

**Music Theory II (MUSI 1311),  
Summer 2007**  
**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)

**NOTES:**

- To read files in PDF format, you'll need the Adobe Acrobat Reader, [which you can obtain for free here](#).
- 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.
- assignments are listed in the assignment column ON THE DAY THEY ARE DUE; assignments are due at the beginning of class and will only be accepted for late credit through the start of the next class meeting, as stated on the syllabus ([here](#)).

WEEK	DATE	TOPICS AND HANDOUTS	ASSIGNMENT DUE
1	05/29	--course introduction. --the harmonic series (the "overtone series"). Part V ch. 2. --review of consonance and dissonance. --voice-leading principles --working with figured basses  Handouts: -- <a href="#">examples of consonance and dissonance I used in class</a> -- <a href="#">observations on the overtone series and its relationship to tonal music</a> -- <a href="#">basic principles for working with unfigured bass lines or unharmonized melody lines</a>	
	05/31	--functional models of tonal progression (T-PD-D-T) --ch. 14: uses of the leading-tone triad --working with unfigured basses and unharmonized melodies  Handouts: -- <a href="#">my guide to harmonic functions</a> -- <a href="#">sample models of functional harmonic progressions</a> -- <a href="#">uses of the leading-tone triad</a> -- <a href="#">basic principles for working with unfigured bass lines or unharmonized melody lines</a>	<a href="#">Assignment 1.</a>
2	06/04	--more on the leading-tone triad --ch. 15: "Variant qualities of triads" (variants in the minor mode; "modal mixture")  Handouts:	Assignment 2: p. 97 no. 2c. Realize this unfigured bass in standard

	-- <a href="#">modal mixture</a>	SATB format. Use appropriate harmonic progressions to support idiomatic patterns in the melodic line (^1-^7-^1, for example, or ^1-^2-^3, etc.). Note in m. 5: what harmonic progression should support the descending line ^1-^7-^6? (this is from Theory I... see p. 90 in the text)
06/05	--more on mode mixture	Assignment 3: (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 might you interpret them if you had to??). Remember that the "2" at the end of m. 2 is the same as our "4/2" (this textbook uses a different abbreviation for the 6/4/2 position of seventh chords).

	06/07	--more on mode mixture  Handouts: -- <a href="#">uses of the minor dominant and the subtonic chords</a>	<a href="#">Assignment 4.</a>
3	06/11	--ch. 16: sequences  Handouts: -- <a href="#">sequences, part 1</a>	<a href="#">Assignment 5.</a>
	06/12	--more on sequences	<a href="#">Assignment 6.</a>
	06/14	--more on sequences	Assignment 7: p. 110 no. 3a. Realize this figured bass, mark the model and sequence (s) with brackets above the score, and explain the sequence (as in assignment 6) by explaining the chord-root pattern in the model and the location/number of pattern repetitions. NOTE: In this example, be careful to observe the <i>length</i> of the model: until now we've seen only models with two chords; here the model is considerably longer (how long?).
4	06/18	--exam 1. <a href="#">Study guide for exam 1.</a>	No assignment: prepare for exam 1.
	06/19	--ch. 17: the supertonic seventh chord.  Handouts: <a href="#">Handout from today on the supertonic seventh chord.</a> <a href="#">Score: Bach, C major Prelude (Prelude 1) from <i>The Well-Tempered Clavier</i> Book I.</a>	No assignment.
	06/21	<b>[NOTE: theory class is cancelled today. Aural skills will</b>	

		<b>meet as scheduled.]</b>	
5	06/25	<p>--chs. 18–19: the leading-tone seventh and other diatonic sevenths</p> <p>Handouts: --<a href="#">the leading-tone seventh chord</a></p> <p>Begin if time: --applied chords and tonicizations --spelling and determining function of applied dominants --applied diminished seventh chords</p> <p>Handouts: --<a href="#">applied chords, part 1 (music examples)</a> --<a href="#">applied chords, part 2 (sample progressions)</a></p>	<p>Assignment 8: p. 114 nos. 1a (only the Bb-major progression), 1b (only the E-minor progression), and 1d (only the F#-minor progression—and note: you must 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> <p>Note also: These are fragments of melody lines for you to harmonize. Each will contain one example of a supertonic seventh chord. In each case, <b>if possible</b>, prepare the 7th of the ii7 correctly and mark this with a slur. Then resolve the 7th correctly and mark this with a line. <a href="#">See a sample of what I mean.</a></p>
	06/26	<p>Continue: --applied chords and tonicizations --spelling and determining function of applied dominants --applied diminished seventh chords</p>	<p><a href="#">Assignment 9.</a> You must be able to write major-minor</p>

		Handouts: -- <a href="#">applied chords, part 1 (music examples)</a> -- <a href="#">applied chords, part 2 (sample progressions)</a>	seventh chords to complete this assignment (it's easy if you can do this).
	06/28	--more on applied dominants: harmonic analysis and figured bass with applied dominants  Bergin if time: --modulations: direct modulations, common-chord modulations, pivot chords, recognizing and labeling modulations in harmonic progressions	Assignment 10: p. 132 nos. 1 and 2.
6	07/02	<b>--exam 2: <a href="#">study guide for exam 2.</a></b>	No assignment: prepare for exam 2.
	07/03	--modulations: direct modulations, common-chord modulations, pivot chords, recognizing and labeling modulations in harmonic progressions --harmonic analysis with modulations: Schubert, "Heidenroslein"  Handouts: -- <a href="#">modulations</a> -- <a href="#">"Heidenroslein" score</a>	No assignment.
	07/05	--more on modulations	<a href="#">Assignment 11.</a>
7	07/09	--more on modulations --defining "closely-related keys"	<a href="#">Assignment 12.</a>
	07/10	--more on modulations	Assignment 13: provide a harmonic analysis of examples 214 and 220 in the anthology. For each: --photocopy the example (BEFORE writing on it!). --provide complete Roman numeral and figured bass labels (this 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 in example 214: which of the three types of 6/4 chords appears in the first measure of the excerpt? Label this chord correctly.
	07/12	--review and course summary	Assignment 14: p. 140 no. 6a.
<b>Friday 07/13: Final exam, room 118, 8–11am. <a href="#">Study guide for the final exam.</a></b>  The final exam is comprehensive (any material from the semester might appear). <b>NOTE WELL: A PASSING GRADE ON THIS FINAL EXAM IS A PREREQUISISTE FOR MUSIC THEORY III. (That is: it is possible to pass the course, fail the final, and not be permitted to enroll in Theory III.)</b>			

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 URL: <http://www.uh.edu/~adavis5/musi1311>  
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