

**Music Theory II (MUSI 1311),
Spring 2010**
Professor: Andrew Davis ([email](#))



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Daily schedule

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

NOTES:

CLASS ROSTERS: see what class you're in. (This file is the most current version of the rosters.)

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 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*, 7th 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. See the syllabus for more information on policies regarding late work.

WEEK	DATE	TOPICS AND HANDOUTS	ASSIGNMENT DUE
1	01/18	No class: Martin Luther King, Jr. Day.	
	01/20	Large class today in room 108. Course introduction. Review of acoustics, consonance and dissonance; the harmonic series (the "overtone series"). See part V ch. 2. --Observations on the overtone series and its relationship to tonal music.	No assignment.
	01/22	CLASS CANCELLED TODAY: DR DAVIS IS SICK. WE'LL RESUME ON MONDAY. More on the overtone series. Then review: --consonance and dissonance --voice-leading principles --models of tonal progression (T-PD-D-T)	No assignment.

		<p>--figured and unfigured basses</p> <p>--Observations on the overtone series and its relationship to tonal music.</p>	
2	01/25	<p>More review: understanding consonance and dissonance; harmonic functions.</p> <p>--my guide to harmonic functions</p> <p>--sample models of functional harmonic progressions</p> <p>--uses of the leading-tone triad (we'll talk about this Wednesday and Friday).</p>	<p>Assignment 1.</p> <p>1. write the first 12 partials (fundamental plus the first 11 overtones) on Eb, F, and A. Use this page as a template.</p>
	01/27	<p>Ch. 14: the leading-tone triad</p> <p>--uses of the leading-tone triad</p> <p>Another useful reference for you: --basic principles for working with unfigured bass lines or unharmonized melody lines</p>	no assignment
	01/29		<p>Assignment 2.</p> <p>p. 107 nos. 1a and 1b. Realize these figured basses. Label the chords completely (Roman numerals and figured bass), add upper voices, and label the harmonic functions (T—PD—D—T etc. etc.). Keep in mind the following:</p> <p>--how many phrases are in these lines? and how does this affect your labeling of the harmonic functions?</p>

			--one of the lines has a deceptive move (which one?). How does this effect your interpretation of the harmonic functions?
3	02/01	<p>topics:</p> <p>--working with unfigured basses and unharmonized melodies. More on reductive analysis techniques</p> <p>--ch. 15: variant qualities of triads (variants in the minor mode; modal mixture).</p> <p>Handouts:</p> <p>--mode mixture</p> <p>--basic principles for working with unfigured bass lines or unharmonized melody lines</p>	<p>Assignment 3.</p> <p>p. 108 no. 2c. Harmonize this melody, keeping in mind the correct organization of phrases, cadences, and cycles of harmonic functions. You should use the viio6 chord at least three times. Label all chords and functions. Consider: what melodic patterns do you see from the leading-tone triad handout (^1—^2—^3, ^3—^4—^5, etc. etc.) that you can use to harmonize this line?</p> <p>For help with this assignment, see my basic principles for working with unfigured bass lines or</p>

			unharmonized melody lines
	02/03		Assignment 4.
	02/05		<p>Assignment 5.</p> <p>a) p. 114 no. 1a. Label these chords correctly. The key is given for you.</p> <p>b) p. 116 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?? It's not obvious...).</p> <p>Remember that the "2" at the end of m. 2 is the same as our "4/2" (i.e., this textbook uses a different abbreviation for the 6/4/2 position of the chord).</p>
4	02/08	<p>More on ch. 15, modal mixture (and variant chord qualities in the minor mode).</p> <p>Handout from today. Mode mixture part 2: uses of the minor dominant and the subtonic chords. (Error detection exercise on the back).</p> <p>Key for the error detection exercise on the back of the mode mixture handout.</p>	Assignment 6.

		Note: the music example I used at the end of class is the love duet from Verdi, <i>La Traviata</i> , 1853; this is in your <i>Music for Analysis</i> anthology: it's no. 119. (Can you find the minor subdominant chord?)	
	02/10		Assignment 7.
	02/12	TMEA San Antonio. Class will meet as scheduled. No assignment is due. Quiz 1 is postponed until Wednesday next week.	No assignment.
5	02/15	Ch. 16, sequences. Handout from today on sequences.	Assignment 8. P. 112, no. 4d. Realize this figured bass, and label harmonic functions and cadences. Be careful: what's the chord in m. 4, and how do you label it? (how many phrases—how many independent functional cycles—are in this example?)
	02/17	More on sequences. NOTE: QUIZ 1 POSTPONED TO FRIDAY.	No assignment.
	02/19	More on sequences. QUIZ 1 (NOTE THE DATE CHANGE—POSTPONED FROM WEDNESDAY). Topics covered through the last class meeting of week 4 are possible: consonance vs. dissonance (identifying or explaining), the overtone series (writing it), tonal functions (correctly labeling them in a progression), leading tone triads (setting figured and unfigured basses, and unharmonized melodies, that may use this chord), mode mixture (labeling modally mixed chords; and setting figured and unfigured basses, and unharmonized melodies, that may use modal mixture), use of idiomatic patterns in melodies and basses (and using correct harmonies suggested by these patterns), use of the minor dominant and subtonic chords (in basses, figured or unfigured, and in the context of the standard bass/melody patterns associated with these chords). Keep in mind that quizzes last about 20 minutes.	No assignment.
6	02/22	More on sequences.	Assignment 9.
	02/24	Review for the exam. Come to class with questions on exam material.	No assignment.
	02/26	Exam 1. (on material covered in weeks 1–6.)	STUDY FOR THE EXAM:

		Study guide for exam 1.	Study guide for exam 1. Study guide for exam 1.
7	03/01	Ch. 17. The supertonic seventh chord. Handout from today on the supertonic seventh chord. Score: Bach, C major Prelude (Prelude 1) from <i>The Well-Tempered Clavier</i> Book I.	No assignment.
	02/03		Assignment 11.
	03/05		Assignment 13. p. 125 nos. 2a and 2b. Realize these figured basses, labeling the chords and harmonic functions. Every time you find a ii7 chord (or some inversion), prepare the 7th correctly and mark this with a slur. Then resolve the seventh correctly, and mark this with a straight line (see a sample of what I mean).
8	03/08	Ch. 18–19. The leading-tone seventh chord and other diatonic sevenths. Handout on the leading-tone seventh chord. Beethoven, op. 13, i ("Pathétique"): excerpts. We'll discuss this in class Wednesday.	Assignment 14. Page 125, no. 1. These are fragments of melody lines for you to harmonize. Each will contain one example of a ii7 chord. In each case, if

possible,
prepare the
7th of the ii7
correctly and
mark this with
a slur ([see a
sample of
what I mean](#)).
Then resolve
the 7th
correctly and
mark this with
a line.

DO ONLY THE
FOLLOWING
EXERCISES:

--part a,
first two
progressions
(A major and
Bb major).
Use the ii
chord
indicated;
support the
other notes
with an
appropriate
harmony to
make an
idiomatic
chord
progression.

NOTE: in the
A-major
progression,
how can you
avoid parallel
fifths between
the first two
chords?

--part b,
second
progression (E
minor). Use a
ii6/5 chord at
the "*". What
chord will
support the
first note? If
you do this
one correctly,
the seventh in
the ii6/5 chord

		will be "unprepared." --part d, first progression. 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?
03/10		Assignment 15.
03/12		Assignment 16. 1. On a sheet of manuscript paper, write these chords using a treble clef and accidentals as necessary (do not use key signatures): --vii fully-diminished-seventh chords in D minor, F minor, and C minor --vii half-diminished-seventh chords in G major, Eb major, and A major --vii fully-diminished-seventh chords in Ab major, E major, and F# major

			2. P. 131 no. 4c. Realize this figured bass; label the chords and harmonic functions.
	03/15	No class: spring break week.	
	03/17		
	03/19		
9	03/22	Applied chords and tonicizations. handout 1 on applied chords (music examples) handout 2 on applied chords (sample progressions)	No assignment due.
	03/24	Applied dominants: spelling; determining function. Applied diminished seventh chords.	Assignment 17. This is a review of leading-tone sevenths, other diatonic seventh chords, and preparation and resolution of 7ths in the voice leading. P. 130 no. 3a. Harmonize this melody, using these instructions to help you: --where appropriate, expand the tonic using standard formulas and patterns we've discussed in class. --every time you're told to use a leading-tone seventh chord, the note in the melody is tied over from the previous measure. In every case,

		<p>make the chord just before the leading-tone seventh a supertonic triad in some inversion. (Why does this work so well for the voice leading?)</p> <p>--In the next-to-last measure, if you write the leading-tone seventh chord on beat 1 correctly, the cadential 6/4 will need to have an irregular resolution (why??). This is OK!! (We talked about this in class before spring break.)</p>
03/26	Harmonic analysis with applied dominant chords. Unfigured basses with applied dominant chords.	<p>Assignment 18.</p> <p>Make a reductive analysis of excerpt no. 154 in the anthology. This time you're not being provided with a sample beginning of the analysis.</p> <p>Remember: you're NOT rewriting the piece. You're showing what the chords are, what notes they contain, and</p>

			<p>how long they last.</p> <p>After you make the analysis, label the cadences, then label the functions. Be careful with the functions: where are they located? Is there more than one way to interpret the progression?</p>
10	03/29	<p>Expressive function of chromaticism and applied chords in harmonic progressions: Monteverdi, "Pur ti miro" from <i>L'Incoronazione di Poppea</i> (1643) and Purcell, "Dido's Lament" from <i>Dido and Aeneas</i> (1689).</p> <p>Copy of the Dido's Lament score. Copy of the Monteverdi "Pur ti miro" score.</p>	<p>Assignment 19. You must be able to write major-minor seventh chords to complete this assignment (it's easy if you can do this).</p>
	03/31	<p>Reviewing applied dominants, applied diminished sevenths, figured and unfigured basses, and other related topics.</p>	<p>Assignment 20:</p> <p>--p. 142 nos. 1 and 2 (NOT the viio7 chords) --last three chords in no. 5 (also p. 142). Be sure to add the correct accidentals to the figured bass symbols. Use a clean sheet of manuscript paper, be clear about what question you're answering, and make your work neat and</p>

			legible.
	04/02		Assignment 21: --p. 143 no. 7b. Again, be sure to add the correct accidentals to the figured bass symbols.
11	04/05	(exam review—come to class with questions). Study guide for exam 2.	No assignment due. Study for the exam. Study guide for exam 2.
	04/07	Exam 2. (on material covered in weeks 6–10.)	No assignment due. Study for the exam. Study guide for exam 2.
	04/09	class canceled today.	
12	04/12	Modulations: direct modulations, common-chord modulations, pivot chords, recognizing and labeling modulations in given harmonic progressions. handout on modulations	No assignment due.
	04/14	More modulation.	Assignment 22.
	04/16	Harmonic analysis with modulations: Schubert, "Heidenroslein." Score copy.	Assignment 23.
13	04/19	More on modulations.	No assignment.
	04/21	Harmonic analysis with modulations: Schubert, "Heidenroslein" and others. handout: "Heidenroslein" score.	Assignment 24.
	04/23	More on harmonic analysis and recognizing modulations.	Assignment 25: provide a harmonic analysis of examples 207 and 215 in the anthology. For each: --photocopy the example (BEFORE writing on it!). --provide

			<p>complete Roman numeral and figured bass labels (the 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).</p> <p>--label the modulation correctly.</p> <p>--note that example 215 contains TWO modulations: one to a new key, and one back to the original key. Be sure to label both.</p>
14	04/26	<p>More on harmonic analysis and recognizing modulations. Defining "closely related" keys.</p> <p>Handout from today: triumphal march from Verdi, Aida (1871) (distant modulation from Ab major to B major).</p>	No assignment.
	04/28		<p>Assignment 26: provide a harmonic analysis of examples 214 and 220 in the anthology. Follow the directions for assignment 7. Also:</p> <p>--in example 214, what kind of 6/4 chord is that in the first measure of the</p>

			excerpt? (Review the types of 6/4 chords if you've forgotten.) Label this chord correctly.
	04/30		<p>Assignment 27.</p> <p>--Part 1: p. 150 no. 6 a and b. These are figured basses that modulate to new keys. You must find the modulation in order to realize the figured bass. Complete the realization in SATB format, and be sure to provide Roman numeral and figured bass analysis.</p> <p>--Part 2 (turn in answers to these questions with your figured bass realizations—on the back, or on a separate sheet of paper): For each of the following tonic keys, identify the 5 "closely related" keys: Eb major, F minor, and B major.</p>
15	05/03		Come to class prepared with questions on

			the exam material.
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			Study guide for the final exam.
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Final exam: Friday May 07, 8:00–11:00 am.

[Study guide for the final exam.](#)

The exam will be given in room 108; the exam is comprehensive (any material from the semester might appear).

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.)

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

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