



Survey of Music Theory



I (MUSI 6397)

Fall 2008 | Professor:
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[copy of the course syllabus](#) (in case of conflict this copy
supersedes the one I handed out in class)

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

NOTES:

--"BHN" refers to the Benjamin, Horvit, and Nelson, *Techniques and Materials of Music*, 7th ed.

--Burkhart" refers to the Charles Burkhart, *Anthology for Music 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 THEIR DUE DATE; assignments are due at the beginning of class.

WEEK	DATE	TOPICS AND HANDOUTS	ASSIGNMENT DUE (due at class time on the day indicated)
1	08/26	course introduction introduction to tonal voice leading basic tonic-dominant opposition: voice leading with I, V, and V7: chs 1–4 (root-position triads, tonic triad in root position, connection of tonic and	

		<p>dominant in root position; dominant seventh chord in root position); tendency tones in the dominant and dominant seventh, strict resolution of leading tones</p> <p>handout from today's class</p>	
	08/28	<p>voice-leading "metarules"; figured-bass realization; melody harmonization, more on I, V, and V7; begin full functional T–PD–D–T model</p>	<p>assignment 1 (rewrite the examples on a clean sheet of paper or photocopy the page): --complete this page --p. 49 no. 1 (all) --p. 50 no. 3 (only the strict resolutions and only the choral voicing examples—i.e., examples with two notes per staff) --p. 51 lines 4 and 5 (only write choral voicing)</p>
2	09/02	<p>no class today: I'm out of town for an Italian opera conference; the other section also misses a day this week because Monday is Labor Day.</p>	
	09/04	<p>more on full functional model: T–PD–D–T: predominant function: IV (chs 5, 6, and 7); ii, ii⁶, and ii⁷ (chs 10 and 17); vi (ch 13)</p>	<p>assignment 2: --p. 43 no. 4 all (add some V7 chords in appropriate places—i.e., before cadences) --p. 44 no. 7 A, D, and E (again, use V7 chords as appropriate)</p>
3	09/09	<p>note: last day to drop or withdraw with no grade is Monday 09/08</p> <p>means of expansion (of one of the four functions):</p>	<p>assignment 3: --melody harmonization: p. 61 no. 3 a, b, c, and d; add Roman numerals below the staff and functional symbols above the staff; don't limit yourself to subdominant chords in the predominant position: if you can make the</p>

		inversions (chs 9 and 10: inversion of I, IV, V, and V7); cadential 6/4 as expansion of dominant (ch 8); iii as expansion of tonic (ch 13); plagal cadence as expansion of final tonic (ch 7 p 64); other 6/4s as expansions (ch 12)	voice-leading smoother, use IV7, ii6, or ii6/5 (i.e., keep ^4 in the bass for the predominant chords, but experiment with what chord goes above it) --figured bass realization: p. 61 no. 4 lines 1, 2, and 3
	09/11		assignment 4 (two pages): complete these melodies and figured basses. Recopy the examples onto a clean sheet of manuscript paper; write the functional symbols (T, PD, and D) above the staves; write roman numerals and figured bass symbols below the staves.
4	09/16	NO CLASS: HURRICANE	
	09/18	NO CLASS: HURRICANE (class actually met today, but we covered no new material)	
5	09/23	chromaticism: departure from tonic; applied dominants and tonicizations (part III ch 1) NOTE ON HOMEWORK: you should have turned in the first four assignments by today; if you have assignments you haven't yet turned in, you may submit these today. Let me know if you have any questions	

		<p>regarding assignments, due dates, etc.</p> <p>handouts:</p> <p>1) applied dominants: sample prgssns</p> <p>2) applied dominants: music exs</p> <p>3) Monteverdi: "Pur ti miro" from <i>The Coronation of Poppea</i> (1642)</p> <p>4) Purcell: "Dido's Lament" from <i>Dido and Aeneas</i> (1689)</p>	
	09/25	more on chromaticism: applied dominants	assignment 5
6	09/30	<p>modulations (part III chs 2 and 6)</p> <p>handouts:</p> <p>1) modulations: sample prgssns</p> <p>2) modulations: sample prgssns (2)</p>	no assignment due
	10/02	<p>finish modulations</p> <p>chromatic expansions of predominant function: Neapolitans (part III ch 4) and augmented sixth chords (part III ch 5)</p> <p>handouts (practice and reference material):</p> <p>--Neapolitans</p> <p>--augmented sixths</p>	<p>assignment 6:</p> <p>1) complete this sheet</p> <p>2) provide harmonic analysis for no. 215 on this sheet</p>
7	10/07	more on chromatic	assignment 7

		expansions of predominant function: Neapolitans (part III ch 4) and augmented sixth chords (part III ch 5)	
	10/09	more augmented sixths.	assignment 8
8	10/14	review for the midterm exam.	
	10/16	MIDTERM EXAM.	
9	10/21	<p>begin forms: binary forms, A sections.</p> <p>Repertoire: Mozart K. 284, I, theme.</p> <p>NOTE: be aware of some references on classical form and design in case you need supplemental reading to assist you in this part of the course:</p> <p>1) Douglass Green, <i>Form in Tonal Music: An Introduction to Analysis</i>. 2d ed. New York: Holt, Rinehart, and Winston, 1979.</p> <p>2) Peter Spencer and Peter Temko. <i>A Practical Approach to the Study of Form in Music</i>. Prospect Heights, IL: Waveland Press, 1994.</p> <p>3) William Caplin. <i>Classical Form: A</i></p>	no assignment due

		<p><i>Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven</i>. New York: Oxford University Press, 1998.</p> <p>The first two of these are standard textbooks in use in many undergraduate curricula nationwide (you may know them). The last one is <i>not</i> a textbook but rather is a theoretical book and as such is somewhat more dense and abstract. But it's one of the most important pieces of work on classical form to be published in the last half of the twentieth century, and it <i>is</i> a very interesting read.</p>	
	10/23	binary forms: A sections.	no assignment due
10	10/28	<p>Completion of discussion of A section of rounded binary; tonal defaults</p> <p>Simple binary</p> <p>Discussion of A' section of rounded binary; mapping of A onto A'</p> <p>Discussion of B section of rounded binary, time</p>	<p>Assignment 9:</p> <p>print the scores in this file.</p> <p>Each score (four total) is identified on the copy. For recordings, see the Naxos Music Library: access this from the music databases page on the library's web site (here; look for "Naxos Music Library"). Once Log in, click "playlists from the options near the top of the page, then look (in the list on the left) for the playlist called</p>

	permitting	<p>"ThRevIRoundedBinary." You'll find in that playlist the Haydn sonatas H. XVI:7 and 29.</p> <p>For recordings of the Haydn op. 50 no. 4 and the Mozart K. 421, simply search for these pieces in the search bar at the top of the page (search composer's last name and index number).</p> <p>For each piece provide an analysis of the A section (part 1) ONLY:</p> <ol style="list-style-type: none"> 1. Make a time line (as we did in class) showing measure numbers, phrases, and cadences (types and locations). 2. On the score, locate the modulations and provide a harmonic analysis. (You don't have to provide harmonic analysis for the entire section—just explain how the music modulates.)
10/30	Discussion of B section of rounded binary	<p>assignment 10:</p> <p>Turn in an analysis of the a' sections of the same model pieces as for the A sections (pieces from assignment 9). Do the following:</p> <ol style="list-style-type: none"> 1. Label the beginning of the section with "a' " 2. Mark the cadence just preceding the a' section. Is it a half cadence in the old key? 3. Label the key at the a' section. 4. Find all cadences in the a' section and label by type. 5. Double figure. 6. Draw a time line of the a' section, noting if it consists of a single phrase or a period. Show cadences and measure numbers, as before. 7. Write one or two sentences that describe the relationship of the a' section to the A

			section. (Is it a literal repeat? Is it a condensed version of A? Does it begin like A but then go in a new and different direction? At what point does it change?)
11	11/04	<p>Discussion of homework if necessary</p> <p>minuet and trio movements: compound ternary forms.</p> <p>Examples: --Beethoven op. 2 no. 1 iii (Burkhart 223) --Beethoven op. 28, iii (Burkhart p. 261)</p> <p>PLEASE BRING THE BURKHART ANTHOLOGY TO CLASS.</p> <p>BEFORE CLASS: --locate cadences, modulations, and sections of the rounded binaries in each example (op. 2 no. 1 and op. 28); there are two complete rounded binary forms in each movement</p>	<p>assignment 11:</p> <p>Turn in an analysis of the B sections of the same model pieces as before. You may need to turn in the answers to the questions on a separate sheet.</p> <ol style="list-style-type: none"> 1. Label the beginning of the section with "B" 2. Indicate the key at the opening. 3. Indicate any modulations. 4. Mark any sequences; show a roman-numeral analysis. Be sure to take into consideration the possibility of sequential units that cross the bar lines. 5. How is the section organized? Is there a circle of fifths or other sequential progression? Is there a section of "standing on the dominant"? Is there a tonicization of the PD? Does the section immediately return to the tonic key? Are the keys involved strongly or weakly established? 6. Identify the cadence at the end of the B section: is it preceded by a secondary dominant or augmented sixth chord? 7. Are there textural, rhythmic, motivic differences with A and a'? 8. Draw a time line of the B section. Include keys, cadences, modulations, and measure numbers, as before.
	11/06	<p>conclude discussion of compound ternary forms</p> <p>begin discussion of sonata forms</p>	<p><u>compound ternary project: due in one week click here for the project.</u></p> <p>assignment 12:</p> <p>Beethoven WoO 82: minuet</p>

		<p>example: Mozart, Sonata in B-flat Major K. 333, i (Burkhart 175) (PLEASE BRING THE BURKHART ANTHOLOGY TO CLASS)</p>	<p>only. score</p> <p>A recording is available electronically online (and unfortunately not on CD). Go to the UH library catalog page (here) and do a keyword search for "Beethoven and 82"; the first two results will link to online recordings. If you have trouble with this from home, try it from the music library.</p> <p>Do the following:</p> <ol style="list-style-type: none"> 1. Label the sections of the rounded binary (i.e., A, B, a'). 2. Locate all cadences and modulations (analyze appropriately). 3. Indicate the relationship between A and a' sections. Double figure if possible. 4. Analyze the whole B section with Roman numerals. Comment on any motivic, rhythmic, or textural differences between B and A or a' sections. Comment also on any difficulties locating the cadence at the end of the B section. 5. Draw a time line indicating cadences, keys, and phrase structures.
12	11/11	<p>Discussion of assignment 11—rounded binary form B sections.</p> <p>More sonata form expositions.</p> <p>BRING TO CLASS:</p> <p>--Mozart, Sonata in B-flat Major K. 333, i (Burkhart 175) --Beethoven sonata op. 2 no. 1, i (Burkhart 219).</p>	<p>assignment 13:</p> <p>Beethoven WoO 82: trio only. score</p> <p>A recording is available electronically online (and unfortunately not on CD). Go to the UH library catalog page (here) and do a keyword search for "Beethoven and 82"; the first two results will link to online recordings. If you have trouble with this from home, try it from the music library.</p> <p>Do the following:</p>

			<p>1. Label the sections of the rounded binary. Locate all cadences and modulations (analyze appropriately).</p> <p>2. Indicate the relationship between A and a'. Double figure if possible.</p> <p>3. Comment on any motivic, rhythmic, or textural differences between B and A or a'.</p> <p>4. Comment on any difficulties locating the cadence at the end of the B section. Can you make a Roman numeral analysis of part or all of the B section?</p> <p>5. Comment on the relationship between the tonic of the minuet and the tonic of the trio. Is it expected? unexpected?</p> <p>6. Draw a time line OF THE ENTIRE MOVEMENT (including the minuet) indicating cadences, keys, and phrase structures.</p>
	11/13	<p>Sonata form recapitulations.</p> <p>BRING TO CLASS:</p> <p>--Mozart, Sonata in B-flat Major K. 333, i (Burkhart 175)</p> <p>--Beethoven sonata op. 2 no. 1, i (Burkhart 219).</p>	<p>compound ternary project due.</p>
13	11/18		no assignment due.
	11/20		<p>assignment 14: sonata expositions</p> <p>download this score: Mozart sonata K. 280, iii</p> <p>Do the following for the exposition only:</p> <p>1. Find and label the formal events in the exposition using</p>

			<p>appropriate labels (P, T, etc.). Include cadential extensions or codas.</p> <p>2. Find the modulation and provide a harmonic analysis (is it a chromatic modulation or a common-chord modulation?)</p> <p>3. Comment on the relationship between mm. 17–20 and 21–24. What do you make of the F pedal?</p> <p>4. Draw a bracket that encloses one of the sequential units in mm. 25–28. Listen carefully before making a judgement on where this is located.</p> <p>5. Draw a time line that includes formally significant cadences, formal sections, and phrase structures, all appropriately labeled.</p>
14	11/25	<p>NO CLASS: I'M OUT OF TOWN.</p> <p>If you haven't yet turned in assignment 15, please leave it in my box so I have it when I return. Thanks.</p>	<p>assignment 15: sonata recapitulations</p> <p>same piece as assignment 14: Mozart sonata K. 280, iii</p> <p>1. Locate the beginning of the recapitulation.</p> <p>2. Double figure (recapitulation = exposition) where possible.</p> <p>3. Find and label the formal events of the recapitulation. (This is easy if you've double figured.)</p> <p>4. Comment on any passages that cannot be double figured. Where are they (what formal section), and why are they different?</p>
	11/27	NO CLASS: THANKSGIVING HOLIDAY	

15	12/02	<p>handout: sonata form map, courtesy of Dr. Durrani (you should be able to add typical cadential events to this map)</p> <p>new topic: five-part rondo forms: Beethoven, Sonata op. 13 in C minor, ii. Burkhardt anth.</p> <p>questions for class discussion:</p> <p>A. Draw a basic time line of the movement.</p> <p>1. Locate the main (opening) thematic material and its restatements on the time line (use measure numbers so you don't get confused). This is the "rondo theme." Are subsequent restatements of the rondo theme literal or are they altered in some way?</p> <p>2. Locate the contrasting sections. Count all statements of the rondo theme and each of the contrasting sections. How many sections are there in all? Label the sections in an appropriate way on your time line with capital letters (A,B, etc)</p> <p>3. Identify the</p>	<p>assignment 16: sonata developments</p> <p>same piece as assignment 14: Mozart sonata K. 280, iii</p> <p>1. Do a complete, thorough, and precise roman numeral/figured bass analysis of the development section of K 280 iii.</p> <p>2. Did you find anything unexpected (think in terms of harmonic analysis and phrase structures)?</p> <p>3. Is there a "retransition"? Where is the concluding half cadence, what key is it in, and what follows it?</p> <p>4. What is the relationship between mm. 90-91 and 92-93? Do you know a term to describe this technique?</p>
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	<p>keys of the rondo theme and the contrasting sections. (This is the key plan of the movement.)</p> <p>4. Identify the phrase structures of the opening main theme and each large contrasting section.</p> <p>B. Which passages of this movement could you describe as "connecting" material?</p> <p>C. What do you make of the sharps in mm. 42-47?</p> <p>D. This is a rondo. Does your current level of experience with this movement suggest a preliminary definition of a "rondo principle" (as distinct from the "binary principle" in rounded binary and sonata forms)?</p>	
12/04	<p>new topic: 7-part rondo forms: Beethoven, Sonata op. 13 in C minor, iii. Burkhardt anth.</p> <p>questions for class discussion:</p> <p>A. Draw a basic time line of the movement.</p> <p>1. Locate the opening rondo statement and its</p>	<p><u>sonata form project: DUE DECEMBER 15 2008, IN MY MAILBOX BY NOON. <u>Score for the sonata form project is here.</u></u></p>

restatements on the time line (use measure numbers so you don't get confused). Are the restatements identical to the opening statement or altered in some way?

2. Locate the contrasting sections. Count all statements of the rondo theme and each of the contrasting sections. How many sections are there in all? Label the sections in an appropriate way on your time line with capital letters (A,B, etc.)

3. Identify the keys of the rondo theme and the contrasting sections. (This is the key plan of the movement.)

4. Phrase structures
a. Determine at least two ways that the rondo theme might be understood in terms of phrase structure. How do you hear this section? Which of your alternatives do you prefer?
b. How do you perceive the phrase structures of the contrasting sections?
B. Which passages of this movement could you describe as

		<p>"connecting" material?</p> <p>C. Locate any augmented sixth or Neapolitan chords.</p> <p>D. Which section is constructed from the circle of fifths progression?</p> <p>E. Look carefully at the key plan. How does this key plan differ from the key plan of the second movement? Does it suggest any large-scale design?</p>	
<p>Final Exam: Tuesday December 16, 11am–2pm. Same room as regular class meeting.</p> <p>Study this score in advance of the final exam; some of the final exam questions will be based on your formal analysis of this movement:</p> <p>Haydn, Sonata H. XVI / 37, mvt iii. Burkhart anthology, 6th ed., pp. 140–42.</p>			

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