



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

## Theory III (MUSI 2210), Fall 2004

**Professor: Andrew Davis** ([email <adavis@uh.edu>](mailto:adavis@uh.edu))

[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).


**NOTE ON RECORDINGS:** recordings of all the music for the course that we talk about in class or that you're required to look at for homework assignments—selected examples from the anthology, score examples that I pass out in class, etc.—are available in the **course CD**. There are four copies of this CD on reserve in the music library.






[Track list for the course CD](#). I recommend that you print a keep a copy of this.

WEEK	DATE	TOPICS AND HANDOUTS	ASSIGNMENT DUE (due at class time on the day indicated)
1	<b>08/23.</b> <b>Room 108.</b>	Course introduction. Reviewing basic diatonic progressions and harmonic functions. Reviewing figured bass realization.  Handouts: -- <a href="#">Simple progressions for practice with harmonic functions</a> .	
	<b>08/25.</b> <b>Room 108.</b>	Continue to review. Basic progressions and functions; figured bass realization. Writing dominant and diminished sevenths with no key signatures.	<a href="#">Practice assignment</a> (no grade). We'll use this for review and for class discussion.
2	<b>08/30.</b> <b>Room 108.</b>	Applied chords and tonicizations.  <a href="#">Today's handout</a> .	<a href="#">Assignment 1</a> .
	09/01	Applied dominants: spelling; determining function. Applied diminished seventh chords.	Assignment 2: --p. 132 nos. 1 and 2 (NOT the viio7 chords) --last three chords in no. 5 (also p. 132).


			Be sure to add the correct accidentals to the figured bass symbols. Use a clean sheet of manuscript paper, be clear about what question you're answering, and make your work neat and legible.
3	09/06	No class: Labor Day.	
	09/08	Harmonic analysis with applied dominant chords. Unfigured basses with applied dominant chords.	Assignment 3: --p. 132 nos. 1 and 2 (only the viio7 chords), and the first chord in no. 5. --p. 133 no. 7b. Again, be sure to add the correct accidentals to the figured bass symbols.
4	<b>09/13. Room 108.</b>	Expressive function of chromaticism and applied chords in harmonic progressions: Monteverdi, "Pur ti miro" from <i>L'Incoronazione di Poppea</i> (1642) and Purcell, "Dido's Lament" from <i>Dido and Aeneas</i> (1689).   <a href="#">Copies of the Dido's Lament score.</a>  <a href="#">Copies of the Monteverdi "Pur ti miro" score.</a>	 <a href="#">Assignment 4.</a>
	09/15	<b>NO QUIZ.</b>  Reviewing applied dominants, applied diminished sevenths, figured and unfigured basses, and other related topics.	No assignment.
5	09/20.	Note: last day to drop or withdraw with no grade (after this date grade options for drops/withdrawals are W, Q and F).  <b>Quiz 1:</b> spelling applied dominants and diminished sevenths; recognizing the function of (and correctly labeling) given applied dominants or diminished sevenths; realizing short segments of figured and/or unfigured basses and using applied chords as necessary.	 <a href="#">Assignment 5.</a>   <a href="#">Copies of the Dido's Lament score</a> to use with this assignment (handed out Monday week 4).
	<b>09/22. Room</b>	Modulations: direct modulations, common-chord	

	<b>108.</b>	modulations, pivot chords, recognizing and labeling modulations in given harmonic progressions.  Harmonic analysis with modulations: Schubert, "Heidenroslein."	
6	09/27	Harmonic analysis with modulations: Schubert, "Heidenroslein" and others.	 <a href="#">Assignment 6.</a>
	09/29	More on harmonic analysis and recognizing modulations.	Assignment 7: provide a harmonic analysis of examples 205 and 213 in the anthology. For each: --photocopy the example (BEFORE writing on it!). --provide complete Roman numeral and figured bass labels (the does NOT mean label every beat of the example!!—use your judgment on where harmonic labels are needed and provide only those that are necessary). --label the modulation correctly. --note that example 213 contains TWO modulations: one to a new key, and one back to the original key. Be sure to label both.
7	10/04.	More on harmonic analysis and recognizing modulations. Defining "closely-related" keys.	Assignment 8: provide a harmonic analysis of examples 212 and 218 in the anthology. Follow the directions for assignment 7. Also: --in example 212, what kind of 6/4 chord is that in the first measure of the excerpt? (Review the types of 6/4 chords if you've forgotten.) Label this chord correctly.
	<b>10/06. Room 108.</b>	Part-writing with modulations: recognizing modulations in a figured bass and using correct voice leading to modulate. More on closely-related keys.	Assignment 9. --Part 1: p. 140 no. 6 a and b. These are figured basses that modulate to new keys. You must find the modulation in order to realize the figured bass. Complete the realization in SATB format, and be sure to provide Roman numeral and figured bass analysis. --Part 2 (turn in answers to these questions with your figured bass realizations—on the back, or on a separate sheet of paper): For each of the following tonic keys, identify the 5 "closely-related" keys: Eb major, F minor, and B major.
8	<b>10/11. Room 108? (TBA)</b>	Review for the midterm.	Assignment 10: p. 140, no. 6 e and g. Realize these figured (g is unfigured!) basses in standard SATB format, and provide complete Roman numeral and figured bass analysis. If you're having difficulty making a progression for 6g, refer to assignment 4 for hints on how to deal with this line.  Come to class prepared to ask questions in the

			review for the midterm.
	10/13	<b>Midterm exam.</b>	No assignment. Prepare for the midterm exam.
9	<b>10/18. Room 108.</b>	<p>Theme types: periods (parallel vs. contrasting) and sentences. Modulating, expanded, and contracted themes.</p> <p>Handouts from today:</p> <p>--  <a href="#">period diagram</a></p> <p>--  <a href="#">sentence diagram</a></p>	No assignment.
	10/20	More on sentences and periods. Compound periods.	<p>Assignment 11: this is due Monday week 10 (10/25).</p> <p>--  <a href="#">score copies for assignments 11 and 12.</a></p> <p>Make a diagram of the themes from the following excerpts (some are on score only, some are on recording only).</p> <p>--for each, indicate whether the theme is a sentence or a period.</p> <p>--indicate whether the theme is modulating or non-modulating. If the theme modulates, and you have a score, indicate what key it modulates to.</p> <p>--if the theme is expanded or contracted, indicate this as well.</p> <p>--show the basic measure structure of the theme, as we've been doing in class, with basic ideas, contrasting ideas, cadences, and presentation/continuation/antecedent/consequent phrases, as appropriate. (<a href="#">see a sample</a>).</p> <p>--do NOT need to turn in photocopies of the scores. Make your diagrams on a clean sheet of paper, and turn this in. Make it clear which piece you're diagramming!</p> <ol style="list-style-type: none"> <li>1. [recording only] Mozart, theme from the 3rd movement of <i>Eine Kleine Nachtmusik</i>, K. 525. Course CD track 36. (The theme is heard twice on the recorded excerpt.)</li> <li>2. [recording only] Mozart, theme from the 4th movement of <i>Eine Kleine Nachtmusik</i>, K. 525. Course CD track 37. (The theme is heard twice on the recorded excerpt.)</li> <li>3. [score only] J. C. Bach, Minuet in C major (first 8 measures).</li> <li>4. [score only] Mozart, Minuet in G major, K. 1 (first 8 measures).</li> </ol>
10	10/25	Composing simple themes for the piano.	<p>Assignment 12: make a diagram of the themes from the following excerpts. Use the instructions given for assignment 11. A recording is available on the course CD only for no. 3 in this list.</p> <ol style="list-style-type: none"> <li>1. no. 237 from your anthology (theme is mm. 1-8).</li> </ol>

			<p>2. no. 238 in your anthology.</p> <p>3. J. S. Bach, Minuet in G from the Anna Magdalena Notebook. Course CD track 18.</p> <p>4. J. C. Bach, Minuet in G.</p>
	<b>10/27. Room 108.</b>	Binary forms. Open vs. closed sections; simple binary vs. rounded binary forms.	Composition project, part 1. Due Monday 11/01. See below.
11	11/01	More examples of binary form. Haydn, Symphony 104 mvt. III. The compound ternary form.	<p>Composition project, part 1.</p> <p>1. Write one 8-bar period and one 8-bar sentence, <i>both non-modulating</i>, in the style of Haydn and Mozart. In the anthology, see examples 208, 211, 213, 214, and 217 as examples on which to model your themes. You can use the same motivic material for both themes, if you want. Make both themes 8 bars long; do not use expansions or contractions. Use any major or minor key that has at least 2 sharps or flats.</p> <p>2. Make a photocopy of your original manuscript. On the photocopy, mark the parts of each theme: basic ideas, phrases, cadences, etc.</p> <p>3. Turn in the photocopy with your analytical markings.</p>
	11/03	<p>Note: last day to drop or withdraw with grade of W, Q, or F (course enrollment status cannot be changed after this date).</p> <p>More on binary forms. Bach, Gavotte in G minor from the English Suite no. 3 in G minor.</p>	<p>Assignment 13: make a simple form diagram of the trio (mm. 53–94) from Haydn's 104th symphony, mvt. III. Show on the diagram:</p> <ul style="list-style-type: none"> <li>--the large parts of the form</li> <li>--cadences (the type, and the key they're in)</li> <li>--measure numbers for important events such as cadences and the return to the main thematic material</li> </ul> <p>[You don't need to identify the type of theme in this trio, and you don't need to turn in a photocopy of the score.]</p> <p>See a <a href="#">sample form diagram</a> here.</p>
12	<b>11/08. Room 108.</b>	More on binary forms.	<p>Composition project, part 2.</p> <p>Choose one of the themes you wrote last week. Rewrite this theme so that it modulates either to the dominant (if the original mode is major) or to the relative major (if the original mode is minor). You may alter the theme so that it contains an expansion, if you want (this is not a requirement).</p> <ul style="list-style-type: none"> <li>--You do not need to provide analytical markings this time when you turn in the theme.</li> <li>--Important: DO NOT turn in your original manuscript! Make a photocopy.</li> </ul>
	<b>11/10. Room 108.</b>	Embellishing ("linear") diminished seventh chords and their function. <b>Bring your textbook to class today.</b>	You may turn in revised versions of assignment 13 today. Nothing else due.
13	11/15.	<b>Quiz 2:</b> on sentences and periods (and their mutations),	Prepare for quiz 2.

		<p>binary forms (and their mutations). Be prepared to look at a score, listen to a recording, and answer the kinds of questions we've been discussing in class: What type of theme are you hearing and why? Is it altered in any way, and why? Is the binary form rounded or not, and why? Is part 1 in the binary form rounded or not, and why? Where are the cadences in part 2 of the binary form?</p> <p>More on linear diminished sevenths.</p>	<p>Work on the composition project, part 3 (draft of the final version). <b>This is due in one week:</b> on Monday 11/22. See below.</p>
	<b>11/17. Room 108.</b>	<p>The Neapolitan chord, its function, and voice-leading properties.</p>	<p>Assignment 14:</p> <ol style="list-style-type: none"> <li>1. Finish the harmonic analysis of no. 251 in the anthology that we started in class. Starting at the I6 on beat 1 in m. 7, provide appropriate Roman numeral and figured bass labels for each chord in the last 2 measures plus one beat. Label any nonchord tones you find as passing tones, neighbor tones, or suspensions.</li> <li>2. For example 253 in the anthology: <ul style="list-style-type: none"> <li>--Find the embellishing diminished seventh chords, circle them, and label them appropriately.</li> <li>--provide a simple form diagram for this piece, showing large parts of the form, cadences (key and type), and measure numbers of important events such as cadences and returns of themes. Use the format you used in assignment 13.</li> <li>--Somewhere on the form diagram, answer these questions: <ol style="list-style-type: none"> <li>a) what type of theme appears in part 1?</li> <li>b) in part 2, when the theme returns, how would you describe the theme? is it the same type as in part 1? How long is it? Are there expansions (internal or external), and if so where are they?</li> </ol> </li> </ul> </li> </ol> <p>Composition project, part 3 (draft of the final version). Due Monday 11/22. See below.</p>
14	11/22.	More on the Neapolitan chord.	<p>Composition project, part 3. This is a draft of the final version of the project.</p> <p>Make the following changes to your modulating themes:</p> <ol style="list-style-type: none"> <li>1. Expand your theme so that it is for piano and a solo instrument of your choice or for voice. Don't write any significant new material—just add an instrument to take over the melody, and</li> </ol>

			<p>consider writing some additional accompaniment and/or harmony for the piano right hand if necessary. Note that if you write for voice, you might need to make some changes to the melody line, depending on what text you choose—see me for possible texts if you want.</p> <p>2. Use these rewritten themes as the starting point for the composition of a complete rounded binary form: this will be tonally open in part 1; part 2 will prolong the new key area (V or III) or cadence in another related key; then part 2 will return to the tonic key and repeat the theme from part 1.</p> <p>3. In part 2, when the theme repeats, write an altered and/or an expanded ending, in the manner of the Haydn example from assignment 14 (example 253 in the anthology).</p> <p>4. Consider adding an embellishing diminished seventh chord somewhere if you can; this is not a requirement.</p> <p>Again, turn in a photocopy and keep your original.</p> <p><b>NOTE:</b> part of your final grade for the project will be determined by how much you incorporated comments and suggestions that were offered on parts 1 and 2 of the assignment.</p>
	11/24.	No class: Thanksgiving holiday.	
15	<b>11/29.</b> <b>Room 108.</b>	Reviewing the Neapolitan chord.	 <b>Assignment 15.</b> (Be sure to see part 3, asking you to add a Neapolitan chord to your composition project.)
	<b>12/01.</b> <b>Room 108.</b>	Review for the final exam. <a href="#">Study guide for the final exam.</a>	<p>No new assignment. Final version of composition project is due Monday (12/06) at class time, 9:00am.</p> <p><b>NOTE:</b> part of your final grade for the project will be determined by how much you incorporated comments and suggestions that were offered on parts 1 and 2 of the assignment.</p>

Semester composition projects: due Monday 12/06 at class time, 9:00am.

**Final exam:** 8:00am–11:00am Wednesday December 08, 2004. [Study guide for the final exam.](#)

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 URL: <http://www.uh.edu/~adavis5/musi2210>  
 Comments: [adavis@uh.edu](mailto:adavis@uh.edu)  
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