

NYU Prague

MPATC-UE9038P01

Music Theory IV

Spring 2019

Instructor Information

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Course Information

- MPATC-UE9038P01 **Music Theory IV**
- Prerequisite - Music Theory III
- Tuesday, Thursday, 3 p.m. – 4:20 p.m.
 - Hrabal Room, RD

Course Overview and Goals

In this course students will deepen their knowledge of music theory. We will learn and practice advanced harmony and form in tonal music as well as selected topics of 20th century music theory and practice. We will start from chromatic harmony of the late 19. century and go over instances of atonal and serial music up to special 20th century 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.

Upon Completion of this Course, students will be able to:

- The students should become familiar with basic **terms of post-tonal music theory**, understand its main **structural principles** as well as fundamentals of 20th century **compositional techniques**.
- They should be able to use appropriate analytical tools and write a comprehensive **analysis** of a post-tonal composition.

Course Requirements

Weekly home works - writing exercises and analysis, reading texts and writing reaction papers. Extent: one page of sheet music or text every week. Home works are not graded, only revised by the lecturer and consulted during class. Writing all 13 home works counts 26 points, each one missing results in deduction of 2 points.

Midterm and final papers. Point scale: 0 – 36.

Midterm and final exams. 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.

Class Participation

All absences must be excused.

Assignment 1

Midterm paper consists in analysis of a short solo or piano piece from 20th century repertoire - 2 pages of text, and analysis of the formal design and used pitch class collections.

Assignment 2

Final paper consists in analysis of a short 20th century atonal piece on 3-4 pages of brilliant text showing deep analytical insight. It includes graphical representation and verbal description of the musical form and compositional principles.

Tests & Quizzes

Midterm and Final exams consist in a written test combining writing and analyzing of elements from advanced chromatic harmony, pitch class collections and formal structures of 20th century music. Only material drilled in home works and class exercises will be used.

Grading of Assignments

The grade for this course will be determined according to the following formula:

Assignments/Activities	% of Final Grade
Active participation in the class	10%
Home works	20%
Final Paper	20%
Final Test	50%

Letter Grades

Letter grades for the entire course will be assigned as follows:

Letter Grade	Percent
A	90% and higher
A-	90% – 85%
B+	85% - 80%
B	80% - 75%
B-	75% - 60%
C+	60% - 55%
C	55% - 50%
C-	50% - 45%
D+	45% - 40%

Letter Grade	Percent
D	40% - 30%
D-	30% - 25%
F	25% and lower

Assessment Expectations

Turning in all 13 home works, writing both midterm and final papers and both midterm and final tests is required. In the final paper student should meet the main goals of the analysis, use proper formulations and terms. Grading of the final test is based on simple method of counting mistakes. The result of final test has the main impact on final grade.

Course Schedule

Topics and Assignments

Week/Date	Topic	Reading	Assignment Due
Session 1 Tuesday, February 5	Overview of course, syllabus, texts, recapitulation of tonal harmony and form.	Reader IV – p. 574-606	
Session 2 Thursday, February 7	Chromaticism – altered chords, modulation, forms, rondo	Reader IV – p. 574-606	1 Homework assignment – harmonic analysis
Session 3 Tuesday, February 12	Forms – recapitulation, sonata form	Reader III – p. 178 - 233	
Session 4 Thursday, February 14	Linear chromaticism, harmonic ambiguity	Reader IV – p. 574-606	2 Homework assignment – sonata form analysis
Session 5 Tuesday, February 19	Voice leading chords, sequences, analysis, exercises	Reader IV – p. 574-606	
Session 6 Thursday, February 21	Chromatic harmony, CTo7, modulations	Reader IV – p. 574-606	3 Homework assignment harmonic analysis
Session 7 Tuesday, February 26	Edge of tonality, altered chords, analysis of Wagner	Reader IV – p. 574-606	
Session 8 Thursday, February 28	Diatonic modes, other types of scales, Messiaen modes	Reader IV – p. 614 – 634	4 Homework – analysis of modal music

Week/Date	Topic	Reading	Assignment Due
Session 9 Tuesday, March 5	Analysis of Stravinsky – Firebird Suite op. 19.	Reader IV – p. 614 – 634	
Session 10 Thursday, March 7	Theory of atonal music - Pitch Class Sets, Interval classes, Inversions	Reader IV, p. 636 – 652	5 Homework – analysis of modal music
Session 11 Tuesday, March 12	Pitch Class Sets, Interval classes	Reader IV, p. 654 – 670	
Session 12 Thursday, March 14	Inversions, analysis, exercises	Reader IV, p. 654 – 670	6 Homework – Pitch Class Sets, Interval classes
Session 13 Tuesday, March 19	Analysis: Messiaen – Quatuor pour la fin du temps	Reader IV, p. 654 – 670	
Session 14 Thursday, March 21	Ordered segments and Serialism, Twelve tone rows, Schoenberg Op. 25, Op. 11	Reader IV, p. 672 - 697	7 Homework 12-tone rows
Session 15 Tuesday, March 26	Ordered segments and Serialism, Twelve tone rows, analysis, exercises, Analysis: Schoneberg - Op. 33a	Reader IV, p. 672 - 697	Midterm paper assignment
Session 16 Thursday, March 28	Analysis: Varèse – Density	Reader IV, p. 708	8 Homework 12-tone music analysis
Session 17 Tuesday, April 2	Recapitulation before midterm test	Reader IV – p. 574-708	Midterm papers due
Session 18 Thursday, April 4	Midterm test	Reader IV – p. 574-708	9. Home work – analysis pitch class sets
Session 19 Tuesday, April 9	Revision of midterm test and papers		
Session 20 Thursday, April 11	Neoclassicism, free tonality, Hindemith – Mathis de Maler	Reader IV – p. 709 - 716	10 Homework assignment – harmonic analysis of neoclassical harmony

Week/Date	Topic	Reading	Assignment Due
Make-up Day Friday, April 12 (9am-5pm)	Make-up day for missed classes		
Session 21 Tuesday, April 16	Analysis: Webern – Variations Op. 27	Reader IV – p. 709 - 716	
Session 22 Thursday, April 18	Analysis: Bartók - Music for Strings, Percussion and Celesta	Reader IV – p. 709 -716	11 Homework assignment – Bartók - interval analysis
Spring Break April 20 - 28	Spring Break		
Session 23 Tuesday, April 30	Integral serialism: analysis of excerpts from Boulez, Stockhausen	Reader IV, p. 715- 718	
Session 24 Thursday, May 2	Analysis: Stockhausen – In Freundschaft	Reader IV, p. 715- 718	12 Homework – analysis of a serial structure
Session 25 Tuesday, May 7	Form in 20th Century Music, aleatoricism, open form, moment form, Analysis: Ligeti - Continuum	Reader IV, p. 726 – 742	Final paper assignments
Session 26 Thursday, May 9	Timbre music, modern notation, aleatoricism, Lutoslawski, Analysis: Penderecki - Tren	Reader IV, p. 726 – 742	13 Homework – exercises before final test
Session 27 Tuesday, May 14	New instrumental techniques and non- conventional notation, Analysis: Crumb – Makrokosmos I	Reader IV, p. 726 – 742	
Session 28 Thursday, May 16 (last day of classes)	Recapitulation of the course, revision for Final Exam	Reader IV, p. 574 – 742	Final paper due
Session 29 Tuesday, May 21	Final exam, Final papers due		
Session 30 Thursday, May 23	Final exam, Final papers due		

Course Materials

Required Textbooks & Materials

Readers:

Clendinning, Jane Piper; Marvin, Elizabeth West: The Musician's Guide to Theory and Analysis; ISBN-13: 978-0393976526 = Music Theory – Reader IV

Leitz, Steven: Complete Musician, ISBN-13: 978-0195301083 = Music Theory - Reader I

Kostka, Stephan; Payne, Dorothy: Tonal Harmony, ISBN-13: 978-0073653730 = Music Theory - Reader II

Green, Douglas M.: Form in Tonal Music, ISBN-13: 978-003020286 = Music Theory - Reader III

Supplemental Text (not required to purchase)

LAITZ, Steven: Graduate Review of Tonal Theory: A Recasting of Common-Practice Harmony, Form, and Counterpoint, ISBN-13: 978-0195376982

BURKHOLDER, J. Peter; PALISCA, Claude V.: The Norton Anthology of Western Music, ISBN-13: 978-0393979909

BURKHARD, Charles. Anthology for Music Analysis, 6th ed. Belmont, CA: Thomson Learning, 2004, ISBN-13: 978-0030553189

ROSEN, Charles: Sonata Forms, Norton, W.W. Co. 1988, ISBN 978-0-393-30219-6

HANNIG, Barbara Russano: Concise History of Western Music, Third Edition, ISBN-13: 978-0393932515

COOK, Nicholas, POPLE, Anthony - The Cambridge history of twentieth-century music, Cambridge University Press, 2004. ISBN 0-521-66256-7

CAPLIN, William E. - Classical Form: a theory of formal functions for the instrumental music of Haydn, Mozart, and Beethoven / William E. Caplin. Oxford: Oxford University Press, 1998. 307 p., ISBN 0-19-514399-x

STRAUS, Joseph Nathan - Introduction to Post-Tonal Theory, Pearson Prentice Hall, 2005. 273 p., ISBN 0-13-189890-6

GRIFFITHS, Paul - Modern Music and After, Oxford University Press, 1995. 373 p., ISBN 0-19-816511-0

SIMMS, Bryan R. - Music of the Twentieth Century: style and structure, New York: Schirmer Books, 1996. -- 435 p., ISBN 0-02-872392-9

SCHWARTZ, Elliott - Music since 1945 Issues, Materials, and Literature, New York: Simon & Schuster, 1993. 537 p.: Examples of Sheets of Music, ISBN 0-02-873040-2

ROSS, Alex - The rest is noise: listening to the twentieth century / New York: Farrar, Straus and Giroux, 2007. 624 p., ISBN 978-0-374-24939-7

STRUNK, William Oliver - Source readings in music history, New York: W.W. Norton, 1998, 1552 p., ISBN 0-393-03752-5

COPE, David - Techniques of the contemporary composer, New York: Schirmer Books, 1997., 250 p. ISBN 0-02-864737-8

MORGAN, Robert P. - Twentieth-century music: a history of musical style in modern Europe and America / Robert P. Morgan. 1st ed. New York: W.W. Norton, 1991. 554 p. (Norton introduction to music history) ISBN 0-393-95272-X

Resources

- **Access your course materials:** [NYU Classes](http://nyu.edu/its/classes) (nyu.edu/its/classes)
- **Databases, journal articles, and more:** [Bobst Library](http://library.nyu.edu) (library.nyu.edu)
- **Assistance with strengthening your writing:** [NYU Writing Center](http://nyu.mywconline.com) (nyu.mywconline.com)

- Obtain 24/7 technology assistance: [IT Help Desk](https://nyu.edu/it/servicedesk) (nyu.edu/it/servicedesk)
- NYU Prague library: [Tritius Catalog](https://nyu.tritius.cz/?lang=EN) (https://nyu.tritius.cz/?lang=EN)

Course Policies

Attendance and Tardiness

Absences only for medical reasons and for religious observance 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). To be excused for religious observance, you must contact the instructor and the Academic Director via e-mail one week in advance of the holiday. Your absence is excused for the holiday only and does not include days of travel associated with the holiday. Unexcused absences will be penalized with a 2% percent deduction from your final course grade for every week of classes missed.

Please note that Friday, April 12 (9am – 5pm) is reserved as a make-up day for missed classes. Do not schedule any trips for this day.

Late Submission of Work

Late submission of work is tolerated in excusable cases, with prior permission of the lecturer.

Academic Honesty/Plagiarism

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)

Classroom Etiquette

Leaving the classroom during lecture is permitted only exceptionally. Toilet or drink breaks should be taken before or after class or during class breaks.

Disability Disclosure Statement

Academic accommodations are available for students with disabilities. Please contact the Moses Center for Students with Disabilities (212-998-4980 or mosescsd@nyu.edu) for further information.

Students who are requesting academic accommodations are advised to reach out to the Moses Center as early as possible in the semester for assistance.