

# SAMPLE SYLLABUS

## NYU Prague MPATC-UE 9038 Music Theory IV Spring 22

**Time Zone: CET**

### Spring 22

You may be taking courses at multiple locations this semester. If you are enrolled in this course 100% **remotely** please make sure that you have completed the online academic orientation via Brightspace so you are aware of site specific support structure, policies and procedures. **Please contact the site Academic Director ([vanda.thorne@nyu.edu](mailto:vanda.thorne@nyu.edu)) if you need more assistance.**

If you are attending **in person**, you will be assigned a seat on the first day and are expected to use that seat for the entire semester due to NYU COVID-19 safety protocol. Please note that you are expected to attend every class meeting in-person; however, this may change at any point during the semester if local COVID-19 regulations require additional physical distancing.

### Instructor Information

- Name: Miroslav Pudlák
- Email:
- Office hours: Tuesday, Thursday 2:00 p.m. – 3:00 p.m.
- Cell phone:

### Course Information

- Course Number: MPATC-UE 9038
- **Course Name:** Music Theory IV
- **Meeting times: (CET)** Tuesday, Thursday 3 – 4:20 p.m.
- [NYU Prague Academic Calendar](#)

### Course Overview and Goals

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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 20<sup>th</sup> 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 homeworks - 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 homeworks counts 26 points, each one missing results in deduction of 2 points.

Midterm test will be graded, but the grade will not affect the final grade, if the final test has better results.

Final test – grading will be based on a 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

### Assignment 1

Midterm paper consists in analysis of a short solo or piano piece from 20<sup>th</sup> 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 20<sup>th</sup> 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.

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## Grading of Assignments

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

<b>Assignments/Activities</b>	<b>% of Final Grade</b>
Active participation in the class	10%
Home works	10%
Final Paper	10%
Final Test	70%

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

<b>Letter Grade</b>	<b>Percent</b>
<b>A</b>	90% and higher
<b>A-</b>	90% – 85%
<b>B+</b>	85% - 80%
<b>B</b>	80% - 75%
<b>B-</b>	75% - 60%
<b>C+</b>	60% - 55%
<b>C</b>	55% - 50%
<b>C-</b>	50% - 45%
<b>D+</b>	45% - 40%
<b>D</b>	40% - 30%
<b>D-</b>	30% - 25%
<b>F</b>	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

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and terms. Grading of the final test is based on a simple method of counting mistakes. The result of final test has the main impact on final grade

**Grade A:** excellent, superb, brilliant

**Grade B:** very good, quite good

**Grade C:** not good, but sufficient

**Grade D:** very poor, but passable

**Grade F:** not passable

## Course Schedule

### Topics and Assignments

Week/Date	Topic	Reading	Assignment Due
Session 1 Tuesday, January 25	Overview of course, syllabus, texts, recapitulation of tonal harmony and form.		
Session 2 Thursday, January 27	Chromaticism – altered chords, modulation, forms, rondo	Musician's Guide, p. 574-606	1 Homework assignment – harmonic analysis
Session 3 Tuesday, February 1	Forms – recapitulation, sonata form	Musician's Guide, p. 552 - 573	
Session 4 Thursday, February 3	Linear chromaticism, harmonic ambiguity	Musician's Guide, p. 574-606	2 Homework assignment – sonata form analysis
Session 5 Tuesday, February 8	Voice leading chords, sequences, analysis, exercises	Musician's Guide, p. 574-606	
Session 6 Thursday, February 10	Chromatic harmony, CTo7, enharmonic modulations	Musician's Guide, p. 574-606	3 Homework assignment harmonic analysis
Session 7 Tuesday, February 15	Edge of tonality, altered chords, analysis of Wagner	Musician's Guide, p. 574-606	

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Session 8 Thursday, February 17	Diatonic modes, other types of scales, Messiaen modes	Musician's Guide, p. 614 – 634	4 Homework – analysis of modal music
Session 9 Tuesday, February 22	Interval structures, Analysis of Stravinsky – Firebird Suite 1919.	Musician's Guide, p. 614 – 634	
Session 10, Thursday February 24	Theory of atonal music - Pitch Class Sets, Interval classes, Inversions	Musician's Guide, p. 636 – 652	5 Homework – analysis of modal music
Session 11, Tuesday, March 1	Pitch Class Sets, Interval classes	Musician's Guide, p. 654 – 670	
Session 12 Thursday, March 3	Inversions, analysis, exercises	Musician's Guide, p. 654 – 670	6 Homework – Pitch Class Sets, Interval classes
Session 13 Tuesday, March 8	Analysis: Messiaen – Quatuor pour la fin du temps	Musician's Guide, p. 654 – 670	
Session 14 Thursday, March 10	Ordered segments and Serialism, Twelve tone rows, Schoenberg Op. 25, Op. 11	Musician's Guide, p. 672 - 697	7 Homework 12-tone rows
Tuesday, March 15	<b>SPRING BREAK - NO CLASSES</b>		
Thursday, March 17	<b>SPRING BREAK - NO CLASSES</b>		
Session 15 Tuesday, March 22	Ordered segments and Serialism, Twelve tone rows, analysis, exercises, Analysis: Schoneberg - Op. 33a	Musician's Guide, p. 672 - 697	Midterm paper assignment
Session 16 Thursday, March 24	Form in modern music. Analysis: Varèse – Density	Musician's Guide, p. 708	8 Homework 12-tone music analysis

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Session 17 Tuesday, March 29	Recapitulation before midterm test	Musician's Guide, p. 574-708	Midterm papers due
Session 18 Thursday, March 31	Midterm test	Musician's Guide, p. 574-708	9. Home work – analysis pitch class sets
Session 19 Tuesday, April 5	Revision of midterm test and papers	Musician's Guide, p.	
Session 20 Thursday, April 7	Neoclassicism, free tonality, Hindemith – Mathis de Maler	Musician's Guide, p. 709 - 716	10 Homework assignment – harmonic analysis of neoclassical harmony
Session 21 Tuesday, April 12	Dodecaphony. Analysis: Webern – Variations Op. 27	Musician's Guide, p. 709 - 716	
Session 22 Thursday, April 14	Symmetry in music. Analysis: Bartók - Music for Strings, Percussion and Celesta	Musician's Guide, p. 709 - 716	11 Homework assignment – Bartók - interval analysis
Session 23 Tuesday April 19	Integral serialism: Analysis: Stockhausen – In Freundschaft	Musician's Guide, p. 715-718	
Session 24 Thursday, April 21	PC sets. Analysis: Dallapiccola – Quaderno di Analibera	Musician's Guide, p. 715-718	12 Homework – analysis of a serial structure
Session 25 Tuesday, April 26	Timbre music, modern notation, aleatoricism, Lutoslawski, Analysis: Penderecki - Tren	Musician's Guide, p. 726 – 742	Final paper assignments
Session 26 Thursday, April 28	New instrumental techniques and non-conventional notation, Analysis: Crumb – Makrokosmos I	Musician's Guide, p. 726 – 742	13 Homework – exercises before final test

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Session 27 Tuesday, May 3	Post modernism. Analysis: Arvo Paert – Fratres	Musician's Guide, p. 726 – 742	
Session 28 Thursday, May 5	Recapitulation of the course, revision for Final Exam		Final paper due
<b>Reading Day</b> Tuesday, May 10	<b>NO CLASSES</b>		
Session 29 Thursday, May 12	<b>FINAL EXAMS</b>		

## Course Materials

### Required Textbooks & Materials:

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

### Supplemental Text (not required, copies available in NYU P Library)

Readers:

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

Books available in NYU Library:

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

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

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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

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

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

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

## Resources:

- **Access your course materials:** [Brightspace](#)
- **Databases, journal articles, and more:** [Bobst Library](#) (library.nyu.edu)
- **Assistance with strengthening your writing:** [NYU Writing Center](#) (nyu.mywconline.com)
- **Obtain 24/7 technology assistance:** [IT Help Desk](#) (nyu.edu/it/servicedesk)
- **NYU Prague library:** [Tritius Catalog](#) (https://nyu.tritius.cz/?lang=EN)

## Course Policies

### Attendance and Tardiness

Studying 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, or online through NYU Brightspaces if the course is remote synchronous/blended, is expected promptly when class begins. Attendance will be checked at each class meeting. If you have scheduled a remote course immediately preceding/following an in-person class, you may want to write to Academic Director Vanda Thorne ([vt21@nyu.edu](mailto:vt21@nyu.edu)) to see if you can take your remote class at the Academic Center.

As soon as it becomes clear that you cannot attend a class, you must inform your professor and/or the Academic Director Vanda Thorne ([vt21@nyu.edu](mailto:vt21@nyu.edu)) by email immediately (i.e. before the start of your class). **Absences are only excused if they are due to illness, Moses**



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**Center accommodations, religious observance or emergencies.** Your professor or site staff may ask you to present a doctor's note or an exceptional permission from an NYU Staff member as proof. Emergencies or other exceptional circumstances that you wish to be treated confidentially must be presented to staff. Doctor's notes must be submitted in person or by e-mail to the Academic Director, who will inform your professors.

Unexcused absences may be penalized with a two percent deduction from the student's final course grade for every week's worth of classes missed, and may negatively affect your class participation grade. Four unexcused absences in one course may lead to a Fail in that course. Being more than 15 minutes late counts as an unexcused absence. Furthermore, your professor is entitled to deduct points for frequently joining the class late.

Exams, tests and quizzes, deadlines, and oral presentations that are missed due to illness always require a doctor's note as documentation. It is the student's responsibility to produce this doctor's note and submit it to site staff; until this doctor's note is produced the missed assessment is graded with an F and no make-up assessment is scheduled. In content classes, an F in one assignment may lead to failure of the entire class.

Regardless of whether an absence is excused or not, it is the student's responsibility to catch up with the work that was missed.

## **Late Submission of Work**

1. Work submitted late receives a penalty of 2 points on the 100 point scale for each day it is late (including weekends and public holidays), unless an extension has been approved (with a doctor's note or by approval of NYU SITE Staff), in which case the 2 points per day deductions start counting from the day the extended deadline has passed.
2. Without an approved extension, written work submitted more than 5 days (including weekends and public holidays) following the submission date receives an F.
3. Assignments due during finals week that are submitted more than 3 days late (including weekends and public holidays) without previously arranged extensions will not be accepted and will receive a zero. Any exceptions or extensions for work during finals week must be discussed with the Site Director.
4. Students who are late for a written exam have no automatic right to take extra time or to write the exam on another day.
5. Please remember that university computers do not keep your essays - you must save them elsewhere. Having lost parts of your essay on the university computer is no excuse for a late submission.

## **Final Exams**

Final exams must be taken at their designated times. Should there be a conflict between final exams, please bring it to the attention of the site Academic Director as soon as this is known to facilitate alternate arrangements. Final exams may not be taken early, and students should not plan to leave the site before the end of the finals period.

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## 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

- Please be mindful of your microphone and video display during synchronous class meetings. Ambient noise and some visual images may disrupt class time for you and your peers.
- If you are not using your cell phone to follow the lesson, cell phones should be turned off or in silent mode during class time.
- Make sure to let your classmates finish speaking before you do.
- Please do not eat during class and minimize any other distracting noises (e.g. rustling of papers and leaving the classroom before the break, unless absolutely necessary)
- If deemed necessary by the study away site (ie COVID related need), synchronous class sessions may be recorded and archived for other students to view. This will be announced at the beginning of class time.
- Students should be respectful and courteous at all times to all participants in class. In online classes, consider using the chat function or “raise hand” function in order to add your voice to class discussions.

## Inclusivity Policies and Priorities

NYU's Office of Global Programs and NYU's global sites are committed to equity, diversity, and inclusion. In order to nurture a more inclusive global university, NYU affirms the value of sharing differing perspectives and encourages open dialogue through a variety of pedagogical

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approaches. Our goal is to make all students feel included and welcome in all aspects of academic life, including our syllabi, classrooms, and educational activities/spaces.

## **Attendance Rules on Religious Holidays**

Members of any religious group may, without penalty, excuse themselves from classes when required in compliance with their religious obligations. Students who anticipate being absent due to religious observance should notify their lecturer AND NYU SITE's Academics Office in writing via email one week in advance. If examinations or assignment deadlines are scheduled on the day the student will be absent, the Academics Office will schedule a make-up examination or extend the deadline for assignments. Please note that an absence is only excused for the holiday but not for any days of travel that may come before and/or after the holiday. See also [University Calendar Policy on Religious Holidays](#)

## **Pronouns and Name Pronunciation (Albert and Zoom)**

Students, staff, and faculty have the opportunity to add their pronouns, as well as the pronunciation of their names, into Albert. Students can have this information displayed to faculty, advisors, and administrators in Albert, Brightspace, the NYU Home internal directory, as well as other NYU systems. Students can also opt out of having their pronouns viewed by their instructors, in case they feel more comfortable sharing their pronouns outside of the classroom. For more information on how to change this information for your Albert account, please see the [Pronouns and Name Pronunciation website](#).

Students, staff, and faculty are also encouraged, though not required, to list their pronouns, and update their names in the name display for Zoom. For more information on how to make this change, please see the [Personalizing Zoom Display Names website](#).

## **Moses Accommodations Statement**

Academic accommodations are available for students with documented and registered disabilities. Please contact the Moses Center for Student Accessibility (+1 212-998-4980 or [mosescsd@nyu.edu](mailto: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. Accommodations for this course are managed through NYU Prague.

## **Bias Response**

The New York University Bias Response Line provides a mechanism through which members of our community can share or report experiences and concerns of bias, discrimination, or harassing behavior that may occur within our community.

Experienced administrators in the Office of Equal Opportunity (OEO) receive and assess reports, and then help facilitate responses, which may include referral to another University school or unit, or investigation if warranted according to the University's existing Non-Discrimination and Anti-Harassment Policy.

The Bias Response Line is designed to enable the University to provide an open forum that helps to ensure that our community is equitable and inclusive.

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To report an incident, you may do so in one of three ways:

- Online using the [Web Form \(link\)](#)
- Email: [bias.response@nyu.edu](mailto:bias.response@nyu.edu)
- Phone: 212-998-2277