



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

Analytical Techniques (MUSI 4210)

Professor: Andrew Davis



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






Daily schedule





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









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WEEK	DATE	TOPICS AND HANDOUTS	ASSIGNMENTS
Small forms.			
1	8/25	Course introduction. Simple binary forms: Bach, Gavotte I from the English Suite in G minor, BWV 808. Burkhardt p. 95.	
	8/27	More on the Gavotte, formal design in music, and binary designs.	
2	9/1	Labor Day, no class	
	9/3	Rounded binary forms. Schumann, <i>Album for the Young</i> . Nos. 1 ("Melody"), 3 ("Humming Song"), and 17 ("Little Morning Wanderer"). Burkhardt pp. 313–18. CD 5422.	Assignment 1 (due Monday 09/08)  
3	9/8	Discuss the homework assignment, in particular Schumann, <i>Album for the Young</i> , no. 17.	
	9/10	Finish Schumann, <i>Album for the Young</i> , no. 17. Then: small forms in the 20th century. Bartok, "Dance in Bulgarian Rhythm," <i>Mikrokosmos</i> vol. IV, no. 115. Burkhardt p. 454.	
Works with trio (ternary forms).			
4	9/15	Beethoven, Sonata in F minor, op. 2 no. 1, mvt. III. Burkhardt p. 242, CD 467. Ternary forms; minuet and trio forms.	Assignment 2: on a blank sheet of paper, make a formal diagram showing phrases, cadences, keys, and large sections in Beethoven, Sonata op. 2 no. 1, mvt. III (Burkhardt p. 242, CD 467). Follow the diagramming procedures we used in assignment 1.
	9/17	Harmonic analysis in Beethoven, op. 2 no. 1, mvt. III. Burkhardt p. 242, CD 467. Procedures for harmonic analysis. Click here for:	Assignment 3: make a harmonic analysis of mm. 1–28 in Beethoven, op. 2 no. 1, mvt. III. Map the structural bass line on a clean sheet of manuscript

		A brief guide to harmonic analysis  	<p>paper, then add Roman numeral and figured bass symbols underneath. Follow the procedures we used in class and those summarized in the guide to harmonic analysis  .</p> <p>Turn this in next time, along with your form diagram of the entire movement that you completed in assignment 2 (see above).</p> <p>First analysis project distributed today:</p> <p>click here for the project  </p>
5	9/22	<p>More on harmonic analysis in Beethoven, op. 2 no. 1, mvt. III. Burkhardt p. 242, CD 467. More on the procedures for harmonic analysis .</p> <p>Today: turn in your form diagrams and harmonic analyses of the Beethoven movement.</p>	
	9/24	<p>Brahms, Intermezzo op. 118 no. 2. Burkhardt p. 371. CD 2268.</p>	<p>Assignment 4 (due Monday 09/29)  </p>
6	9/29	Chromatic harmony: augmented sixth chords.	
Sonata forms.			
6	10/1	<p>Finish chromatic harmony: Neapolitan chords.</p> <p>I'll also discuss the Schubert, Musical Moment, op. 94 no. 6 (from assignment 4). Burkhardt p. 309. CD 3960.</p>	<p>Read for Monday: Charles Rosen, <i>The Classical Style: Haydn, Mozart, Beethoven</i>.</p> <p>Read pp. 30–32 and 99–100 (in the 1997 edition).</p> <p>OR: start reading at the beginning of Part I chapter 2, and stop at the paragraph beginning "An account of the sonata...". Then read part II chapter 2, starting at the beginning and ending with the paragraph that opens "These forms are arranged..."</p> <p>It's best if you photocopy the pages and bring them to class; be prepared to discuss the reading in Wednesday's class and to continue the discussion into next week. Be prepared to discuss the reading and ask questions in class.</p>

7	10/6	Finish Schubert, op. 94 no. 6. Begin sonata forms: discussion of the Rosen reading. Come to class prepared to discuss the reading.	
	10/8	More on the sonata form: the traditional model of sonata form. More discussion of the Rosen reading. Selected passages on sonata form from Charles Rosen, <i>The Classical Style</i> .   [We discussed all of these passages in class.] Listen to: Beethoven, Sonata in F minor op. 2 no. 1, mvt. I. Burkhardt p. 238. CD 467.	For Monday: listen to Beethoven, op. 2 no. 1 (Burkhardt p. 238; CD 467).
8	10/13	Beethoven, Sonata in F minor op. 2 no. 1, mvt. I. Burkhardt p. 238. CD 467. My handout on elements of classical sonata forms .  	
	10/15	FIRST ANALYSIS PROJECT DUE. More on Haydn, Symphony 100, mvt. I.	Listen to Haydn, Symphony 100 (score provided on handout, CD 1139) and be able to compare and contrast this sonata form with Beethoven's sonata form.
9	10/20	Haydn, Symphony no. 100, mvt. I. I'll provide a copy of the score in class. CD 1139. Compare and contrast with Beethoven's sonata form.	
	10/22	Mozart, Piano sonata in Bb K. 333 (Burkhardt, p. 188, CD 3122).	Listen and be prepared to identify section sof the sonata form in Mozart, "La ci darem la mano," from Don Giovanni, Act I. On reserve at CD 1726. Answer this question: How does the sonata form support the text in this duet?
10	10/27	Sonata form in opera arias: Mozart, "La ci darem la mano," from <i>Don Giovanni</i> , Act I. Copy of score will be provided. CD is on reserve at call no. 1726.	
	10/29	Sonata form in opera ensembles: Mozart, "Cosa sento" from <i>Le Nozze di Figaro</i> , Act I. Copy of score will be provided. CD is on reserve at call no. 2167.	
Rondo forms.			
11	11/3	Haydn, Sonata H. XVI/37, mvt. III. (Class handout.) CD 3643.	
	11/5	Haydn, Symphony no. 101, mvt. IV. Burkhardt p. 166. CD 2089.	Assignment: make a form diagram showing the sonata-

			rondo form in Beethoven, Sonata op. 13, mvt. III. I've provided a template to get you started.   (You may print this and complete your diagram on this page, or you may simply start a new diagram using the format I show here.)
12	11/10	Sonata-rondo forms. Finish Haydn symph. 101/III. CD 2089. Beethoven, Sonata op. 13 ("Pathetique"), mvt. III. CD 1389.	Second analysis project distributed today: click here for the project  
	11/12	Beethoven, Sonata op. 13 ("Pathetique"), mvt. III. CD 1389.	
13	11/17	Finish sonata-rondo forms (Haydn 101/IV and Beethoven op. 13/III).	
	11/19	Summary of organization strategies (by movement) in symphonies, sonatas, concertos. Mutli-movement classical forms, with a list of pieces surveyed in class.   Course evaluations.	
Variations.			
14	11/24	Mozart, Sonata K. 284, mvt. III. Burkhardt p. 178.	Listen for next time: Beethoven, symph. no. 9, mvt. IV.
	11/26	Thanksgiving holiday, no class	
15	12/1	Beethoven, symph. no. 9, mvt. IV. Course summary.	
	12/3	Review and summary.	

**SECOND ANALYSIS PROJECT DUE AT THE TIME OF THE FINAL EXAM FOR THIS COURSE:
Monday 15 December 2003, 2:00P.M.**

Last updated: 13 January 2004
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