ADVANCED STUDIES IN MUSIC THEORY 1
MUSTH 724  Fall 2001

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Mondays, 6:10-9:00 PM, Room 407  Office Hours: Room 400HN, Mondays, 9-10 PM, Tuesdays, 5:45-6:45PM.

PREREQUISITES: Students in this class should have completed the undergraduate theory curriculum at Hunter College, or equivalent. This entails a thorough grounding in fundamentals of theory (including knowledge of keys, intervals, chords, and proper notation techniques), and a knowledge of four-part harmony and musical form. Ideally, students should also be strongly acquainted with figured bass and species counterpoint in two and three parts (though these subjects will be covered in a quick review at the beginning of the semester).

SUBJECTS COVERED:

(a) Strict counterpoint: review of 3-part species counterpoint and introduction to combined species counterpoint and other advance strict counterpoint techniques.

(b) Figured bass and Harmony: Review of figured bass (both simple and complex), review of four-part harmony, introduction to advanced chromatic harmony and contrapuntal harmonies.

(c) Form and analysis: Review of all the basic forms of the Classical and Romantic periods; analysis of works from this period with complicated designs and harmonic structures; introduction to various contemporary analytic approaches; discussion of the interaction between music and text in vocal music.

BOOKS: Photocopied materials for the class will be sold during office hours for $20 or will be available over the Internet for free; they should be saved in a binder. The required textbooks for the class is Edward Aldwell and Carl Schachter, *Harmony and Voice Leading* (Harcourt-Brace) and Felix Salzer and Carl Schachter, *Counterpoint in Composition*. Also suggested is William Caplin, *Form in the Classical Period*. It is required to bring the Workbook Sheets (in a binder) every day; for the first few weeks, you should also bring the *Harmony and Voice Leading* book to class each day.

E-MAIL: All students must have e-mail; this is not optional. If you don’t have a computer, you get still get e-mail for free through the school.
HOMEWORK: Homework will be divided into five categories:

(1) Various counterpoint, harmony, and figured bass exercises, as found in the homework sheet packet. All homework must be handed in on time; if you cannot be in class, fax in the homework by the next day at 212.772.5022. Any homework that is handed in on time may be redone once (late homeworks are automatic Fs, thus handing in a late homework counts as a redo). Redone assignments should be handed in with 2 weeks of receiving a paper back; only one redone week of assignments may be handed in on any given day.

(2) Two projects will be due: one project consists of a brief, well-organized term paper (details to be discussed); this will be due by November 5 and must be handed in on time.

(3) Another project will be either (1) a second term paper or (2) a multi-media project (details to be discussed in class).

(4) Each student will compose one piece to be performed in class (shy students may have their work performed after class). The piece may be (a) a short work in the baroque or classical style (such as a binary-form movement, a minuet, or a fugue); or (b) a vocal work (in any style) that demonstrates ability to set a text.

(5) Every day pieces will be analyzed and discussed in class. Some analysis assignments may be collected (though not formally graded), others will not be. Whether or not the analysis is collected, it will be necessary to work on the analysis at home in order to successfully follow the class discussion.

FINAL: A final will be given on final day (final exam day will be announced through e-mail). The material on the final will be (a) a counterpoint exercise; (b) a figured bass exercise; (c) an exercise in 4-part, chromatic harmony; (d) a melody harmonization; and (e) an analysis of a piece.

GRADING: Grades are based on equally on (a) homework, (b) class participation, (c) final exam, and (d) the compositions and term paper project. Late work will be downgraded tacitly. If you must be absent for a class, fax in the homework or otherwise get the homework handed in on time, otherwise the work will be counted as late. Homework handed in promptly may be redone once; but must be redone separate from the original assignment (do not merely erase elements or add a few marking to the original). Homework will be graded with “comment” grades (not letter grades). Neatness will affect the grade. Pestering, unprofessional behavior, “hogging” the class, extreme number of absences (over 3), and slowing down the class will affect the grade deleteriously. Grades of A will be reserved for only truly outstanding work, work that “surpasses the call of duty.” Very good work will earn a grade of a B+. good work=B; pretty good=B-, average work=C; disappointing work=D or F. A more detailed description of the grading process is given on the page 4 of the syllabus.

Unfortunately, eating and drinking (with the exception of bottles of water) in class is strictly forbidden. For policy on lateness, see Hunter College Music Department handbook.

POLICY RE: INCOMPLETES In the Hunter College Music Department, the grade of incomplete is only granted in cases of dire emergency. In such a case, a special request form must be submitted to the Chairman of the Music Department for consideration, no later that one week before the final class meeting. An interview with the Chairman may also be required.
ASSIGNMENT SCHEDULE

Written Assignments are due one each class starting with the second class session. That is: Homework 1 will be due on the second class session, Homework 2 will be due on the third class session, etc. This represents the latest date a homework is due; one may always hand in a homework earlier than it is due. Redos are due within two weeks of their being handed back; you may hand in only one week’s worth of redos per class. If you are absent, fax in your homework or leave a copy of the homework in the professor’s mailbox by the end of the day following the class.

The Analysis Assignments will be announced in each class for the upcoming week; if you miss a class, make sure to contact someone to find out what the Analysis Assignment will be. If you miss class, make sure to get the notes and photocopy class handouts from one of your colleagues.

<table>
<thead>
<tr>
<th>COMPOSITION</th>
<th>Must be completed and performed by last day of class, December 12.</th>
</tr>
</thead>
<tbody>
<tr>
<td>PROJECT #1 (TERM PAPER)</td>
<td>Should be handed in by October 29; must be handed in by November 5.</td>
</tr>
<tr>
<td>PROJECT #2</td>
<td>Must be completed and performed by last day of class, December 12; if you want your project handed back with comments by the end of the semester, it must be handed in at least two weeks prior to this.</td>
</tr>
</tbody>
</table>

**Note:** All assignments (and make-up assignments) must be handed in before starting the starting time of the final no assignment handed in later will be accepted. All verbal agreements that contradict what is stated in this syllabus are null and void. Papers handed in on December 12 might not be returned. Make sure to keep copies of any important papers or projects that you hand in.

**Special days:** No class: October 10.

**Class schedule:**

1st class: August 27 (NB: no class on September 3)
2nd class: September 10 (Written Assignment and Reading Assignment #1 due) (NB: no class on September 17)
3rd class: September 24 (WA and RA #2 due)
4th class: October 1 (WA and RA #3 due)
5th class: October 9 (NB: this is a Tuesday class.; there is no class October 10!) (WA and RA #4 due)
6th class: October 15 (WA and RA #5 due)
7th class: October 22 (WA and RA #6 due)
8th class: October 29 (WA, RA #7, and Project #1 due)
9th class: November 5 (WA and RA #8 due; last day to hand in Project #1)
10th class: November 12 (WA and RA #9 due)
11th class: November 19 (WA and RA #10 due)
12th class: November 26 (WA and RA #11 due)
13th class: December 3 (WA and RA #12 due)
14th (last) class: December 17 (RA #13, Project #2, and Composition due; all redos due before starting time of final)
Specifics on grading

1. Homeworks are and term papers are graded by comments only, not by a letter or number grade. (A very good paper would be approximately equivalent to a B+, a good paper to a B, etc. Grades of excellent are almost never given for homeworks.) Papers that are less than very good may be redone once for an improved grade; papers that are merely OK or are problematic should probably be redone. Papers redone more than once or that are handed in unsolicited will not count towards the final grade, even if they are given a grade. “Extra credit” work will not count towards the grade. All homeworks must be done on appropriate paper (with three-hole punch, not ripped out from a notebook, on 8½x11 paper). Analysis homeworks will often be collected but will be discussed in class; those that are collected will often be graded with a check mark; analysis homeworks are often not given extensive comments, since analysis pieces are discussed in class.

2. A redone homework assignment must be redone completely in order to be considered for a grade. Do not merely fix the mistake or erase the mistake, but redo the entire exercise on the original paper or on appropriate paper (with three-hole punch, not ripped out from a notebook, on 8½x11 paper). In redoing an assignment, recheck the entire example: a student is responsible for fixing all mistakes, including those that professor might not have caught in the first checking through.

3. The grade of B is the base grade, it is not a punitive grade. That is, one does not begin the class with an A and then get points taken off for poor work; the grade of an A or A- is never assumed, and is given only for truly outstanding work. Students who pass the analysis-counterpoint-harmony proficiency exams, do the required homework on time and with mostly good grades, do the first term project reasonably well, have good attendance, and act professionally in class (see below), should be able to get a B in the class. Students who go beyond this minimum and do most or all of the optional homeworks and the second term project, receive very good grades on most or all assignments, and do well on the analysis assignments can earn a B+. Those who don’t meet the minimum standards demanded for a B student will get a lower grade; in particular, failure to pass the proficiency exams by the end of the semester will warrant a grade of a C+, C, of F.

4. The grades of A and A- are for truly outstanding work, for work that “stands out” by going beyond the ken. The grade of A is not earned by adding up and calculating the grade from graded homework assignments; assignments that are not colleted (such as analysis assignments) are also considered in determining whether a student earns an A. For an A or A-, students must do all the assignments (including the optional assignments) with mostly very good grades (and with a minimum of redos!), do all of the analysis assignments on a consistently high level, do well on all tests, and always choose the more difficult test questions if given an option. The grade of A is for students whose work in composition, analysis, and term projects shows true creativity.

5. No matter how well a student does on tests or other projects, the final grade might be downgraded owing to unprofessional conduct. Unprofessional conduct includes slowing down the class, cheating or helping others to cheat, talking or eating in class, consistently coming unprepared without the class worksheets, consistently handing in homework in an improper format (for instance, on sloppy paper or paper without three-hole punches), extreme number of absences, or grade pestering. While students may ask the professor to reconsider the grade for any homework, “arguing” a grade will be considered pestering. Likewise, any student may express concerns if they feel their final grade might dip below a B, or they may ask in the first month of class for clarification of the criteria for the final grade. But questions after the first month such as “how student may earn an A,” or “if I don’t do this homework, can I still earn an A,” or “if I do extra credit, can I earn an A” are pestering questions, and will affect the grade deleteriously.

6. Again, if you have any questions about the grading system, please feel free to have them clarified within the first month of classes.
Reading list

In addition to (a) Aldwell, Edward and Carl Schachter, *Harmony and Voice-Leading*, and (b) Salzer, Felix, and Carl Schachter, *Counterpoint in Composition*, (each of which should be read along with completing the Written Assignments), the following articles and excerpts from books are assigned to read. Each of the following will be assigned one per class session, starting from the second class section. (Thus the first item on the list will be discussed during the second class session, the second item on the list will be discussed during the third class session, etc.) Each of these is available in the Reserve section on the second floor of the Hunter College Library.


PROJECT ASSIGNMENTS for MUS 724, Fall 2000

Project I

The first project is a term paper, consisting of short essay in which you analyze Franz Schubert’s setting of Wilhelm Muller’s “Der Müller und der Bach” from the song cycle *Die Schöne Müllerin*. (see next pages) The essay should be about two or so typewritten, double-spaced pages long, and it should be well written and well organized. I suggest the following outline: (1) The opening paragraph should introduce the paper and should explicate what you shall be discussing in the essay. (2) The next paragraph(s) should analyze the poem itself. (3) The third section of the essay should consist of one or two paragraphs that discuss ways in which the music relates to specific aspects of the text. (4) Conclude with a closing paragraph that summarizes the main ideas of the essay.

Each paragraph should be well formed, one that opens with a clear topic sentence and that focuses on one specific topic; avoid run-on paragraphs that skip from topic to topic. Check for proper grammar and spelling throughout. Avoid filling your paper with random quotations that do not advance your main point. Citing bibliographic sources is not important; what is important is to discuss the analysis of the piece itself in the paper; do not dwell on the song’s historical background.

Hunter College provides free writing tutorials in the Writing Lab on the fourth floor of Thomas Hunter Hall. I strongly urge students to sign up for tutorials as soon as possible; this is especially important for those students who have not had much practice in writing papers.

Project II (optional)

For the second project (which itself is optional), you can do one of two things:

(1) You can write a second term paper, consisting of an analysis of a composition. As with the first essay, this one should be about two or so typewritten, double-spaced pages long, and it should be well written and well organized. In this essay, you do not have to analyze everything about the piece in question; you can focus on one specific aspect of the composition in question. Avoid wandering off on tangents: make sure that everything in the paper relates to your analytic points and that everything in each paragraph relates to the topic of that particular paragraph. If you choose do write a term paper, inform me of the topic of your analysis at least one month before the due date of the paper. Also, make sure to provide a photocopy of the score of the composition (with the measures numbered) when you hand in the paper.

(2) Instead of a term paper, you may construct a multi-media computer analysis of a composition using a program such as Chart Creator ©, Intermuse ©, Hypercard ©, Director ©, or similar program, such as will be shown in class. This analysis or project need not be complex or deal with a complex piece; its main goal is to familiarize yourself with computer music technology. You can hand this project in on a floppy disc (along with accompanying CD) or set it up on your home Web page.

Composition assignment

In addition to the above analytic projects, you should compose a short instrumental composition for any instrument or ensemble in the style of the Baroque, Classical, or early Romantic eras. The piece might well be a short binary form piece, or another form of your choice. Alternatively, you might want to compose a short song (in any style), demonstrating skill in text-music relationships. Advanced students should compose both types of compositions. The finished work must be performed or played (possibly via taped performance) in class; each student is responsible for setting up the performance of their own composition.

All of these project assignments will be discussed at greater length in class.
“Der Müller und der Bach” from *Die Schöne Möllerin*, music by Schubert, text by Muller (page 1 of 4)

1 NB: If the music is too unclear for you, you may readily find the score in the library.
“Der Müller und der Bach” from *Die Schöne Müllerin*, music by Schubert, text by Muller

(page 2 of 4)
“Der Müller und der Bach” from Die Schöne Müllerin, music by Schubert, text by Müller (page 3 of 4)
“Der Müller und der Bach” from *Die Schöne Müllerin*, text by Muller (page 4 of 4)

**Der Müller:**

Wo er treues Herz
In Liebe vergeht,
Da wachen die Lilien
Auf jedem Beet.
Da muß in die Wolken
Der Vollmond gehn,
Denn seine Tränen
Da Menschen nicht seh'n.

**Der Bach:**

<table>
<thead>
<tr>
<th>Der Müller</th>
<th>The Miller</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wo er treues Herz</td>
<td>Where a true heart</td>
</tr>
<tr>
<td>In Liebe vergeht,</td>
<td>Dies of love,</td>
</tr>
<tr>
<td>Da wachen die Lilien</td>
<td>The lilies wilt</td>
</tr>
<tr>
<td>Auf jedem Beet.</td>
<td>In their beds.</td>
</tr>
<tr>
<td>Da muß in die Wolken</td>
<td>There the full moon</td>
</tr>
<tr>
<td>Der Vollmond gehn,</td>
<td>Must disappear behind clouds,</td>
</tr>
<tr>
<td>Denn seine Tränen</td>
<td>So that mankind</td>
</tr>
<tr>
<td>Da Menschen nicht seh'n.</td>
<td>Does not see its tears.</td>
</tr>
</tbody>
</table>

**Der Müller:**

Da halten die Engel
Da Augen sich zu,
Und schluchzen und singen
Da Seele zur Ruh'.

**Der Bach:**

<table>
<thead>
<tr>
<th>Der Müller</th>
<th>The Miller</th>
</tr>
</thead>
<tbody>
<tr>
<td>Da halten die Engel</td>
<td>There angels</td>
</tr>
<tr>
<td>Da Augen sich zu,</td>
<td>Cover their eyes,</td>
</tr>
<tr>
<td>Und schluchzen und singen</td>
<td>And, sobbing, sing</td>
</tr>
<tr>
<td>Da Seele zur Ruh'.</td>
<td>The soul to rest.</td>
</tr>
</tbody>
</table>

**Der Müller:**

Da springen drei Rosen,
Hat rot und halb weiß,
Da wachen nicht wieder,
Am Dornenreis.

**Der Bach:**

<table>
<thead>
<tr>
<th>Der Müller</th>
<th>The Miller</th>
</tr>
</thead>
<tbody>
<tr>
<td>Da springen drei Rosen,</td>
<td>Three roses,</td>
</tr>
<tr>
<td>Hat rot und halb weiß,</td>
<td>Half-red, half-white,</td>
</tr>
<tr>
<td>Da wachen nicht wieder,</td>
<td>Spring from thorny stems,</td>
</tr>
<tr>
<td>Am Dornenreis.</td>
<td>And will never wither.</td>
</tr>
</tbody>
</table>

**Der Müller:**

Und die Engel schneiden
Die Flügel sich ab,
Und gehen alle Morgen
Zur Erde hinab.

**Der Bach:**

<table>
<thead>
<tr>
<th>Der Müller</th>
<th>The Miller</th>
</tr>
</thead>
<tbody>
<tr>
<td>Und die Engel schneiden</td>
<td>And the angels</td>
</tr>
<tr>
<td>Die Flügel sich ab,</td>
<td>Cutoff their wings,</td>
</tr>
<tr>
<td>Und gehen alle Morgen</td>
<td>And every morning</td>
</tr>
<tr>
<td>Zur Erde hinab.</td>
<td>Descend to earth.</td>
</tr>
</tbody>
</table>

**Der Müller:**

Ach, Bächlein, liebes Bächlein,
Da meinst es so gut:
Ach, Bächlein, aber weißt du,
War Liebe tut?

**Der Bach:**

<table>
<thead>
<tr>
<th>Der Müller</th>
<th>The Miller</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ach, Bächlein, liebes Bächlein,</td>
<td>Ah, brook, beloved brook,</td>
</tr>
<tr>
<td>Da meinst es so gut:</td>
<td>You mean so well:</td>
</tr>
<tr>
<td>Ach, Bächlein, aber weißt du,</td>
<td>Ah, brook, but do you know,</td>
</tr>
<tr>
<td>War Liebe tut?</td>
<td>What love can do?</td>
</tr>
</tbody>
</table>

**Der Müller:**

Ach, unten, da unten,
Da kahle Ruh!'
Ach, Bächlein, liebes Bächlein,
So sage nur zu.

**Der Bach:**

<table>
<thead>
<tr>
<th>Der Müller</th>
<th>The Miller</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ach, unten, da unten,</td>
<td>Ah, below, down below</td>
</tr>
<tr>
<td>Da kahle Ruh!</td>
<td>Is cool rest!</td>
</tr>
<tr>
<td>Ach, Bächlein, liebes Bächlein,</td>
<td>Brook, beloved brook,</td>
</tr>
<tr>
<td>So sage nur zu.</td>
<td>Sing on!</td>
</tr>
</tbody>
</table>