



m o o r e s s c h o o l o f m u s i c

Theory I (MUSI 1310)

Professor: Andrew Davis

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Daily schedule

[Shortcut to the current week](#) (assuming I remember to keep the link updated).





Microsoft word files (.doc format) are marked with the Word logo. Files in .pdf format are marked with the PDF logo. To read the .pdf files, you'll need the Adobe Acrobat Reader, [which you can obtain for free here](#).

NOTES:



- [click here for class rosters:](#) 
- On dates preceded with "**", the class will meet together as a large group in 108 MSM. On all other dates, small classes will meet in their assigned rooms.
- "BHN" refers to the Benjamin, Horvit, and Nelson *Techniques and Materials of Music: From the Common Practice Period Through the Twentieth Century* (6th edition).

WEEK	DATE	TOPICS AND HANDOUTS	ASSIGNMENT
Part I, weeks 1–4: Rudiments (BHN, Part I)			
1	**8/25	course intro. Begin ch. 1, the staff	
	**8/27	Finish ch. 1: staff and clef notation. ch. 2, accidentals and notation.	
	**8/29	ch.3, intervals	Assign. 1, Due Wed. 9/3: p. 9, no. 1a, line 1 p. 9, no. 1b, line 1 p. 10, no. 2, a and e p. 10, no. 3, b and c p. 11, no. 4, line 1 and line 3 p. 11, no. 5a p. 12, no. 5b **You may turn in your answers on a sheet of manuscript paper, or you may photocopy the pages from the book and do your work directly on these.
2	9/1	Labor Day, no class	
	9/3	ch. 3, more work on intervals.	Prepare for quiz
	9/5	quiz, intervals/accidentals/clefs/notation;	Assign. 2, Due Monday 9/8: p. 14 no. 1 (scales on G and Db)



		ch. 4, maj/min scales	no. 2 (scales on Ab and F#) no. 3 (scale on Bb) no. 4 (scale on F) no. 5 (natural on Eb, treble clef natural on B, bass clef harmonic on Bb, treble clef harmonic on C#, bass clef melodic on G#, treble clef melodic on E, bass clef) no. 6 (Ab natural minor, alto clef C melodic minor, tenor clef)
3	9/8	ch. 4, scales; ch. 5, key signatures	Assign. 3, Due Wed 9/10: p. 16 no. 1 p. 16 no. 2 p. 16 no. 3: natural minor on C# harmonic minor on Bb melodic minor on Ab [all of these should be on both staves of the great staff]
	9/10	ch. 6, triads	Assign. 4, Due Friday 9/12: p. 18, no. 1a line 1 p. 18, no. 1b, line 2 p. 18, no. 1c, line 1 p. 18, no. 2, first 5 triads p. 18, no. 3, first 5 triads
	**9/12	ch. 7, rhythm and meter: notation and note/rest values (see exer. 2, 5)	Assign. 5, Due Monday 9/15: pp. 26–27, all. PHOTOCOPY THESE PAGES FROM THE BOOK and complete the exercises by writing on your photocopy. NOTE that when the text says "background unit," this is what I'm referring to as the "subdivision" of the beat.
4	**9/15	ch. 7, rhythm and meter: meter signatures and types of meters	Assign. 6, Due Wed. 9/17: p. 28 no. 3, all p. 28 no. 4, lines 1–3 p. 28 no. 5, lines 1–2 p. 29 no. 6, first problem (rewrite in 2/8 and 2/2) p. 30 no. 6, last problem (rewrite in 6/16 and 6/4)
	9/17	Review rudiments. Come to class with questions.	Assignment: prepare for exam.
	9/19	Exam 1, rudiments	No assignment.
Part II (weeks 5–8): Diatonic harmony (BHN Part II, chapters 1–6)			
5	**9/22	ch. 1, root-position triads and basics of part-writing	assign. 7: p. 36 no. 1, lines 1 and 2. (There are many possible answers for each response.) p. 36 no. 2. Provide one example of close spacing and

			one example of open spacing, on the grand staff, using accidentals, of these triads: D major F major B minor C minor F# minor.
	9/24	ch.2, root-position tonic triads and more on part-writing. See also part V ch. 4, p. 224, on types or motion in music. [Mr. Enriquez's section meets in 108 today.]	assign. 8: p. 38 no. 1, both lines. p. 39 no. 2, line 3 only. Use choral voicing only (not keyboard voicing), and use appropriate spacing.
	9/26	ch. 3, root-position dominant triads. Intro. to non-harmonic tones (see BHN Part V ch. 3). [Mr. Enriquez's section meets in 108 today.]	assign. 9: p. 43 no. 2, lines 1 and 2. p. 43 no. 3, first 2 progressions (rewrite these neatly or photocopy the page) p. 43 no. 4, first 2 progressions (rewrite these neatly or photocopy the page) p. 43-44 nos. 5, B, C, and D
6	**9/29	ch. 3, root-position dominant triads.	assign. 10: 1. Anthology p. 8, no. 11. Photocopy this page. Label tonic and dominant triads (one chord per measure) using Roman numerals beneath each measure. Circle and label any nonharmonic tones you find. 2. Text p. 43 no. 3, last 2 progressions. 3. Text p. 43 no. 4, last 2 progressions. 4. Text p. 43 no. 5, A and E.
	10/1	ch. 3, root-position dominant triads; melody harmonization; more on non-harmonic tones (see BHN Part V ch. 3)	Prepare for the quiz.
	10/3	quiz, root-position tonic and dominant triads. Begin ch. 4, root-position dominant seventh chords	Assignment 11: worksheet on major-minor seventh chords  
7	**10/6	ch. 4, root-position dominant seventh chords, melody harmonization	assign. 12: 1. Anthology p. 12-13, no. 19. Photocopy these pages. Label the triads or seventh chords (one chord per measure, beginning in the fourth full measure) using Roman numerals beneath each measure. Circle and label any nonharmonic tones you find in the voice part (the staff on the top). 2. Text p. 48, no. 1 (all).

			3. Text p. 48, no. 3, only the STRICT resolutions in CHORAL VOICING. (Don't do the free resolutions, and don't do the ones in keyboard voicing.) 4. Text p. 49, no. 5, line 1.
	10/8	ch. 4, root-position dominant-seventh chords, melody harmonization	assign. 13: 1. Anthology p. 11, no. 17. Photocopy the page. Determine the key, determine the harmonic rhythm, and label the chords using correct Roman numerals and figured-bass symbols. Label all nonchord tones in the melodic voice. 2. Text p. 50, no 6 E (use one chord per note), F (use one chord per beat—the last two chords should be V–I), and G (use one chord per beat—except in the last measure, where you should use one chord per note).
	10/10	ch. 5, tonic-subdominant connections	assign. 14: Text p. 52: all of the exercises. Use only choral voicing, with whatever spacing (open or close) you deem appropriate.
8	**10/13	ch. 6, subdominant-dominant connections. Basic T–PD–D–T functional model.	assign. 15: 1. Voice-leading worksheet (class handout) . 2. Anthology p. 20, no. 31. Photocopy the page. Determine the key, determine the harmonic rhythm, and label the chords using correct Roman numerals and figured-bass symbols (All chords will be I, IV, V, or V7). Label any nonchord tones you find. (NOTE: how do you label the harmony in the last four measures plus one beat?)
	10/15	review	No assignment: prepare for the exam. Study guide for exam 2.
	10/17	Exam 2: BHN Part II chs. 1-5 Study guide for exam 2.	No assignment.
Part III (weeks 9–15): Diatonic harmony, cont. (BHN Part II, chapters 7–11)			
9	**10/20	chs. 6–7. More on basic tonal progressions and chord functions. Introduction to cadence types. Basic melody harmonization using I, IV, and V.	assign. 16: 1. p. 54 no. 1, line 1. Use a V chord in the first three examples. Use a V7 chord in the next 3 examples. Use only

			<p>choral voicing.</p> <p>2. p. 54 no. 2, melodies a, b, and c. Harmonize these melodies using one chord per note (unless directed otherwise), using only I, IV, V, and V7 chords. Label the key, and label the chords using correct Roman numerals and figured bass. Above the staff, label the harmonic functions (T, PD, and D) in the correct locations.</p>
	10/22	chs. 6–7. Basic tonal progressions and chord functions; types of cadences; basic melody harmonization using I, IV, and V. [See BHN Part V ch. 11.]	<p>assign. 17: p. 58 no. 1, all. Write these cadences on a grand staff using a correct key signature and SATB choral voicing, following the examples shown on pp. 56–57. Each cadence should contain 2 chords. For half cadences, the first chord in the cadence is optional: use tonic or subdominant.</p>
	10/24	ch. 7, types of cadences; basic melody harmonization and tonal functions.	<p>assign. 18:</p> <p>voice leading worksheet.  </p>
10	**10/27	ch. 7, types of cadences; intro to basic phrase design; see BHN Part V ch. 13.	<p>Assignment 19:</p> <p><u>Part 1 (due Friday 10/31):</u> BHN p. 55, no. 3. Complete the excerpt in the style given in the first measure. Use the given bass line—do not add notes to the bass line. Write the excerpt so that the entire 8 measures form a period, with a HC in the middle and a PAC at the end. When you're finished, label the chords below the staff, the harmonic functions above the staff, label any nonchord tones you have written, and label the antecedent and consequent phrases with brackets. You must be neat and accurate with all aspects of the musical notation.</p> <p><u>Part 2 (due Wednesday 10/29):</u> anthology nos. 10 and 11. Photocopy the page. For each excerpt, label the key, indicate what the harmonic rhythm is most of the time ("mostly two chords per measure," for example), label the harmonies, label the</p>

			harmonic functions, and label the cadences. Label harmonies below the score; label cadences and harmonic functions above the score. If a period is present, mark the antecedent phrase and the consequent phrase using brackets above the score.
	10/29	ch. 7, types of cadences; intro to basic phrase design; see BHN Part V ch. 13.	Assignment 20: Anthology nos. 17 and 23. Photocopy the page. For each excerpt, label the key, indicate what the harmonic rhythm is ("two chords per measure, for example"), label the harmonies, label the harmonic functions, and label the cadences. Label harmonies below the score; label cadences and harmonic functions above the score. If a period is present, mark the antecedent phrase and the consequent phrase using brackets above the score.
	10/31	<p>NOTE: turn in assignment 20 today, along with part 1 of assignment 19.</p> <p>ch. 7, types of cadences; intro to basic phrase design; see BHN Part V ch. 13.</p> <p>Quiz: cadence types, basic progressions/functions, harmonizations, phrase design.</p>	Assignment 21: Anthology nos. 26 and 33. Follow the same instructions as for assignments 19 and 20.
11	**11/3	ch. 8, the cadential 6-4	assignment 22: 1. BHN p. 60 no. 1, first 4 examples. Use only choral voicing, and label all chords correctly. In the first two examples, use a dominant triad before the final tonic; in the next examples, use a dominant seventh chord. 2. BHN p. 61 no. 2, melody B. Use choral voicing. Label chords, harmonic functions above the staff, and cadences above the staff. A dominant seventh chord should follow the cadential 6/4.
	11/5	ch. 8, the cadential 6-4	assignment 23: 1. BHN p. 61 no. 2, melody C. Use a V8—7 progression to expand the final dominant in the excerpt (the one following the cadential 6/4).

			<p>2. Anthology p. 23 no. 36. Do the following:</p> <ul style="list-style-type: none"> a) label the key and indicate the prevailing harmonic rhythm; b) label chords correctly using Roman numerals and figured bass (pay attention: where are the 6/4 chords?), then label functions above the staff; c) Answer this question: how many cadences are in this excerpt? (Be careful!) Support your answer.
	11/7	ch. 8, the cadential 6-4	<p>assignment 24:</p> <p>1. Harmonize this melody.  </p> <p>Either print this page or write it out on your own piece of manuscript paper. Label the key, chords, harmonic functions, and the cadence. Use one chord per note, and use one of each of the following items:</p> <ul style="list-style-type: none"> --a dominant chord used to expand the tonic --a V8—7 progression --a cadential tonic 6/4 chord <p>2. Anthology p. 25 no. 38. Do the following:</p> <ul style="list-style-type: none"> a) label the key and indicate the prevailing harmonic rhythm; b) label chords correctly using Roman numerals and figured bass (pay attention: where are the 6/4 chords?), then label functions above the staff; c) Answer this question: why is it so hard to determine what kind of cadence is found at the end of this excerpt?
12	**11/10	ch. 9, inversions of I, IV, and V; more on basic progressions and chord functions; basic voice-leading concerns (contrary motion with bass, avoiding parallel 5ths/8ves)	<p>assignment 25:</p> <p>1. p. 68 no. 1, line 1. "Realize" this figured bass by adding Roman numerals and soprano, alto, and tenor voices on a grand staff.</p> <p>2. p. 70 no. 6, b and c. "Realize" this figured bass by adding Roman numerals and soprano, alto, and tenor voices on a grand staff. Use smoothest possible voice leading in all voices; you do not need to use</p>

			any nonchord tones. Label functions above the staff.
	11/12	ch. 9, inversions of I, IV, and V; deceptive resolutions and Phrygian cadences; more on voice-leading concerns	assignment 26: 1. p. 68 no. 1, line 2. 2. p. 70 no. 6, d. Follow the directions from the previous assignment. 3. p. 71 no. 9, a. Add figures, Roman numerals, and upper voices using smoothest possible voice leading. Label functions above the staff.
	11/14	ch. 9, inversions of I, IV, and V; figured bass notation; reading basic figured basses (BHN Part V ch. 9)	assignment 27: 1. pp. 68–69, nos. 2–4, all. Photocopy these pages and complete your work on the photocopy. 2. p. 70 no. 5, b. Add the three lower voices using smoothest possible voice leading. Label the chords using Roman numerals and figured bass. Label functions above the staff.
13	**11/17	ch. 9, inversions of I, IV, and V. Figured basses, unfigured basses, and unharmonized melody lines. Introduction to the supertonic triad (ch. 10).	Prepare for quiz.
	11/19	quiz, cadential 6-4s, progressions and figured basses with inversions of I, IV, and V. Ch. 10, progressions with the supertonic triad.	Assignment 28: 1. p. 74 no. 1a, first two progressions. For the F-major progression: use a subdominant under the first note. 2. p. 75 no. 1b, last two progressions. For the G-major progression: the first chord should be tonic. 3. p. 75 no. 2, a and b. "Realize" this figured bass by adding Roman numerals and upper three voices on a grand staff. Add an 8–7 progression before the cadence in each progression. Use smoothest possible voice leading in all voices; you do not need to use any nonchord tones. Label functions above the staff.
	11/21	Course evaluations today. Ch. 10, progressions with the supertonic triad.	assignment 29: 1. p. 75 no. 2c. Follow the instructions from the previous assignment. 2. p. 75 no. 3a. Harmonize this melody using tonic,

			subdominant, or dominant chords in root position or first inversion. Provide Roman numerals, figured bass, and the lower three voices. Label the cadences and phrases using the correct terminology. Label the functions in each phrase.
14	**11/24	Finish ch. 10, the supertonic triad. Ch. 11, inversions of the dominant seventh chord	No assignment over the break.
	11/26	Thanksgiving holiday, no class	
	11/28		
15	12/1	ch. 11, inversions of the dominant seventh chord	assignment 30: 1. p. 81 no 4a. Realize this figured bass using smoothest possible voice leading in all upper voices. You do not need to add nonchord tones. Label functions above the score. 2. p. 82 no. 5b. Harmonize this melody. Follow the procedure outlines in class. Label functions above the score; you do not need to add nonchord tones. Label cadences and phrases using appropriate terminology.
	12/3	ch. 11, inversions of the dominant seventh chord	assignment 31: 1. p. 82 no 4b. Realize this figured bass using smoothest possible voice leading in all upper voices. You do not need to add nonchord tones. Label functions above the score. Label cadences and phrases using appropriate terminology. 2. p. 83 no. 5d. Harmonize this melody. Follow the procedure outlines in class. Label functions above the score; you do not need to add nonchord tones. Label cadences and phrases using appropriate terminology.
	12/5	Review for the final exam. Come to class with questions. Study guide for the final exam.	Study for the final exam (see the study guide for the final).

Exam 3: Friday December 12, 8:00–11:00am (three hours are allotted in the schedule for the exam). [Study guide for the final exam.](#)

Last updated: 08 January 2004
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