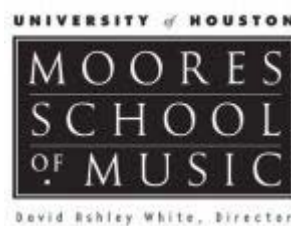


Music Theory III (MUSI 2210), Fall 2007

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:

--**CLASS ROSTERS: see what class you're in.** These will be posted by the end of the first week of class.

--class will meet with Professor Davis on days marked with boldface type in the "DATE" column below; class will meet all other days 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.

-- many files are in PDF format. To read these, 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.

--[list of recordings for the course, with links to audio files](#). Audio files are password-protected; use the same username and password you use to access the "musicstudents" area on the school of music web site (<http://www.uh.edu/musicstudents/>). All tracks are also available on CD--ask me or a TA for a copy.

WEEK	DATE	TOPICS AND HANDOUTS	ASSIGNMENT DUE (due at class time on the day indicated)
1	08/20	Course introduction. Begin theme types: periods (parallel vs. contrasting) and sentences. Modulating, expanded, and contracted themes. Handouts from today: -- handout version of the syllabus -- period diagram -- sentence diagram	
	08/22	Theme types: More on sentences, periods, and compound periods. Modulating, expanded, and contracted	

		<p>themes.</p> <p>Handouts from today (I passed these out in class on day 1):</p> <p>--period diagram</p> <p>--sentence diagram</p>	
2	08/27	<p>More on sentences and periods. The compound period. Modulating, expanded, and contracted themes.</p>	<p>Score copies for assignments 1 and 2.</p> <p>Assignment 1:</p> <p>Make a diagram of the themes listed below, following the specific instructions given below. (Some of the themes are in score only, some are in recording only.)</p> <p>Specific instructions:</p> <ul style="list-style-type: none"> --for each, indicate whether the theme is a sentence or a period. --indicate whether the theme is modulating or non-modulating. If the theme modulates, and you have a score, indicate what key it modulates to. --if the theme is expanded or contracted, indicate this as well. --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. (see a sample). --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>Themes:</p> <ol style="list-style-type: none"> 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.) (mp3) 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.) (mp3) 3. [score only] J. C. Bach, Minuet in C major (first 8 measures). 4. [score only] Mozart, Minuet in G major, K. 1 (first 8 measures). <p>[my notes on assignment 1 and assignment 2, so you can review the material by comparing my solutions to your own.]</p>
	08/29	<p>Binary forms. Open vs. closed sections; simple binary vs.</p>	<p>Score copies for assignments 1 and 2.</p>

		<p>rounded binary forms.</p> <p>Binary form examples: --Bach, Minuet in G from the Anna Magdalena Notebook (score mp3) --Haydn, Sonata H. XVI:37, mvt III (score mp3) NOTE: you may have a handout that refers to this piece as being by Handel; it's not by Handel, it's by Haydn—sorry for my confusion!! --Bach, Gavotte I in G minor from the English Suite no. 3 in G minor. (score mp3) --Haydn, Symphony 104 mvt. III (score mp3)</p>	<p>Assignment 2:</p> <p>Follow the specific instructions given for assignment 1.</p> <p>Themes:</p> <ol style="list-style-type: none"> 1. no. 239 from your anthology (theme is mm. 1–8). 2. no. 240 in your anthology (theme ends at the double bar—m. 18). 3. J. S. Bach, Minuet in G from the Anna Magdalena Notebook. (mp3) 4. J. C. Bach, Minuet in G. <p>[my notes on assignment 1 and assignment 2, so you can review the material by comparing my solutions to your own.]</p>
3	09/03	No class: Labor Day holiday.	
	09/05	<p>Note: last day to drop or withdraw without a grade is tomorrow: Tuesday September 04.</p> <p>More on binary forms and the compound ternary form.</p> <p>Binary form examples: --Bach, Minuet in G from the Anna Magdalena Notebook (score mp3 diagram) --Haydn, Sonata H. XVI:37, mvt III (score mp3 diagram) NOTE: you may have a handout that refers to this piece as being by Handel; it's not by Handel, it's by Haydn—sorry for my confusion!! --Bach, Gavotte I in G minor from the English Suite no. 3 in G minor. (score mp3 diagram) --Haydn, Symphony 104 mvt. III (score mp3 no diagram—you'll have to diagram part of this yourself, in assignment 3)</p> <p>Also: my notes on assignment 1 and assignment 2, so you can review the material by comparing my solutions to your own.</p>	
4	09/10	Quiz 1: on sentences and	NOTE: I made assignment 3 due

	<p>periods (and their mutations), and binary forms (and their mutations). Be prepared to look at a score or listen to a recording, perhaps of a piece we've discussed in class or one available online (see the examples above), and answer questions pertaining to material we've discussed in class.</p> <p>On theme types, for example: What type of theme is present (sentence, period, compound period)? How do you know? How is it altered? Be prepared to draw an accurate and complete diagram.</p> <p>On binary forms, for example: Is part 1 open or closed, and why? Is the form an example of simple or rounded binary form? How do you know? Where are some important cadences in parts 1 and 2?</p> <p>NOTE: the quiz will be at the end of class, and will last 20 minutes. We'll devote the rest of the time to more discussion of these same topics.</p>	<p>Wednesday, not today. Just prepare for the quiz. (Note that doing assignment 3 may help you prepare...)</p>
09/12	<p>Wrap-up on tonal form and phrase organization: more on the Haydn symph. 104 mvt. III.</p>	<p>Assignment 3: Make a form diagram of the trio (mm. 53–94) from Haydn's 104th symphony, mvt. III (mp3).</p> <p>The score for this was handed out in class, or it's available here.</p> <p>This movement is in two parts: a "minuet," and a "trio." You should diagram <u>only</u> the trio, which is, on its own, a rounded binary form (and thus your diagram should look something like the diagram for the Haydn Minuet H. XVI:37 mvt. III that we discussed and handed out in class—see the handouts for Wednesday week 3, above). Note also that the theme in part 1 properly begins at m. 55—mm. 53–54 are pickups (you should hear this when you listen to it).</p> <p>Show on your diagram:</p> <ul style="list-style-type: none"> --the large parts of the form --theme types and their locations, if they're identifiable

			<p>--cadences (the type, and the key they're in) --measure numbers for important events such as cadences and the return to the main thematic material in part 2</p> <p>Follow the general diagramming procedures we've seen in class (see the samples I've posted). Remember that your task is not to duplicate the diagrams I've made or the procedures I've used, but rather to explain what's happening in the music in a way that's clear and captures the important events.</p>
5	09/17	Neapolitan chords. Function and voice-leading.	<p>Assignment 4: composition assignment.</p> <p>1. Write one 8-bar period and one 8-bar sentence in the style of Haydn and Mozart. In the anthology, see examples 208, 211, 213, 214, and 217 (mp3s for all but 208 are available here) as examples on which to model your themes. You can use the same basic idea for both themes, if you want.</p> <p>2. Each theme should modulate either to the dominant (if the original mode is major) or to the relative major (if the original mode is minor). You may also alter the themes so that they contain an expansion, if you want (this is not a requirement); otherwise make both themes 8 bars long. 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 (keep the original).</p>
	09/19	<p>More on the Neapolitan chords. Examples of music using Neapolitans:</p> <p>--Schubert, "Der Muller und der Bach," from <i>Die Schöne Müllerin</i> D. 795. (mp3 score and text). Note that the first part of this song (mm. 1–27) is given as no. 259 in your <i>Music for Analysis</i> anthology.</p>	
6	09/24	More on function and voice leading in the Neapolitans: practice voice leading.	
	09/26	<p>Augmented sixth chords. BHN part III chapter 5.</p> <p>Handout from today.</p>	Assignment 5 . (Be sure to see part 2, on the composition project from assignment 4.)
7	10/01	More on augmented sixth	

		chords: function and voice leading.	
	10/03	<p>More on augmented sixth chords:</p> <p>Schumann, "Am leuchtenden sommormorgen," from <i>Dichterliebe</i> op. 48 (mp3 score, text, and notes). Note that mm. 1–11 of this song are given as no. 291 in your <i>Music for Analysis</i> anthology.</p> <p>Note (diagram) on the enharmonic equivalence of the German augmented sixth chord and the dominant seventh (major-minor seventh) chord</p>	<p>Assignment 6. NOTE ON THE ASSIGNMENT: the figured bass is from the chapter on augmented sixth chords—I think it's either page 159 or 169, depending on what edition of the book you have.</p>
8	10/08	Exam review: come with questions on the exam.	Study guide for the midterm exam.
	10/10	Midterm exam. Study guide for the midterm exam.	Study guide for the midterm exam.
9	10/15	<p>Chromatic modulations. BHN part III ch. 6: enharmonic diminished seventh chords and enharmonic German augmented sixth chords; common-tone modulations).</p> <p>--Schumann, "Am leuchtenden sommormorgen," from <i>Dichterliebe</i> op. 48 (mp3 score, text, and notes)—enharmonic treatment of augmented sixth (we talked about this before the midterm, in week 7)</p> <p>--Beethoven op. 13 mvt I (mp3 score excerpts)—enharmonic treatment of diminished sevenths</p> <p>--Schubert, "Nacht und Traume" (score and text mp3)—common-tone modulations</p> <p>Handouts: --diminished seventh modulations. --augmented sixth modulations.</p>	

	10/17	More on chromatic modulations.	
10	10/22	Schubert, "Der Erlkönig," D. 328, 1815. (score text mp3)	Assignment 7.
	10/24	More on chromatic modulations and Schubert, "Der Erlkönig." Bring the score and text to class today (we handed it out on Monday, and it's available for download here: score text mp3). Handout: selected modulations in Schubert, "Der Erlkönig"	
11	10/29	Introduction to late-Baroque contrapuntal style. --Bach, Invention no. 11 in G minor. (score mp3) -- notes: terminology related to Baroque contrapuntal music	Assignment 8.
	10/31	Last day to drop or withdraw. More on inventions: --Bach, Invention no. 11 in G minor. (score mp3) --Bach, Invention no. 4 in D minor (score is no. 372 in BHN anthology mp3) -- notes: terminology related to Baroque contrapuntal music	Assignment 9. (mp3 for Bach, Invention no. 4 in D minor; score is no. 372 in the BHN anthology.)
12	11/05	Bach fugues. --Bach, C minor Fugue from the <i>Well-Tempered Clavier</i> Book I. Score is in the BHN anthology, no 375. (mp3 graph) --Bach, G major Fugue from the <i>Well-Tempered Clavier</i> Book I. (score mp3 graph) Handout: elements of fugues (compare Kennan's discussion, in the reading assignment). See also, for reference, Kent Kennan's analysis of Bach's G-minor fugue from the <i>WTC</i> I: the score is in Kennan's chapter 16 (in your reading assignment); an mp3 is here ;	Assignment 10 (this is due in class today): First: --read Kent Kennan, two chapters (15 and 16) on fugue from his book <i>Counterpoint: Based on Eighteenth-Century Practice</i> (Prentice-Hall, 1987). --the book is available in the music library, on personal reserve for this course. Ask for it at the desk, make a copy of it, and return it when you're finished. --OR: open and print your own copy of this PDF file (the file is 2.6 MB). --Kennan gives (in chapter 16) a complete analysis of Bach's G minor fugue from the <i>Well-Tempered Clavier</i> Book I—here's a recording: mp3 Then: do assignment 10 .

		my own diagram is here .	
	11/07	<p>More Bach fugues.</p> <p>--Bach, C minor Fugue from the <i>Well-Tempered Clavier</i> Book I. Score is in the BHN anthology, no 375. (mp3 graph)</p> <p>--Bach, G major Fugue from the <i>Well-Tempered Clavier</i> Book I. (score mp3 graph)</p> <p>See also, for reference, Kent Kennan's analysis of Bach's G-minor fugue from the <i>WTC</i> I: the score is in Kennan's chapter 16 (in your reading assignment); an mp3 is here; my own diagram is here.</p>	
13	11/12	More on Bach, G major Fugue from the <i>Well-Tempered Clavier</i> Book I. (score mp3 graph)	
	11/14	<p>Invertible counterpoint. Handout for today.</p> <p>Quiz 2: this will be a short quiz (15 minutes) that asks you to identify, given a score for a fugue by Bach that we haven't studied in class, the elements of the fugue exposition: all statements of subject, answer, and countersubject; and any bridges, if present. You'll be asked to do something similar on the final exam, so this will be good practice.</p>	<p>Assignment 11. Score for assignment 11. (mp3 for Bach, D minor fugue from the <i>Well-Tempered Clavier</i> Book I.) NOTE: If you turn this in to me at the front desk in the main office by Thursday (11/15) at 11:00am, I'll award full credit. Anything submitted after that time will be late.</p> <p>My graph of the D minor fugue (I'll post this some time after the assignment is due)</p>
14	11/19	Invertible counterpoint. Handout for today .	
	11/21	No class: Thanksgiving holiday.	
15	11/26	More Bach fugues: G minor Fugue from the <i>Well-Tempered Clavier</i> Book II. (score ; mp3: Glenn Gould, piano Wanda Landowska, harpsichord handout).	
	11/28	Exam review. Come to class with questions about the exam (format, content, etc.).	Study guide for the final exam .
Final exam: 8:00–11:00am, Friday December 07, in your regular classrooms. The exam will be comprehensive, and you should plan on the exam lasting all three scheduled hours. Study guide			

[for the final exam.](#)

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