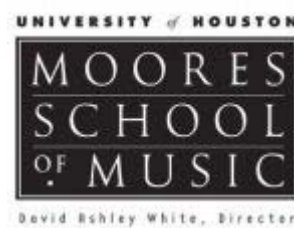


# Music Theory I (MUSI 1310), Fall 2009

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 section you're in](#) (THIS FILE IS THE MOST CURRENT COPY OF THE ROSTERS AND SUPERSEDES ANY PRINTED COPY)

--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 graduate 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 most recent edition of the Benjamin, Horvit, and Nelson, *Techniques and Materials of Music*. "Anthology" references are to the most recent edition of Benjamin, Horvit, and Nelson, *Music for Analysis*.

-- most linked files are in .pdf format. 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	08/24	course intro. <a href="#">notes from today</a> .	no assignment
	08/26	<b>MEET IN 108</b>  Chapter 1: staff and clef notation.  chapter 2: accidentals and notation. Major scales. Begin chapter 3: intervals. <a href="#">notes from today: p. 1</a> : pitch, scale collections. <a href="#">notes from today: p. 2</a> : intervals, whole steps, half steps, accidentals, major scales	no assignment  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.
	08/28	<b>MEET IN 108</b>  <b>NOTE: last day to add a class is Saturday</b>	no assignment  You should have a copy of the


		<b>08/29 (tomorrow).</b>  More on chapter 3: intervals. Begin chapter 4: major and minor scales.  <a href="#">notes from today (continued from day 2)</a> <a href="#">notes from today p. 2</a>	textbook by now—please notify me ( <a href="#">email me</a> ) if there are problems with the stock at the bookstore.
2	08/31	<b>MEET IN SMALL SECTIONS: SEE THE CLASS ROSTERS LINKED ABOVE</b>  more on chapters 3 and 4.  Finish the intervals discussion from Friday: number and quality of intervals; identifying and constructing intervals.  major and minor scales.	no assignment due.
	09/02	<b>MEET IN SMALL SECTIONS: SEE THE CLASS ROSTERS LINKED ABOVE</b>  <b>quiz 1 tentative: intervals/accidentals/clefs/notation/major and minor scales.</b>  chapters 5 and 6: key signatures and triads.	assignment 1: p. 9, no. 1a, line 1 p. 9, no. 1b, line 1 p. 10, no. 2 a p. 10, no. 3 b p. 11, no. 4, line 1 and line 3 (note the moveable C clefs!)  **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>When you turn in the assignments, please write the assignment number ("assignment 1", etc.) and your name clearly at the top.</b>
	09/04	chapter 7: fundamentals of rhythm and meter; notating rhythm and meter.  finish week 2 material: intervals, scales, key signatures, triads.	assignment 2: part 1: BHN p. 14  no. 1 (scales on G and Db)  no. 2 (scales on Ab and F#)  no. 3 (scale on Bb)  no. 4 (scale on F)  no. 5 (natural on Eb, treble clef   natural


			<p>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); note carefully the moveable C clefs.</p> <p><b>When you turn in the assignments, please write the assignment number ("assignment 1", etc.) on top.</b></p>
3	09/07	<p><b>Labor Day holiday: no class.</b></p> <p><b>NOTE: last day to drop or withdraw without receiving a grade is Tuesday 09/08 (tomorrow).</b></p>	[no class—no assignment due]
	09/09	<p><b>MEET IN 108</b></p> <p>chapter 7: rhythm and meter. pulse, primary pulse, secondary pulse, beat, measure, rhythm, meter; types of meter; rhythm and meter symbols and their use.</p> <p><a href="#">notes from today</a></p>	<p>assignment 3:</p> <p>p. 16 no. 1 p. 16 no. 2</p> <p>p. 18, no. 1a line 1 p. 18, no. 1b, line 2 p. 18, no. 1c, line 1</p> <p><b>When you turn in the assignments, please write the assignment number ("assignment 1", etc.) on top.</b></p>
	09/11	<p><b>MEET IN SMALL SECTIONS</b></p> <p><b>NOTE: CHRIS PETERS WILL HOLD A REVIEW SESSION FOR EXAM 1 AFTER CLASS TODAY, FROM 9 TO 10 AM, IN ROOM 118. NO NEED TO RSVP--JUST COME IF YOU CAN.</b></p> <p>more on rhythm and meter: meter signatures and their meanings; more on types of meters: compound meters.</p> <p><a href="#">notes from today</a> (pictures of the "C" meter signs: abbreviations for 4/4 and 2/2)</p>	no assignment due. BUT: if you want, have a look at assignment 4; if you feel prepared for it, go ahead and turn it in today.

<b>Part II, weeks 5–8: diatonic harmony (BHN Part II chapters 1–6).</b>			
4	09/14	<p><b>MEET IN 108</b></p> <p><b>exam 1: rudiments (BHN part I).</b></p> <p>The exam will cover material we've discussed in class (staff notation, accidentals, major and minor scales, intervals, key signatures, triads, and rhythm and meter topics). Questions will be free response ("identify this interval"; "write a Bb major scale"; "what does this meter sign mean?"; etc.). Expect to notate music ("write a major third above this note," etc.) as well as define terms (pulse, beat, scale, interval, meter, etc.). You should prepare by reviewing your notes and your homework assignments.</p>	<p>assignment 4 (due today if you didn't turn it in last time—see my note above).</p> <p>NOTE: YOU MAY NEED TO READ THIS CHAPTER IN THE TEXT IN ORDER TO COMPLETE THE ENTIRE ASSIGNMENT. THERE MAY BE TOPICS WE DIDN'T DISCUSS DIRECTLY IN THE LECTURE.</p> <p>part 1: p. 26, all (complete the two charts). The easiest thing to do is to photocopy the page from the book and complete the charts by writing on your photocopy.</p> <p>NOTE: WHEN THE TEXT SAYS "BACKGROUND UNIT," 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>part 2: pp. 29–30, no. 6, all (3 lines).</p> <p>also: Prepare for exam 1 (Monday 09/14).</p>
	09/16	<p><b>MEET IN 108</b></p> <p>chapter 1: root-position triads and basics of part-writing; 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>no assignment due.</p>


		<a href="#">notes</a>	
	09/18	<p><b>MEET IN SMALL SECTIONS</b> (Mauricio Oliveros's class should come to room 108)</p> <p>more on chapter 2: tonic triads, root position.</p> <p>more on part V chapter 4: types of motion in music.</p> <p>introduction to non-harmonic tones (see BHN Part V chapter 3).</p> <p>time permitting: root-position dominant triads.</p>	<p>assignment 6 (we skipped assignment 5):</p> <p>p. 35 no. 1, lines 1 and 2. (remember there are many possible answers here). Don't write the keyboard voicing—only open and close choral voicings.</p> <p>p. 35 no. 2. Provide one example of close spacing and one example of open spacing (no keyboard voicing), on the grand staff, using accidentals, of these triads: D major   F major   B minor   C minor   F# minor.</p>
5	09/21	<p><b>MEET IN 108 TODAY AND EVERY MONDAY UNLESS NOTIFIED OTHERWISE</b></p> <p>chapter 4: root-position dominant triads and seventh chords.</p>	<p>assignment 7:</p> <p>p. 37 no. 1, both lines. Don't use keyboard voicing: when the instructions say "keyboard" write close choral voicing instead.</p> <p>p. 38 no. 2, line 3 only. Use choral voicing only (not keyboard voicing; again, when the instructions say "keyboard" write close choral voicing instead). Use appropriate spacing of your choice in order to maintain smoothest possible motion in the inner (alto-tenor) voices.</p>
	09/23	chapter 4: root-position dominant triads and seventh chords.	<p>assignment 8:</p> <p>p. 42 no. 3, last two progressions (rewrite on a sheet of manuscript paper). Try for smoothest possible motion in all three upper voices. Be sure to decide what key these are in before you write the progressions.</p> <p>p. 43 no. 4, first two progressions (rewrite on a sheet of manuscript paper). Each progression opens with a tonic triad. When the figured bass symbol shows a "#" below the staff, this is a dominant triad with a raised leading tone (third of the chord; seventh degree of the scale).</p>

			<p>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 notes in these measures that are not members of the supporting chord, and label these as one of the nonchord tones we've discussed in class (passing tones or neighbor tones; there may be more than one correct interpretation).</p>
	09/25	Chapter 4: root-position dominant seventh chords.	<p>assignment 9:</p> <p>1. p. 49 no. 1 (all). Convert the keyboard voicings to choral voicings: move the tenor voice (3rd voice down) to the bass clef before you complete the resolutions. (If you've already completed the assignment the using keyboard voicings, this is fine—don't worry about it; just be sure you resolve the pitches correctly.)</p> <p>2. p. 50 no. 3, only the STRICT resolutions in CHORAL VOICING. (Don't do the free resolutions, and don't do the ones in keyboard voicing.) This is a total of three resolutions (2 flats, 4 flats, and 2 sharps).</p> <p>3. p. 51, no. 5, line 1. The given notes are soprano notes in the SATB model. Draw a grand staff, add the given notes in the soprano position, then add lower voices. In all examples one chord will be the dominant seventh chord and one will be the tonic triad.</p>
6	09/28	<p>topics: chapters 5 and 6: the subdominant chord. Tonic-subdominant connections; subdominant-dominant connections.</p> <p><a href="#">notes: chord function; parallel fifths and octaves</a></p> <p><a href="#">handout--print a copy at your convenience</a></p>	<p>assignment 10:</p> <p>1. Anthology p. 12 no. 17 (CD track 3 0:09). Photocopy the page and answer these questions (for answers that require a free response, you can use the back of your photocopied page):</p>


		<p>a) what key if this excerpt in (what's the tonic), and how do you know this? Provide a short explanation (a sentence is fine).</p> <p>b) how would you describe the harmonic rhythm in this excerpt? That is: how often do the chords change? Provide a short explanation of how you know; again, a sentence or two is fine.</p> <p>c) beneath the score, label the chords using correct Roman numerals and figured-bass symbols.</p> <p>d) circle all the nonchord tones you see (consider the grace notes as well as the regular notes) and provide an appropriate label; there may be more than one correct answer. Use only the terms "passing tone" (abbreviate "PT") and "neighbor tone" ("NT").</p> <p>2.  <a href="#">assignment 10 part 2</a>: this is a review worksheet on 7th chords—esp. major-minor seventh chords—and related topics.</p>
09/30	<p><b>quiz 1: voice leading with root position tonic triads, dominant triads, and dominant seventh chords. Questions will be in the same format as those from homework assignments 6–8.</b></p> <p>More on chapters 5 and 6.</p>	Prepare for the quiz. No other assignment due.
10/02	More on chapters 5 and 6.	<p>assignment 11:</p> <p>Text p. 52: first three lines. Use only choral voicing, with whatever spacing (open or close) you deem appropriate. As I've said several times, my recommendation is to always start with a chord in close spacing and then move from there, doing whatever is necessary to produce maximally smooth voice leading. Add Roman numeral and figured bass</p>

			labels beneath the chords.
7	10/05	<p>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.]</p> <p><a href="#">notes</a></p>	<p>assignment 12:</p> <p>1.  <a href="#">Voice-leading worksheet</a>: voice-leading exercises using tonic, subdominant, dominant, and dominant sevenths.</p> <p>2. Anthology p. 20 no. 31 (CD track 4 0:37). Photocopy the page and answer these questions (for answers that require a free response, you can use the back of your photocopied page):</p> <p>a) what key if this excerpt in (what's the tonic), and how do you know this? Provide a short explanation (a sentence is fine).</p> <p>b) how would you describe the prevailing harmonic rhythm in this excerpt? That is: how often do the chords change? Provide a short explanation of how you know; again, a sentence or two is fine.</p> <p>c) beneath the score, label the chords using correct Roman numerals and figured-bass symbols. All chords will be I, IV, V, or V7. (note: consider how to best label the harmony in the last four measures plus one beat. How many different chords are really present here?)</p> <p>d) circle all the nonchord tones you see and provide an</p>



			appropriate label; there may be more than one correct answer. Use only the terms "passing tone" (abbreviate "PT") and "neighbor tone" ("NT").
	10/07	chapter 7: types of cadences; basic melody harmonization and tonal functions.	assignment 13: 1. p. 60 no. 1, line 1. Use a V chord in the first three examples. Use a V7 chord in the next three examples. Use only choral voicing. 2. p. 61 no. 3, 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.
	10/09	chapter 7: types of cadences; basic melody harmonization and tonal functions.	assignment 14: p. 67 no. 5, all. Write these cadences on a grand staff using a correct key signature and SATB choral voicing, following the examples shown on pp. 63–64. 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.
8	10/12	chapter 7: types of cadences; intro to basic phrase design; see BHN part V ch. 13 (p. 252).  <a href="#">notes</a>	assignment 15:  <a href="#">voice leading worksheet</a> . You need to have a solid understanding of how to harmonize melodic lines (with complete T–PD–D–T functional cycles) in order to do this assignment successfully. And note the last example has a plagal extension at the end; we'll discuss this in class Friday week 7.
	10/14	Review for exam 2.	assignment 16: Anthology nos. 10, 17 and 23. Photocopy the page. For each excerpt, label the key, indicate the harmonic rhythm ("two chords per measure, for example"), label the harmonies with Roman numerals, label the


			harmonic functions (T, PD, D, and T), and label the cadences (PAC, IAC, and HC). 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 seems?)
	10/16	<b>exam 2: BHN Part II chapters 1–7. This exam will cover the material through the end of week 7.</b>  <b>Exam will be in room 108.</b>	
<b>Part III, weeks 9–15: diatonic harmony, cont. (BHN Part II chapters 7–13)</b>			
9	10/19	chapter 8: the cadential 6-4.	no assignment due.
	10/21	MEET IN 108 TODAY.  chapter 8: the cadential 6-4.	no assignment due.
	10/23	chapter 8: the cadential 6-4.	assignments 17 and 18: skipped.  assignment 19:  1. BHN p. 69 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.  2. BHN p. 70 no. 3, melody (b). Harmonize this melody. Use a dominant seventh chord following the cadential six-four chord. Label it correctly. As always, use choral voicing, label all the chords, label the harmonic functions above the staff, and label the

			cadences above the staff (this melody has one complete functional cycle and therefore one cadence). NOTE: you don't need to use a V—IV progression to do this (i.e., what's the best way to harmonize m. 2?).
10	10/26	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.  Handouts for reference: <a href="#">figured bass: inversions of dominant seventh chords</a> <a href="#">figured bass: inversions of triads</a>  <a href="#">notes: melody-bass patterns for expanding tonic using I and V.</a>	assignment 20: 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: --a dominant chord used to expand the tonic --a subdominant functioning as PD --a V8—7 progression --a cadential 6/4 chord 2. Anthology no. 38 (p. 26). Do the following: a) label the key and indicate the prevailing harmonic rhythm; b) label chords correctly using Roman numerals and figured bass (pay attention: where are the 6/4 chords?), then label functions above the staff; c) Answer this question: why is it so hard to determine what kind of cadence is at the end of this excerpt?
	10/28	chapter 9: inversions of I, IV, and V; deceptive resolutions to IV6 and Phrygian cadences; more on voice-leading concerns.	assignment 21: 1. p. 78 no. 1, line 1. Realize this figured bass by adding Roman numerals and soprano, alto, and tenor voices on a grand staff. 2. p. 80 no. 6 b. Realize this figured bass by adding Roman numerals and soprano, 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 harmonic functions above the staff.
	10/30	chapter 9: inversions of I, IV, and V; figured	assignment 22:

		bass notation; reading basic figured basses (BHN Part V ch. 9).	1. p. 78 no. 1, line 2. 2. p. 80 no. 6, d. Follow the directions from assignment 21.
11	11/02	deceptive resolutions; chapter 10: the supertonic triad.  <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. 80 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. 2. p. 81 no. 9 a. Add figures, Roman numerals, and upper voices using smoothest possible voice leading. Label harmonic functions above the staff (how do you interpret the harmonic functions in this progression??).
	11/04	<b>last day to drop or withdraw with a W grade</b>  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. 84 no. 1a, first two progressions. For the F-major progression: use a subdominant under the first note. 2. p. 85 no. 1b, last two progressions. For the G-major progression: the first chord should be tonic. 3. p. 85 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.
	11/06	<b>quiz 3: cadences; cadential 6-4s; figured basses with inversions of I, IV, and V.</b>  Chapter 10: progressions with the supertonic triad.	No assignment due—prepare for quiz.
12	11/09	chapter 11: inversions of the dominant seventh chord; inventorying basic tonic expansion patterns.	assignment 25:  1. p. 85 no. 2c. 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

		<p>possible voice leading in all voices (and you do not need to use any nonchord tones). Label functions above the staff.</p> <p>2. p. 85 no. 3a. Harmonize this melody:</p> <p>use tonic, supertonic, subdominant, or dominant chords</p> <p>use the appropriate idiomatic formulas for tonic expansion we discussed in class</p> <p>provide Roman numerals, figured bass, and the lower three voices</p> <p>label the cadences and phrases using the correct terminology (see the material from week 8)</p> <p>label the harmonic functions in each phrase (one set of functions per phrase)</p>
11/11	chapter 11: inversions of the dominant seventh chord.	<p>assignment 26:</p> <p>1. p. 92 no 4a. Realize this figured bass using smoothest possible voice leading in all upper voices. You do not need to add nonchord tones. Label harmonic functions above the score.</p> <p>2. p. 93 no. 5b. Harmonize this melody:</p> <p>use tonic, supertonic, subdominant, or dominant chords</p> <p>use the appropriate idiomatic formulas for tonic expansion</p>

		<p>we discussed in class</p> <p>provide Roman numerals, figured bass, and the lower three voices</p> <p>label the cadences and phrases using the correct terminology (see the material from week 8)</p> <p>label the harmonic functions in each phrase (one set of functions per phrase)</p>
11/13	chapter 11: inversions of the dominant seventh chord	<p>assignment 27:</p> <p>1. p. 92 no 4b. Realize this figured bass using smoothest possible voice leading in all upper voices. You do not need to add nonchord tones. Label harmonic functions above the score.</p> <p>2. p. 93 no. 5c. Harmonize this melody:</p> <p>use tonic, supertonic, subdominant, or dominant chords</p> <p>use the appropriate idiomatic formulas for tonic expansion we discussed in class</p> <p>provide Roman numerals, figured bass, and the lower three voices</p> <p>label the cadences and phrases using the correct terminology (see the material from week 8)</p> <p>label the harmonic</p>

			functions in each phrase (one set of functions per phrase)
13	11/16	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.
	11/18	More on uses of 6/4 chords.	assignment 28. p. 98 no. 1a. Realize this figured bass. Add roman numeral and figured-bass labels, add upper voices using good voice leading, and label the harmonic functions above the staff. Do not change the given figures, and label all 6/4 chords correctly.
	11/20	More on uses of 6/4 chords and reductive analysis techniques.	assignment 29: p. 98 no. 2a. Harmonize this melody:  this melody is in two phrases, each with its own set of harmonic functions; it has a half cadence in the middle, expanded with a cadential 6/4 chord.  Add Roman numeral and figured-bass labels, add lower voices using good voice leading, and label the harmonic functions above the staff.  Use 6/4 chords where indicated, and label the 6/4 chords correctly.
14	11/23	chapter 13: Submediant and mediant triads.  Handouts from class today: <ul style="list-style-type: none"> <li>■ <a href="#">Schubert, Impromptu in Gb major D. 899. Example of the submediant chord</a></li> <li>■ <a href="#">uses of the submediant chord (voice-leading models)</a></li> <li>■ <a href="#">uses of the mediant chord (voice-leading models)</a></li> </ul>	 <a href="#">assignment 30</a>
	11/25	<b>Thanksgiving holiday: no class.</b>	

	11/27		
15	11/30	More on chapter 13: submediant and mediant triads. Understanding the deceptive cadence.  <a href="#">notes</a>	no assignment due.
	12/02	More on submediant chords: understanding the deceptive cadence.	<p>assignment 31.</p> <p>p. 103 no. 2c. Harmonize this melody, following these guidelines:</p> <p>1. In mm. 1–4, use one iii chord (where?) and one passing 6/4 chord (where?).</p> <p>2. In mm. 5–8, use one cadential 6/4 chord (where?). Also: how do you harmonize mm. 5–6?</p> <p>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.)</p>
	12/04	<b>Meet in 108.</b> 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> Friday December 11, 8:00am. The exam will be non-comprehensive and will last until about 9:30.			

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

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