**Class code**

**Instructor Details**

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+420- 606812856

Besední 3, Praha 1

**Class Details**

Music Theory IV

Tuesday, 4 p.m.

Location to be confirmed.

**Prerequisites**

Music Theory III

**Class Description**

In this course students will follow up with their studies of music theory by advanced topics from 20th century music practice and special analytical approaches. We will start from chromaticism of the late 19. century and go through instances of atonal, serial music up to special 20th composition techniques and forms. Emphasis will be put on assignments and exercises in order to develop good creative and analytical skills. We will examine the main formal principles of post-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 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 post-tonal music theory, understand its main structural principles as well as fundaments of 20th century compositional techniques. He or she should be able to use appropriate analytical tools and write a comprehensive analysis of a post-tonal composition.

**Assessment Components**

- **Weekly homeworks** - consisting in writing exercises and analysis, reading texts and writing reaction papers. Extent: one page of sheet music or text every week. Homeworks are not graded, only revised by the lecturer 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 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 harmonies and melodic structures, writing out harmonies, formal analysis and definition of musical terms. Only material practiced 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 homework, 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.
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 Texts**

Readers:


**Supplemental Texts (not required to purchase as copies are in NYU-L Library)**

In NYU - Prague Library:

- COOK, Nicholas, POPLE, Anthony - The Cambridge history of twentieth-century music, Cambridge
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<tr>
<th>Additional Required Equipment</th>
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<tbody>
<tr>
<td><strong>Session 1</strong></td>
<td>Overview of course, syllabus, texts, recap. of tonal harmony and form. Chromaticism – alteration, chromatic, enharmonic modulation</td>
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<tr>
<td>February 12</td>
<td>Clendinning, Marvin- p. 574 - 605</td>
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<tr>
<td><strong>Session 2</strong></td>
<td>Linear Chromaticism, harmonic ambiguity, Wagner</td>
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<tr>
<td>February 19</td>
<td>Clendinning, Marvin- p. 606 - 612</td>
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<tr>
<td><strong>Session 3</strong></td>
<td>Diatonic Modes, other types of scales, Messiaen</td>
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<td>Friday, February 22 (make up for Tuesday classes)</td>
<td>Clendinning, Marvin- p.615 - 634</td>
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<tr>
<td><strong>Session 4</strong></td>
<td>Pitch Class Sets, Interval classes, Inversions,</td>
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<tr>
<td>March 5</td>
<td>Clendinning, Marvin- p. 636 - 652</td>
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<tr>
<td><strong>Session 5</strong></td>
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March 12
Sets and Set Classes, Analysis, Allen Forte
Clendinning, Marvin- p. 654 - 670
Assignment of Midterm Paper

Session 6
Ordered segments and Serialism, Twelve tone rows, Schoenberg
Clendinning, Marvin- p.672 - 697

March 19

Session 7
New ways to organize rhythm, Meter and Duration, Stockhausen
Clendinning, Marvin- p. 698 - 724
Midterm paper due

March 26

Spring Break
April 1-5

Session 8
Form in 20th Century Music, aleatorics, open form, moment form, Ligeti
Clendinning, Marvin- p. 726 - 744

April 19

Session 9
Composer’s Material Today, Post-Modernism, Rihm
Clendinning, Marvin- p. 746 - 759

April 16

Session 10
New ways of organizing pitch material, French Spectralism, Murail, Grisey

April 23

Session 11
Random, Repetitive Music, Cage, Reich

April 30

Session 12
Analysing 20th century music, methods, personalities, concepts, terms
Final Paper Assignment

May 7

Session 13
Recapitulation of the course, preparation for final exam
May 14  
(last day of classes)

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<tr>
<th>Session 14</th>
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<tr>
<td>May 21</td>
<td>Final Exam</td>
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<tr>
<td>Final exam</td>
<td>Final paper due</td>
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**Classroom Etiquette**
Toilet and drink breaks should be taken before or after class or during class breaks.

**Required Co-curricular Activities**
Listening to recommended recordings.

**Suggested Co-curricular Activities**
Visit to Czech Museum of Music, selected contemporary music concerts, Czech Philharmonic concerts, National Theatre Opera.