the Liberal Studies Program Student Handbook, plagiarism is defined as follows:

Plagiarism is presenting someone else’s work as though it were one’s own. More specifically, plagiarism is to present as one’s own a sequence of words quoted without quotation marks from another writer, a paraphrased passage from another writer’s work; facts or ideas gathered, organized and reported by someone else, orally and/or in writing. Since plagiarism is a matter of fact, not of the student’s intention, it is crucial that acknowledgment of the sources be accurate and complete. Even where there is no conscious intention to deceive, the failure to make appropriate acknowledgment constitutes plagiarism.

The College of Arts and Science’s Academic Handbook defines plagiarism similarly and also specifies the following:

“Presenting an oral report drawn without attribution from other sources (oral or written), writing a paragraph which, despite being in different words, expresses someone else’s idea without a reference to the source of the idea, or submitting essentially the same paper in two different courses (unless both teachers have given their permission in advance).

Receiving help on a take-home examination or quiz is also cheating – and so is giving that help – unless expressly permitted by the teacher (as in collaborative projects). While all this looks like a lot to remember, all you need to do is give credit where it is due, take credit only for original ideas, and ask your teacher or advisor when in doubt.”

“Penalties for plagiarism range from failure for a paper, failure for the course or dismissal from the university.” (Liberal Studies Program Student Handbook)

Required Text(s)

Readers:


Supplemental Texts (not required to purchase as copies are in NYUP Library)

In NYU - Prague Library:


Internet Research Guidelines

Additional Required
Session 1  
Tuesday, September 3
Overview of course, syllabus, texts, recap. of harm. functions, figured bass, voice leading, non-chord tones, cadences

Session 2  
Thursday, September 5
Exercises in figured bass, voice leading, non-chord tones, cadences,

Reading: Laitz - Chapter 21-22

Assignment of home work

Session 3  
Tuesday, September 10
Secondary dominants, sequences, harmonic analysis, modal mixture, diatonic modulation,

Homework due

Reading: Laitz - Chapter 23

Session 4  
Thursday, September 12
Revision of homework, Harmonic analysis involving secondary dominants, modal mixture, diatonic modulation,

Reading: Laitz - Chapter 24

Assignment

Session 5  
Tuesday, September 17
Elementary forms, phrases, periods, chromatic modulation

Reading: Laitz - Ch. 25,

Homework due

Session 6  
Thursday, September 19
Revision of homework, analysis of elementary forms, writing chromatic modulation

Reading: Green, Ch. 6
Assignment

Session 7  
Tuesday, September 24
Binary Form., The Neapolitan Sixth Chord,

Reading: Laitz - Ch. 26

Homework due

Session 8  
Thursday, September 26
Analysis of binary forms, writing Neapolitan chords in harmonic context
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<tr>
<td>9</td>
<td>Friday, Sept 27</td>
<td>Make-up class</td>
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<td>(Make up for Tuesday classes)</td>
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<td>10</td>
<td>Tuesday, Oct 1</td>
<td>Ternary Form, The Augmented Sixth Chords,</td>
<td>Reading Green: Ch. 8</td>
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<td>11</td>
<td>Thursday, Oct 3</td>
<td>Analysis of binary and ternary forms, writing augmented sixth chords</td>
<td>Reading Green: Ch. 8</td>
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<td>12</td>
<td>Tuesday, Oct 8</td>
<td>Exercises in Chromatic Harmony, assignment of midterm papers</td>
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<td>assignment of midterm papers (analysis)</td>
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<td>13</td>
<td>Thursday, Oct 10</td>
<td>Exercises in Chromatic Harmony, pre-test</td>
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<td>14</td>
<td>Tuesday, Oct 15</td>
<td>MIDTERM Test (harmony and forms up to ternary)</td>
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<td>Papers due</td>
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<td>15</td>
<td>Thursday, Oct 17</td>
<td>Revision of midterm test and papers, recapitulation of the course</td>
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<td>16</td>
<td>Tuesday, Oct 22</td>
<td>Theme and Variations, history, examples, analysis</td>
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<td>Homework due</td>
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<td>Reading: Green - Ch. 7</td>
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<td>Thursday, Oct 24</td>
<td>Rondo form, history and structure, analysis</td>
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<td>Session 18</td>
<td>Tuesday, October 29</td>
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<td>Assignment</td>
<td>Introduction to Sonata form,</td>
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<td>Reading: Leitz, Ch. 30</td>
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<td>Home works due</td>
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<th>Session 19</th>
<th>Thursday, October 31</th>
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<tr>
<td>Assignment</td>
<td>Analysis of sonata forms</td>
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<td>Reading: Green, Ch. 13</td>
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<th>Session 20</th>
<th>Tuesday, November 5</th>
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<tr>
<td>Assignment</td>
<td>Sonata form - more examples, concerto,</td>
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<td>Reading: Green, Ch. 13</td>
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<td>Home works due</td>
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<tr>
<th>Session 21</th>
<th>Thursday, November 7</th>
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<td>Assignment</td>
<td>Analysis of orchestral scores</td>
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<th>Fall Break</th>
<th>November 11-15</th>
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<th>Session 22</th>
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<td>Assignment</td>
<td>Altered Chords, musical examples of chromatic harmony</td>
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<td>Home works due</td>
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<th>Session 23</th>
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<td>Assignment</td>
<td>At the Edge of Tonality – early 20th century music analysis</td>
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<td>Assignment</td>
<td>Fugue, contrapuntal forms,</td>
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Homework due

Reading: Green, Ch. 14

Assignment of final papers

**Session 26**
Thursday, November 28
Other Methods of Music Analysis, Schenker, Forte, atonal music
Assignment

**Session 27**
Tuesday, December 3
History of Czech and European Music Theory, different concepts

**Session 28**
Thursday, December 5
Recapitulation of the course, review for final tests,
(last day of classes)
FINAL PAPERS due

**Session 29**
Tuesday, December 10
FINAL TESTS
Final exam

**Session 30**
Thursday, December 12
FINAL TESTS
Final exam

**Classroom Etiquette**
Toilet and drink breaks should be taken before or after class or during class breaks.

**Required Co-curricular Activities**

**Suggested Co-curricular Activities**
Visit to Czech Museum of Music, Contempuls Festival, concerts of the Czech Philharmonic, National Theatre Opera