



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

Theory V (MUSI 3214), Fall 2004

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

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Daily schedule



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












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[List of tracks on the reserve CDs](#). (I suggest you print a copy of this and keep it.)

WEEK	DATE	TOPICS AND HANDOUTS	ASSIGNMENT DUE (due at class time on the day indicated)
1	08/23	Course introduction.	
	08/25	Theme types. Sentences, periods (parallel and contrasting), expansions, modulations, compound periods. See the list of examples we'll use in class.	
2	08/30	Handout:  diagrams of theme types (periods and sentences) . Compare these diagrams with the recorded examples we used in class.	
	09/01	NOTE: No class Monday 09/06. Labor Day.	
3	09/06	Bach: Minuet in G from the Anna Magdalena Notebook, BWV 114. Class handout. Gavotte 1 from the English Suite no. 3 in G minor. Burkhardt p. 92 Schumann op. 68 no. 1. Burkhardt p. 311	
	09/08	Mozart, Theme from the Sonata K. 284, mvt. I. Burkhardt p. 165. Topics: binary forms.	
4	09/13	[NOTE: Note: last day to drop or withdraw with no grade is Monday 09/20 (after this date grade options for drops/withdrawals are W, Q and F).]	 Assignment 1: due Monday 09/13.
	09/15	Beethoven Sonata op. 2 no. 1 mvt. I. Burkhardt 219. Mozart Sonata K. 333 mvt. I. Burkhardt 175. Haydn H. XVI:36 mvt. I. Burkhardt 137.	

5	09/20	 Beethoven, op. 49 no. 2. Class handout.	
		Topics: sonata forms.	
	09/22	Monday 09/22: finish sonata forms. Then: Schumann op. 68 no. 3. Burkhardt 311. Handel, "Where'er you walk" from <i>Semele</i> . Burkhardt 89. Haydn Symphony 104 mvt. III. Burkhardt 146. Topics: ternary form, compound ternary form.	 Assignment 2: due Monday 09/27.  Score for Beethoven, Sonata in G minor op. 49 no. 1 (for use with assignment 2). NOTE: on this score the measure numbers are at the ENDS of their measures.
6	09/27		
	09/29	Haydn H. XVI:37 mvt. III. Burkhardt 140. Beethoven op. 13 mvt. III. Burkhardt 243.	
7	10/04	Topics: rondo form, sonata-rondo form.	
	10/06	Mozart, Clarinet concerto K. 622 mvt. I. Burkhardt 201. Concerto 1st movements (the "double exposition" sonata form).	
8	10/11	Mozart, Clarinet concerto K. 622 mvt. I. Burkhardt 201. Concerto 1st movements (the "double exposition" sonata form).	 Assignment 3: due Monday 10/11.
	10/13	I'll take questions on the essay assignment (due in one week) in class today. Look at the assignment, listen to the pieces you have to write about, and come to class prepared to discuss them.	
9	10/18	Debussy: "Voiles," from the <i>Preludes</i> Book I (class handout).	
	10/20	"The Sunken Cathedral," from the <i>Preludes</i> Book I. Burkhardt 415. Bartók:	
10	10/25	"Diminished 5th" from the <i>Mikrokosmos</i> vol. IV. Burkhardt 451. Topics: alternate scale collections (pentatonic, whole-tone, octatonic); diatonic modes; extended tertian harmonies; pandiatonicism; non-tertian harmony; centricity (vs. tonality); non-traditional means of establishing key centers; melodic inversion; textural inversion; non-traditional treatment of conventional forms; planing ("harmonic parallelism").	 Essay assignment: due Monday 10/25.
	10/27		 Assignment 4: due Wednesday 10/27. Copy of the score needed for assignment 4.

		Text: Benjamin, Horvit, and Nelson part IV, chapters 4 (on tertian harmony), 5 (on the diatonic modes), 6 (on pandiatonicism), 7 (on alternate scale collections), and 8 (on non-tertian harmony).	
11	11/01	Stravinsky: <i>Petrushka</i> , end of the 2nd Tableau and all of the 3rd Tableau. Class handout. Messiaen: "Liturgie de crystal," mvt. I from the <i>Quartet for the End of Time</i> . Burkhart 502. Topics: polychords, polytonality, changing meters, polymeters, metric displacement, non-traditional approaches to form, isorhythmic techniques.	
	11/03	Text: Benjamin, Horvit, and Nelson part IV, chapter 3. [Note: last day to drop or withdraw with grade of W, Q, or F is Wednesday 11/03 (course enrollment status cannot be changed after this date).]	
12	11/08	Schoenberg: no. 1 from the <i>Three Piano Pieces</i> op. 11. Burkhart 420.	
	11/10	Topics: pc sets, octave equivalence, enharmonic equivalence, normal order, prime form.	 Assignment 5: due Wednesday 11/10.
13	11/15		
	11/17	Text: Benjamin, Horvit, and Nelson part IV, chapter 10.	 Assignment 6: due Wednesday 11/17.  Score needed for assignment 6.
14	11/22	NOTE: No class Wednesday 11/24. Thanksgiving holiday. Schoenberg: Suite op. 25, Trio. Class handout.	
	11/24	Theme from the <i>Variations for Orchestra</i> op. 31. Class handout. Topics: maximum chromatic saturation through minimal repetition of pcs; 12-tone serialism; row forms; 12x12 matrices; hexachordal combinatoriality; non-traditional use of traditional forms.	
15	11/29	Text: Benjamin, Horvit, and Nelson part IV, chapter 11.	
	12/01	We'll do some review for the final exam today. Study guide for the final exam.	

Final exam: Wednesday 12/08, 11:00A.M.–2:00P.M. [Study guide for the final exam](#). The final exam will be comprehensive. You will be asked to define and explain terms, forms, and concepts from the entire semester. To prepare, review the forms we've studied and the 20th-century compositional techniques we've studied.

Last updated: 19 August 2004
URL: <http://www.uh.edu/~adavis5/musi3214>
Comments: adavis@uh.edu
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