



Survey of Music Theory II (MUSI 6397)




Summer 2009 | Professor: Andrew Davis
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[course syllabus](#) | [shortcut to the current week](#) (assuming I remember to keep the link updated)

NOTES:

--"Burkhart" refers to the Charles Burkhart, *Anthology for Music Analysis*, 6th ed (required for the course).

-- 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)
UNIT 1: TONAL ANALYSIS			
1	M 06/08	no class today: I'll be out of town. Class starts Tuesday June 09.	
	T 06/09	course introduction topic: fugues: expositions, interiors, and closings class repertoire: 1) Bach, C minor fugue, WTC book I (score) 2) Bach, G minor fugue, WTC book I (score) 3) Bach, G minor fugue, WTC book II (score) 4) Handel, "Amen" from <i>Messiah</i> (score) handouts: 1) fugue subjects (answers hidden) 2) fugue subjects (same subjects, answers revealed)	

	W 06/10	class canceled today due to illness. Stay tuned to your email and this web site for updates to the course schedule.	assignment 1 : fugue subjects and answers. Print this assignment and follow the instructions.
	Th 06/11	class canceled today due to illness. Stay tuned to your email and this web site for updates to the course schedule.	<p>assignment 2: fugue exposition. Bach, F major fugue, WTC I; Eb major fugue, WTC I</p> <p>score copies: F major fugue Eb major fugue</p> <p>Make a photocopy of the score for each piece; mark on the score the following:</p> <ol style="list-style-type: none"> 1) end of the first subject statement 2) each entry of subject or answer in the exposition, with voice numbers 3) real or tonal answer; if tonal, mark why 4) key of the answer 5) countersubject, if present (if no countersubject, make a note of this) 6) bridge, if present 7) end of exposition
2	M 06/15	<p>finish fugues</p> <p>handout: summary of structural elements of fugues</p> <p>Begin sonata forms: normative sonata form review; normative sonata-rondo form review.</p> <p>class repertoire:</p> <p>■ Beethoven, Sonata op. 2 no. 1 in F minor, mvt i. Burkhardt 219. (sonata form)</p>	
	T 06/16	<p>finish normative sonata forms</p> <p>class repertoire:</p> <p>■ Beethoven, Sonata op. 2 no. 1 in F minor, mvt i. Burkhardt 219.</p> <p>■ Mozart, Sonata K. 333 in Bb major, mvt i. Burkhardt 175.</p>	

	W 06/17	<p>normative sonata-rondo forms</p> <p>class repertoire:</p> <p>■ Beethoven, sonata in Bb major op. 22, iv (rondo allegretto) (score) (sonata-rondo form)</p> <p>-----</p> <p>begin variant sonata forms: class repertoire (in order of discussion in class):</p> <p>■ 1) Beethoven, op. 10 no. 1, ii: altered formal scheme (sonata without development; "sonatina") (Burkhart 228)</p> <p>■ 2) Beethoven, sonata op. 53 ("Waldstein"), i: altered (Romantic) tonal scheme (Burkhart 263)</p> <p>■ 3) Mozart, piano concerto in A major K. 488, i: altered (hybrid) formal scheme (score)</p> <p>■ 4) Schubert, Quartettsatz D. 703: altered tonal and formal scheme (score)</p> <p>■ 5) Berlioz, Symphonie Fantastique, i: altered formal scheme (score)</p> <p>today: Beethoven op. 10 no. 1 mvt ii.</p>	
	Th 06/18	<p>today: Beethoven, sonata op. 53 ("Waldstein"), i (Burkhart 263); Mozart K. 488 (score), time permitting.</p> <p>handouts on K. 488:</p> <p>■ summary of concerto first-movement form</p> <p>■ K 488 thematic catalog</p>	
3	M 06/22	<p>assign group presentations today—group presentation assignment</p> <p>scores for group presentations:</p> <p>group 1: Schubert D. 810</p> <p>group 2: Mozart K. 387</p>	<p>assignment 3: review of normative sonata and sonata-rondo forms</p> <p>Mozart, piano sonata in Bb K. 333, mvts ii and iii (Burkhart 181 and 184).</p> <p>One of these movements is a sonata form; the other is a sonata-rondo form. You must decide which</p>

	<p>group 3: Haydn H. XVI/52</p> <p>-----</p> <p>today: Schubert, Quartettsatz D. 703.</p>	<p>movement exhibits which form.</p> <p>On a separate, clean sheet of paper (one per movement), draw a map summarizing the formal design of each movement, using measure numbers, similar to what we've done in class. Be sure to show the location of these elements in each movement:</p> <p>1) exposition, development, and recapitulation</p> <p>2) important cadences (end of P themes, end of transitions, end of S themes, end of exposition, end of development, end of movement before coda)</p> <p>3) main key areas (two in exposition, more in development)</p>
T 06/23	today: Berlioz, Symphonie Fantastique, i. Discuss assignment 3.	
UNIT 2: POST-TONAL ANALYSIS		
W 06/24	<p>first half of class:</p> <p>MIDTERM EXAM: three essay questions requiring you to synthesize concepts and materials studied in class. See this handout for preparation.</p> <p>-----</p> <p>second half of class:</p> <p>begin pc set theory:</p> <p>topics:</p> <p>■ 1) pitch, pitch class, pitch-class set, octave equivalence, enharmonic equivalence, integer notation (and its justification)</p> <p>■ 2) normal order, prime form, inversion, inversive equivalence, set class; parallels with tonal theory and analysis (root position, transposition for purposes of comparison, inversion and permutation of chords, etc.)</p> <p>class repertoire:</p>	

		<p>1) Schoenberg, <i>Three Pieces for Piano</i> op. 11, no. 1 (1909). Burkhart 420. (score copy)</p> <p>2) Schoenberg, "Nacht," no. 8 from <i>Pierrot Lunaire</i> op. 21 (1912). score and text</p> <p>3) Webern, "Wie bin ich froh," no. 1 from <i>Three Songs</i> op. 25 (1934). Burkhart 482. (score copy)</p> <p>4) Webern, Concerto for Nine Instruments op. 24 (1931–34). score</p> <p>handouts: reference material on pc set theory, from Joseph N. Straus, <i>Introduction to Post-Tonal Theory</i>, 2d ed. (Prentice Hall, 2000): chapter 1 chapter 2</p>	
	Th 06/25	<p>continue pc set theory</p> <p>topics: intervals, pitch intervals, ordered vs unordered intervals, interval class, interval-class vector (and its usefulness)</p>	SEE ASSIGNMENT 5: you'll have until Tuesday next week to turn this in. Be working on it before then, and feel free to raise questions about it in class.
4	M 06/29	<p>continue pc set theory</p> <p>topics: structural functions of pc sets and analogies to tonal structures; discussion of assignments 5 and 6.</p>	
	T 06/30	<p>new topic: alternative approaches to atonality and pitch organization; repertoire:</p> <p>1) Debussy, "Voiles," no. 2 from <i>Préludes</i> book 1 (1910). score</p> <p>2) Ives, "The Cage" (1906). Burkhart 435.</p> <p>3) Bartók, "Diminished 5th," no. 101 from <i>Mikrokosmos</i> vol. 4 (1932–39). score: Burkhart 451.</p> <p>terms and concepts: pentatonic scales, hexatonic (whole-tone) scales, diatonic scales (diatonic modes), octatonic scales</p>	<p>assignment 5: pc set theory. Due today.</p> <p>part 1: Straus, <i>Introduction to Post-Tonal Music</i> p. 13, part I, nos. 1a and b; p. 14, part II, nos. 1, 3, and 4; p. 15, part III, nos. 1 and 2; p. 17, part VIII, no. 1. (pdf of the Straus pages)</p> <p>part 2: p. 54, part I, no. 2 (all); part II nos. 2 (all) and 3 (all); p. 55 part III no. 2 (all). (pdf of the Straus pages)</p>
	W 07/01	<p>more alternative approaches to atonality and pitch organization:</p>	<p>assignment 6: non-diatonic scales.</p> <p>On a clean sheet of manuscript paper,</p>

	<p>12-tone serialism</p> <p>repertoire:</p> <p>1) Schoenberg, Suite for Piano op. 25, minuet and trio (1921–23). score</p> <p>2) Webern, Concerto for Nine Instruments op. 24 (1931–34). score</p> <p>3) Webern, "Wie bin ich froh," no. 1 from <i>Three Songs</i> op. 25 (1934). score</p>	<p>write these scales in any octave, using any clef (there may be more than one possible answer for some):</p> <p>a) whole tone starting on G</p> <p>b) octatonic starting Eb-F</p> <p>c) pentatonic starting on B</p> <p>d) Hungarian minor starting on E (see the Benjamin/Horvit/Nelson text for this one)</p> <p>e) octatonic starting on A-Bb</p> <p>f) pentatonic starting on G</p> <p>g) whole tone starting on G</p> <p>h) whole tone starting on F#</p>
Th 07/02	<p>group presentations today (see group presentation assignment); finish 12-tone serialism</p> <p>scores for group presentations:</p> <p>group 1: Schubert D. 810</p> <p>group 2: Mozart K. 387</p> <p>group 3: Haydn H. XVI/52</p>	<p>assignment 7: basic 12-tone theory.</p> <p>Strauss p. 164 part I nos 1–2. (pdf copy): For question 1, write the P7, R10, R16, and I5 forms only of rows (a) and (b) at the top of the page. You only need to give your answers in either staff notation or integer form—whichever you prefer. Answer all of question 2: identify each of these row forms.</p>
F 07/03	<p>final exam: the final will be given at two alternate times:</p> <p>1) 9:00am--noon.</p> <p>2) 1:00pm--4:00pm.</p> <p>Both exam times will be in room 110.</p> <p>You don't need to tell me in advance what time you plan to come. If you have a conflict with both times you must tell me in advance.</p> <p>Refer to this handout in preparation for the final exam.</p>	

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 URL: <http://www.uh.edu/~adavis5/musi2214>
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