



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

## Theory II (MUSI 1311)

**Professor: Andrew Davis** ([email](#))



[Home page and syllabus](#) | [Daily schedule](#)

### 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](#).













[Current class rosters](#)   (check to see which small section you're in)







### NOTES:









- Unless otherwise noted, on Mondays all students will meet together in room 108 for lecture. On Wednesdays and Fridays students will meet in small sections, as assigned.
- All chapter references are to the Benjamin, Horvit, and Nelson *Techniques and Materials of Music: From the Common Practice Period Through the Twentieth Century* (6th edition). The abbreviation "BHN" also refers to this text.









WEEK	DATE	TOPICS AND HANDOUTS	ASSIGNMENT DUE
1	01/19	No class: Martin Luther King, Jr. Day.	
	01/21	<b>Large class today in room 108.</b>  Course introduction. Review of consonance and dissonance. <a href="#">Examples of consonance and dissonance I used in class.</a>  	DUE TODAY: No assignment.
	01/23	<b>Large class today in room 108.</b>  Consonance and dissonance. The harmonic series (the "overtone series"). Part V ch. 2.  <a href="#">Observations on the overtone series and its relationship to tonal music.</a>  	DUE TODAY: No assignment.
2	01/26	Review: --voice-leading principles --inverting the dominant seventh chord (part II ch. 11) --models of tonal progression (T-PD-D-T) --figured and unfigured basses	DUE TODAY: assign. 1. Write the first 12 partials (fundamental plus the first 11 overtones) on these pitches: 1) Eb; 2) F; 3) A; 4)Bb.





		<p>Material from class today:</p> <p>--<a href="#">sample models of functional progressions</a> </p> <p> (I used these in class today)</p> <p>--<a href="#">review of basic voice-leading principles</a>  </p> <p>(we'll add to these throughout the semester)</p> <p>--<a href="#">inversions of seventh chords (figured-bass reference)</a>  </p> <p>--<a href="#">unfigured basses for practice or for use in class.</a>  </p>	<p><a href="#">Use this page as a template.</a> </p> <p></p>
	01/28	<p>Continue to review:</p> <p>--voice-leading principles</p> <p>--inverting the dominant seventh chord (part II ch. 11)</p> <p>--models of tonal progression (T-PD-D-T)</p> <p>--figured and unfigured basses</p> <p><a href="#">[Unfigured basses for practice or for use in class.]</a>   —same as the file above]</p>	<p>DUE TODAY: assign. 2.</p> <p><a href="#">figured and unfigured bass lines.</a>  </p>
	01/30	<p>Continue to review:</p> <p>--voice-leading principles</p> <p>--models of tonal progression (T-PD-D-T)</p> <p>--figured and unfigured basses</p> <p>--unharmonized melodies</p> <p>--<a href="#">Basic guide to working with an unfigured bass (or unharmonized melody).</a>  </p> <p>--<a href="#">Melody lines for practice or use in class.</a>  </p> <p>--<a href="#">[Unfigured basses for practice or for use in class.]</a>   —same as the file above]</p>	<p>DUE TODAY: assign. 3.</p> <p>BHN p. 82 no. 4f: Realize this figured bass. Add key, Roman numerals, functions, any cadences you find, and the upper voices using correct voice leading in SATB format.</p>
3	02/02	<p>Ch. 12. Reductive analysis techniques. Uses of other 6/4 chords.</p> <p><a href="#">My harmony and voice-leading reduction of the Anthology no. 70 (Schubert Waltz D. 779).</a> </p> <p></p>	<p>DUE TODAY: assign. 4.</p> <p><a href="#">unharmonized melody lines.</a> </p> <p></p>
	02/04	<p><b>Quiz 1.</b> (on material covered in class through Friday 01/30—some combination of the following topics: consonance/dissonance, overtone series and related topics, simple figured and unfigured basses, and unharmonized melodies).</p> <p>More on uses of 6/4 chords.</p>	<p>DUE TODAY: assign. 5.</p> <p>p. 87 no. 1a. Realize this figured bass. Add roman numeral and figured-bass labels, add upper voices using good voice leading, and label the functions above the staff. Do not change the given figures. Label all 6/4 chords correctly.</p>
	02/06	<p>More on uses of 6/4 chords and reductive analysis techniques.</p>	<p>DUE TODAY: assign. 6.</p> <p>p. 87 no. 2a. Harmonize this melody. Add Roman numeral and figured-bass labels, add lower</p>



			voices using good voice leading, and label functions above the staff. Use 6/4 chords where indicated in the book. Label the 6/4 chords correctly.
4	02/09	Ch. 13. Submediant and mediant triads.  Handouts from class today: <a href="#">Schubert, Impromptu in Gb major D. 899.</a>   (Example of the submediant chord) <a href="#">Uses of the submediant chord (voice-leading models)</a>   <a href="#">Uses of the mediant chord (voice-leading models)</a>  	DUE TODAY: <a href="#">assign. 7</a>   (Click either of the links to get the assignment.)
	02/11		DUE TODAY: assign. 8. p. 91, no. 1b. Realize this figured bass. Add roman numeral and figured-bass labels, add upper voices using good voice leading, and label the functions above the staff. Do not change the given figures. (If there are any 6/4 chords, be sure to label them correctly.) Label any cadences you find (THERE ARE TWO.)
	02/13		DUE TODAY: assign. 9. p. 92 no. 2c. Harmonize this melody, following these requirements: 1. In mm. 1–4, use one iii chord and one passing 6/4 chord. 2. In mm. 6–8, use one vi chord and one cadential 6/4 chord. Add roman numeral and figured-bass labels, add lower voices using good voice leading, and label the functions above the staff. (Be sure to label the 6/4 chords correctly.)
5	02/16	More on submediant chords: understanding the deceptive cadence.	DUE TODAY: <a href="#">assign. 10</a>   (click either of the links to get the assignment)
	02/18	Review for the exam. Come to class with questions on exam material.  <a href="#">Study guide for exam 1.</a>	DUE TODAY: <a href="#">assign. 11</a>   (click either of the links to get the assignment)  Come to class prepared with questions on the exam material. <a href="#">Study guide for exam 1.</a>
	02/20	<b>Exam 1.</b> (on material covered in weeks 1–5.)	DUE TODAY:

		<a href="#">Study guide for exam 1.</a>	Nothing.  STUDY FOR THE EXAM: <a href="#">Study guide for exam 1.</a>
6	02/23	Ch. 14. The leading-tone triad.  <a href="#">Uses of the leading-tone triad.</a>  	DUE TODAY: Nothing.
	02/25		DUE TODAY: assign 12. p. 96 no. 1a and 1b. Realize these figured basses. Label the chords completely, add upper voices, and label the harmonic functions. Keep in mind the following: --how many phrases are in these lines? and how does this affect your labeling of the functions? -- are there any deceptive moves in these lines? and if so, how does this affect your labeling of the functions?
	02/27		DUE TODAY: assign. 13. P. 97 no. 2c. Harmonize this melody, keeping in mind the correct organization of phrases and cadences. <b>You should use the viio6 chord three times</b> (at least). Label all chords and functions.
7	03/01	Ch. 15. Variant qualities of triads (variants in the minor mode; modal mixture).  <a href="#">My handout from today on modal mixture.</a>  	DUE TODAY: <a href="#">assign. 14 (click here for the assignment).</a>
	03/03		DUE TODAY: assign. 15. a) p. 103 no. 1a. Label these chords correctly. The key is given for you. b) p. 105 no. 4c. Realize this figured bass. Keep in mind the meaning of each figured bass symbol. YOU DO NOT HAVE TO LABEL FUNCTIONS (but how would you label them if you had to??). Remember that the "2" at the end of m. 2 means "4/2".
	03/05		DUE TODAY: <a href="#">assign. 16 (click here for the assignment).</a>  
8	03/08	More on ch. 15, modal mixture (and variant	DUE TODAY: <a href="#">assign. 17 (click</a>





		chord qualities in the minor mode).	<a href="#">here for the assignment).</a>  
		<a href="#">Handout from today: uses of the minor dominant and the subtonic chords.</a>  	
	03/10	<b>Quiz 2.</b> (Possible topics: use of the leading-tone triad, common patterns with the leading-tone triad, bass and/or melody harmonization using the leading-tone triad; use of mode mixture, bass and/or melody harmonization using mode mixture, figured bass realization using mode mixture, proper labeling of modally mixed chords)	DUE TODAY: study for the quiz.
	03/12		DUE TODAY: assign. 18. P. 101, no. 4d. Realize this figured bass, and label harmonic functions and cadences. Be careful: what is the chord in m. 4, and what is the best way to label it? (See the textbook, p. 99, example IB for a hint.)
	03/15	<b>No class: spring break week.</b>	
	03/17		
	03/19		
9	03/22	Ch. 16, sequences.  <a href="#">Handout from today on sequences.</a>  	DUE TODAY: nothing.
	03/24		DUE TODAY: <a href="#">assign. 19.</a>  
	03/26		DUE TODAY: assign. 20.  p. 110, no. 3a: Realize this figured bass. <b>Do not</b> add or make changes to the given figures! Label the chords and harmonic functions.  The sequential portion of this figured bass contains three repetitions of a 6-chord pattern (which groups into two sets of 3 chords each). Be sure to use sequential voice leading in the sequential passage.  When you're finished, mark the model and all sequential repetitions using brackets above the score. Then, somewhere below the score, describe <b>the model</b> and <b>the repetitions (number and location)</b> , using

			your descriptions in assignment 19 as a guide.
10	03/29	More on sequences.  <a href="#">Handout on sequences from today's class.</a>  	DUE TODAY: <a href="#">assign. 21.</a>  
	03/31		DUE TODAY: <a href="#">assign. 22.</a>  
	04/02	<b>Exam 2.</b> (on material covered in weeks 6–9.)  <a href="#">Study guide for exam 2.</a>	DUE TODAY: study for exam 2.  <a href="#">Study guide for exam 2.</a>
11	04/05	Ch. 17. The supertonic seventh chord.  <a href="#">Handout from today on the supertonic seventh chord.</a>  	DUE TODAY: nothing.
	04/07		DUE TODAY: assign. 23. p. 114 nos. 2a and 2b. Realize these figured basses, labeling the chords and harmonic functions. Every time you find a ii7 chord (or some inversion), prepare the 7th correctly and mark this with a slur. Then resolve the seventh correctly, and mark this with a straight line ( <a href="#">see a sample of what I mean</a> ).
	04/09		DUE TODAY: assign. 24. Page 114, no. 1. These are fragments of melody lines for you to harmonize. Each will contain one example of a ii7 chord. In each case, <b>if possible</b> , prepare the 7th of the ii7 correctly and mark this with a slur ( <a href="#">see a sample of what I mean</a> ). Then resolve the 7th correctly and mark this with a line. DO ONLY THE FOLLOWING EXERCISES:  --part a, first two progressions (A major and Bb major). Use the ii chord indicated; support the other notes with an appropriate harmony to make an idiomatic chord progression. <b>NOTE:</b> in the A-major progression, how can you avoid parallel fifths between the first two chords? --part b, second progression (E minor). Use a ii6/5 chord at the "*". What chord will support the first note? If you do this one

			<p>correctly, the seventh in the ii6/5 chord will be "unprepared."</p> <p>--part d, first progression. Use a ii4/2 chord at the "*". What harmony should support the other two notes? What chord would we ordinarily see in place of the ii4/2 in this progression?</p>
12	04/12	<p>Ch. 18. The leading-tone seventh chord.</p> <p><a href="#">Handout on the leading-tone seventh chord.</a> </p> 	<p>DUE TODAY: <a href="#">assign. 25.</a>  </p>
	04/14		<p>DUE TODAY: assign. 26.</p> <p>1. On a sheet of manuscript paper, write these chords using a treble clef and accidentals as necessary (do not use key signatures):</p> <ul style="list-style-type: none"> <li>--vii fully-diminished-seventh chords in D minor, F minor, and C minor</li> <li>--vii half-diminished seventh chords in G major, Eb major, and A major</li> <li>--vii fully-diminished seventh chords in Ab major, E major, and F# major</li> </ul> <p>2. P. 120 no. 4c. Realize this figured bass; label the chords and harmonic functions.</p>
	04/16		<p>DUE TODAY: assign. 27.</p> <p>P. 119 no. 3a. Harmonize this melody, using these instructions to help you:</p> <ul style="list-style-type: none"> <li>--where appropriate, expand the tonic using standard formulas and patterns we've discussed in class.</li> <li>--every time you are told to use a leading-tone seventh chord, the note in the melody is tied over from the previous measure. In every case, make the chord just before the leading-tone seventh a supertonic triad in some inversion. (Why does this work so well for the voice leading?)</li> <li>--In the next-to-last measure, if you write the leading-tone seventh chord on beat 1</li> </ul>

			correctly, the cadential 6/4 will need to have an irregular resolution (why??). This is OK!!
13	04/19	Continue ch. 18: the leading-tone seventh chord. Introduce ch. 19: other diatonic seventh chords.	<p>DUE TODAY: assign. 28. Make a reductive analysis of excerpt no. 152 in the anthology. This time you're not being provided with a sample beginning of the analysis.</p> <p>Remember: you're NOT rewriting the piece. You're showing what the chords are, what notes they contain, and how long they last.</p> <p>After you make the analysis, label the cadences, then label the functions. Be careful with the functions: where are they located? Is there more than one way to interpret the progression?</p>
	04/21		<p>DUE TODAY: assign. 29.</p> <p>--part 1: p. 124 no. 1a. Realize this figured bass; label all the chords and functions. <b>NOTE:</b> for every non-dominant-functioning seventh chord (that is, a seventh chord built on scale degrees <b>other than</b> <math>\hat{5}</math> or <math>\hat{7}</math>), mark the preparation and resolution of the chordal seventh (as you did in assignments 23 and 24) if this is possible.</p> <p>--part 2: <a href="#">harmonize this melody line</a>, using a leading-tone seventh chord to expand the tonic in two places. Use patterns in the bass line shown on the handout from Monday week 12 (04/12). You can do this on the same sheet of manuscript paper you used for part 1 of this assignment.</p>
	04/23	<p><b>Today:</b> in place of quiz 3, we'll do a mock quiz (on material covered in weeks 1–3). We'll give the quiz in class (it takes about 20 minutes), then go over it immediately afterwards. It won't count for a grade.</p> <p><a href="#">Copy of today's mock quiz.</a>  </p>	DUE TODAY: nothing. Prepare for the quiz.



14	04/26		<p>DUE TODAY: assign. 30.</p> <p>--part 1: p. 124 no. 1b. Realize this figured bass; label all the chords and functions. <b>NOTE:</b> for every non-dominant-functioning seventh chord (that is, a seventh chord built on scale degrees <b>other than</b> <math>\hat{5}</math> or <math>\hat{7}</math>), mark the preparation and resolution of the chordal seventh (as you did in assignments 23 and 24) if this is possible.</p> <p>--part 2: <a href="#">harmonize this melody line</a>, using a leading-tone seventh chord to expand the tonic in two places (again, use patterns in the bass line shown on the handout from Monday week 12; the first bass note is given for you). Also, use one cadential 6/4 chord in the appropriate place.</p>
	04/28		<p>DUE TODAY: <a href="#">assignment 31</a>. </p> <p> NOTE: in some cases preparing the seventh of the non-dominant-functioning seventh chords will be impossible, either because the right note is not present in the previous chord or because preparing and resolving the seventh will create an impossible voice-leading situation (it would require a voice-crossing, for example). In these cases you <b>do not</b> need to mark the preparation and resolution of sevenths!</p>
	04/30		<p>DUE TODAY: <a href="#">assignment 32</a>. </p> <p> NOTE: in some cases preparing the seventh of the non-dominant-functioning seventh chords will be impossible, either because the right note is not present in the previous chord or because preparing and resolving the seventh will create an impossible voice-leading situation (it would require a voice-crossing, for example). In these cases you <b>do not</b> need to mark the preparation and resolution of</p>

			sevenths!
15	05/03	<p>Review for the final exam today. <a href="#">Study guide for the final exam.</a></p> <p>My informal survey about the review session indicated that most people thought our last review, with everyone together in 108, was useful. So we'll try this again to review for the final: come to 108 today, prepared to ask questions about the material for the final exam.</p>	<p>DUE TODAY: nothing. Come prepared to ask questions about the final exam. <a href="#">Study guide for the final exam.</a></p>

**Final exam for this course:** Monday 10 May. 8:00am–11:00am. Exams will be given in the room in which your small section meets. The final exam is comprehensive (any material from the semester might appear), but of course there will be a particular emphasis on material covered since the last exam (material in weeks 11–15).

[Study guide for the final exam.](#)

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