

# Music Theory I (MUSI 1310), Fall 2006

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

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## Daily schedule

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

## NOTES:

--**[CLASS ROSTERS: see what class you're in](#)** (THIS FILE IS THE MOST CURRENT COPY OF THE ROSTERS)

--unless instructed otherwise or noted on the course schedule, class will meet with Professor Davis every Monday in room 108; class will meet Wednesdays and Fridays in small sections with the teaching assistants in the assigned rooms (see the class rosters for your TA and room assignments).

--All chapter, page, "BHN," and "text" references are to the Benjamin, Horvit, and Nelson, *Techniques and Materials of Music*, 6th ed. "Anthology" references are to the Benjamin, Horvit, and Nelson, *Music for Analysis*, 6th ed.


-- 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](#).



--assignments are listed in the assignment column ON THE DAY THEY ARE DUE; assignments are due at the beginning of class.

WEEK	DATE	TOPICS AND HANDOUTS	ASSIGNMENT DUE
<b>Part I, weeks 1–4: rudiments (BHN part I).</b>			
1	08/21	course intro. Chapter 1: staff and clef notation. <a href="#">notes from today</a> .	
	08/23	<b>MEET IN 108</b>  chapter 2: accidentals and notation. Major scales. Begin chapter 3: intervals. <a href="#">notes from today</a> .	You should have a copy of the textbook by now—please notify me ( <a href="#">email me</a> ) if there are problems with the stock at the bookstore.
	08/25	<b>MEET IN 108</b>  More on chapter 3: intervals. Begin chapter 4: major and minor scales. <a href="#">notes from today</a>	
2	08/28	<b>MEET IN SMALL SECTIONS</b>  more on chapters 3 and 4: intervals; major and minor scales.	assignment 1: 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>p. 12, no. 5b</p> <p><b>**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.</b></p> <p><b>When you turn in the assignments, please write the assignment number ("assignment 1", etc.) on top.</b></p>
	08/30	<p><b>MEET IN SMALL SECTIONS</b></p> <p><b>quiz 1:</b> <b>intervals/accidentals/clefs/notation/major and minor scales.</b></p> <p>chapters 5 and 6: key signatures and triads.</p>	<p>assignment 2:</p> <p>p. 14</p> <p>no. 1 (scales on G and Db)</p> <p>no. 2 (scales on Ab and F#)</p> <p>no. 3 (scale on Bb)</p> <p>no. 4 (scale on F)</p> <p>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)</p> <p>no. 6 (Ab natural minor, alto clef   C melodic minor, tenor clef)</p> <p><b>When you turn in the assignments, please write the assignment number ("assignment 1", etc.) on top.</b></p> <p>Also: Prepare for quiz 1.</p>
	09/01	<p><b>MEET IN 108</b></p> <p>chapter 7: fundamentals of rhythm and meter; notating rhythm and meter.</p> <p><a href="#">notes from today</a></p>	<p>assignment 3:</p> <p>p. 16 no. 1</p> <p>p. 16 no. 2</p> <p>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]</p> <p>p. 18, no. 1a line 1</p> <p>p. 18, no. 1b, line 2</p> <p>p. 18, no. 1c, line 1</p> <p>p. 18, no. 2, first 5 triads</p> <p>p. 18, no. 3, first 5 triads</p> <p><b>When you turn in the assignments, please write the assignment number ("assignment 1", etc.) on top.</b></p>
3	09/04	<b>LABOR DAY HOLIDAY: NO CLASS</b>	[no class—no assignment]
	09/06	<b>MEET IN SMALL SECTIONS</b>	assignment 4:

		<p>chapter 7: more on rhythm and meter. Meter signatures, their meaning, types of meters, etc.</p> <p><a href="#">notes from today</a> (pictures of the "C" meter signs)</p>	<p>pp. 26–27, all. PHOTOCOPY THESE PAGES FROM THE BOOK and complete the exercises by writing on your photocopy.</p> <p>NOTE: WHEN THE TEXT SAYS "BACKGROUND UNIT" (AS IN THE CHARTS ON P. 26), THIS IS WHAT I'M REFERRING TO AS THE FIRST-LEVEL "SUBDIVISION" OF THE BEAT. Example: in part 1a, the explanation of the meter signature "3/4" would be as follows: beats=3; unit of beat=quarter note; background unit (i.e., "first-level subdivision")=eighth note; terminology=simple triple.</p> <p>ALSO NOTE: YOU MAY NEED TO READ THIS CHAPTER IN THE TEXT IN ORDER TO COMPLETE THE ENTIRE ASSIGNMENT. THERE ARE SOME TOPICS WE DIDN'T DISCUSS DIRECTLY IN FRIDAY'S LECTURE.</p>
	09/08	<p><b>MEET IN SMALL SECTIONS</b></p> <p><b>exam 1: rudiments (BHN part I).</b></p>	<p>assignment 5: 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)</p> <p>Prepare for exam 1.</p>
<b>Part II, weeks 5–8: diatonic harmony (BHN Part II chapters 1–6).</b>			
4	09/11	<p>(follow-up from last week, on meter signs)</p> <p>MEET IN 108 TODAY AND EVERY MONDAY UNLESS NOTIFIED OTHERWISE</p> <p>chapter 1: root-position triads and basics of part-writing; ch. 2: root-position tonic triads.</p> <p><a href="#">notes from today</a></p>	no assignment due.
	09/13	<p>chapter 2: root-position tonic triads and more on part-writing. See also part V chapter 4, p. 224, on types of motion in music.</p> <p><a href="#">notes</a></p>	<p>assignment 6: p. 36 no. 1, lines 1 and 2. (There are many possible answers for each response.) p. 36 no. 2. Provide one example</p>

			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.
	09/15	chapter 3: root-position dominant triads. Introduction to non-harmonic tones (see BHN Part V chapter 3).	assignment 7: p. 38 no. 1, both lines. p. 39 no. 2, line 3 only. Use choral voicing only (not keyboard voicing), and use appropriate spacing.
5	09/18	chapter 4: root-position dominant seventh chords. Melody harmonization.  <a href="#">notes</a>	assignment 8: 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 no. 5, A, E 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.
	09/20	chapter 4: root-position dominant seventh chords. Melody harmonization.  <a href="#">notes</a>	assignment 9: 1. p. 48, no. 1 (all). 2. 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.) 3. p. 49, no. 5, line 1.
	09/22	<b>quiz 2: root-position tonic, dominant, and dominant 7th chords.</b>  Chapter 4: root-position dominant seventh chords. Melody harmonization.	Prepare for the quiz. No other assignment due. The quiz will have a few short examples similar to those on your homework assignments.
6	09/25	chapters 5 and 6: the subdominant chord. Tonic-subdominant connections; subdominant-dominant connections.  <a href="#">notes</a> <a href="#">handout</a>	assignment 10: 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.  <a href="#">assignment 10</a> : this is a review worksheet on 7th chords—esp. major-minor seventh chords—and related topics.

	09/27	More on chapters 5 and 6 and the T-PD-D-T functional model.	assignment 11: Text p. 52: all of the exercises. Use <b>only</b> choral voicing, with whatever spacing (open or close) you deem appropriate. My recommendation is to always start with close spacing and then go from there, doing whatever you need to do in order to get all voices moving as smoothly as possible.
	09/29	chapters 6–7: more on basic tonal progressions and chord functions. Introduction to cadence types. Basic melody harmonization using I, IV, and V.	assignment 12: 1.  <a href="#">Voice-leading worksheet</a> : voice-leading exercises using tonic, subdominant, dominant, and dominant sevenths. 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?)
7	10/02	chapters 6–7: basic tonal progressions and chord functions; types of cadences; more on basic harmonic progressions and melody harmonizations using I, IV, and V and the T-PD-D-T functional model. [See also Part V chapter 11 in the text.]  <a href="#">notes</a>	assignment 13: 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 choral voicing. 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.
	10/04	chapter 7: types of cadences; basic melody harmonization and tonal functions.	assignment 14: 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 identity of the first chord in the cadence is optional: you can use tonic or subdominant.
	10/06	chapter 7: types of cadences; basic melody harmonization and tonal functions.	assignment 15:  <a href="#">voice leading worksheet</a> .





8	10/09	chapter 7: types of cadences; intro to basic phrase design; see BHN Part V ch. 13.  <a href="#">notes</a>	assignment 16: Anthology nos. 10, 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. Each example will have at least one complete functional sequence. Pay attention to no. 17: what is the opening function here? (Is it really as obvious as it may seem?)
	10/11	Review for exam 2.	assignment 17: basic composition of a model phrase. This is NOT a "composition" assignment per se; the idea is for you to <u>imitate</u> some music in order to show that you understand that music, rather than create something entirely new and novel.  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.
	10/13	<b>exam 2: BHN Part II chapters 1–7. This exam will cover the material through the end of week 7.</b>	Prepare for exam 2.
	<b>Part III, weeks 9–15: diatonic harmony, cont. (BHN Part II chapters 7–13)</b>		
9	10/16	<b>NOTICE: CLASS IS CANCELLED TODAY AS OF 6:30AM.</b>  chapter 8: the cadential 6-4.	
	10/18	MEET IN 108 TODAY.  chapter 8: the cadential 6-4.	<b>no assignment due.</b>  assignment 18: skip this.

	10/20	chapter 8: the cadential 6-4.	<p>assignment 19:</p> <p>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.</p> <p>2. BHN p. 61 no. 2, melody B. Use a V8—7 progression to expand the final dominant in the excerpt (the one following the cadential 6/4). Use choral voicing; label chords, label harmonic functions above the staff, and label cadences above the staff.</p>
10	10/23	<p>chapter 9: inversions of I, IV, and V; more on basic progressions and chord functions. Realizing figured basses. Deceptive resolutions to IV6 and Phrygian cadences.</p> <p>Handouts for reference:  <a href="#">figured bass: inversions of dominant seventh chords</a>  <a href="#">figured bass: inversions of triads</a>  <a href="#">notes</a></p>	<p>assignment 20:</p> <p>1.  <a href="#">Harmonize this melody</a>. 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"> <li>--a dominant chord used to expand the tonic</li> <li>--a subdominant functioning as PD</li> <li>--a V8—7 progression</li> <li>--a cadential 6/4 chord</li> </ul> <p>2. Anthology no. 38. Do the following:</p> <ul style="list-style-type: none"> <li>a) label the key and indicate the prevailing harmonic rhythm;</li> <li>b) label chords correctly using Roman numerals and figured bass (pay attention: where are the 6/4 chords?), then label functions above the staff;</li> <li>c) Answer this question: why is it so hard to determine what kind of cadence is at the end of this excerpt?</li> </ul>
	10/25	chapter 9: inversions of I, IV, and V; deceptive resolutions to IV6 and Phrygian cadences; more on voice-leading concerns.	<p>assignment 21:</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,</p>

			alto, and tenor voices on a grand staff. Use smoothest possible voice leading in all voices; you do not need to use any nonchord tones. Label functions above the staff.
	10/27	chapter 9: inversions of I, IV, and V; figured bass notation; reading basic figured basses (BHN Part V ch. 9).	assignment 22: 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	10/30	chapter 10: the supertonic triad.  <a href="#">handout: reference for non-chord tones (passing tones, neighbor tones, and suspensions)</a> <a href="#">handout: Mozart, "La ci darem la mano" from Don Giovanni (example of supertonic harmony)</a> <a href="#">handout: the supertonic triad</a>	assignment 23: 1. 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.
	11/01	chapter 10: progressions with the supertonic triad.  <a href="#">handout</a> (practice examples: figured basses, unfigured basses, and melodies in which you can practice using the chord vocabulary we've been developing in class) <a href="#">SAMPLE SOLUTIONS</a> to the problems on the handout	assignment 24: 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. Expand the closing dominant by adding an an 8–7 progression before the final cadence in each progression. Use smoothest possible voice leading in all voices (and you do not need to use any nonchord tones). Label functions above the staff.
	11/03	<b>quiz 3: cadential 6-4s; progressions and figured basses with inversions of I, IV, and V.</b>  Chapter 10: progressions with the supertonic triad.	No assignment due—prepare for quiz.
12	11/06	chapter 11: inversions of the dominant seventh chord.	assignment 25: 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.
	11/08	chapter 11: inversions of the dominant seventh chord.	assignment 26: 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. <b>Label cadences and phrases using appropriate terminology.</b>
	11/10	chapter 11: inversions of the dominant seventh chord	assignment 27: 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. <b>Label cadences and phrases using appropriate terminology.</b> 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. <b>Label cadences and phrases using appropriate terminology.</b>
13	11/13	chapter 12: Uses of other 6/4 chords.  <a href="#">notes</a> (including my harmony and voice-leading analysis of the Schubert D. 779 [anthology no. 70]).	no assignment due.
	11/15	More on uses of 6/4 chords.	assignment 28. 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.
	11/17	More on uses of 6/4 chords and reductive analysis techniques.	assignment 29. p. 87 no. 2a. Harmonize this melody. Add Roman numeral and figured-bass labels, add lower 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.
14	11/20	chapter 13: Submediant and mediant triads.  Handouts from class today:  Schubert, Impromptu in Gb major D. 899. Example of the submediant chord)  Uses of the submediant chord (voice-leading models)  Uses of the mediant chord (voice-leading models)	 <a href="#">assignment 30</a>
	11/22	<b>Thanksgiving holiday, no class.</b>	
	11/24		
15	11/27	More on chapter 13: submediant and mediant triads. Understanding the deceptive cadence.  <a href="#">notes</a>	no assignment due.
	11/29	More on submediant chords: understanding the deceptive cadence.	assignment 31. 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.)
	12/01	Review for exam 3. Come to class with questions.	No assignment due. Come to class prepared with questions on the exam material.
<b>Exam 3: BHN part II chapters 7–13:</b> Monday December 11, <b>at 8:00am</b> (NOTE THE TIME—SAME AS THE REGULAR CLASS MEETING TIME). The exam will be non-comprehensive, and the exam will last until 9:30.			

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URL: <http://www.uh.edu/~adavis5/musi1310>

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