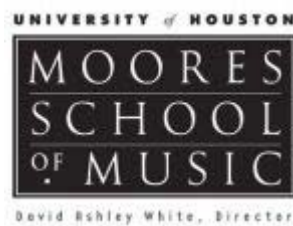


**Music Theory Review
I, Summer 2010
(MUSI 6397 sec
25173)
Professor: Andrew
Davis ([email](#))**



[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	DAY	TOPICS AND HANDOUTS	ASSIGNMENT DUE (due at class time on the day indicated)
1	1	<p>course introduction</p> <p>part 1:</p> <p>introduction to tonal voice leading</p> <p>basic tonic-dominant opposition: voice leading with I, V, and V7: BHN chs 1–4 (root-position triads, tonic triad in root</p>	

	<p>position, connection of tonic and 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>part 2:</p> <p>voice-leading "metarules"; figured-bass realization; melody harmonization</p> <p>handout from today's class</p> <p>manuscript paper for you to use in class</p>	
2	<p>full functional harmonic model T–PD–D–T: predominant function: IV (BHN chs 5, 6, and 7); ii, ii⁶, and ii⁷ (chs 10 and 17); vi (ch 13)</p>	<p>assignment 1:</p> <p>--print and complete this page</p> <p>--p. 43 no. 4 all (figured basses; add some V7 chords in appropriate places—i.e., before cadences)</p> <p>--p. 44 no. 7 A, D, and E (melody harmonization; again, use V7 chords as appropriate)</p>
3	<p>means of expansion (of</p>	<p>assignment 2: see this page (BHN p 61)</p>

		<p>one of the four functions): inversions (BHN 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)</p>	<p>--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 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)</p> <p>--figured bass realization: p. 61 no. 4 lines 1, 2, and 3</p> <p>for all: write the functional symbols (T, PD, and D) above the staves; write roman numerals and figured bass symbols below the staves.</p>
	4	<p>chromaticism:</p> <p>departure from tonic; applied dominants and tonicizations (BHN part III ch 1)</p> <p>handouts on applied dominants: 1) applied dominants: sample progressions 2) applied dominants: music examples</p>	<p>assignment 3 (two pages).</p>
2	1	part 2:	assignment 4 (applied

	<p>modulations (BHN part III chs 2 and 6)</p> <p>handouts (modulations):</p> <p>1) modulations: sample progressions (1)</p> <p>2) modulations: sample progressions (2)</p>	<p>dominants and modulations); do only the first two pages (on applied dominants)</p>
2	<p>chromatic expansions of predominant function: Neapolitans (BHN part III ch 4) and augmented sixth chords (part III ch 5)</p> <p>handouts (practice and reference material): --Neapolitans --augmented sixths</p>	<p>assignment 4 (applied dominants and modulations); do the last page (on modulations)</p>
3	<p>more on chromatic expansions of predominant function (Neapolitans and augmented sixths)</p>	<p>assignment 5 (Neapolitans and augmented sixths)</p>
4	<p>MIDTERM EXAM. We'll have the midterm at 2:30; you'll have an hour for the</p>	<p>no assignment due—prepare for the midterm</p>

		exam. We'll continue our discussion, review for the exam, and answer questions from 1:00 to 2:15.	
3	1	<p>no class today—I have to be at an Honors College event that can't be rescheduled.</p> <p>You may want to have a look at some of the supplemental reading listed below (see Tuesday this week).</p>	no assignment due
	2	<p>begin forms:</p> <p>phrase organization: sentences, periods, and their deformations.</p> <p>example used in class:</p> <p>theme from Mozart K. 284, I (Burkhart 165) (mp3);</p> <p>modulating period.</p> <p>Beethoven sonata op. 2 no. 1, i (mp3);</p> <p>sentence.</p> <p>Beethoven</p>	no assignment due

sonata in C minor
op. 13
("Pathétique"), ii
([mp3](#)); period;
b.i. doesn't recur
in mm. 5–6.

Mozart sonata in
Bb major K. 333,
in ([mp3](#));
expanded
sentence.

Mozart sonata in
F major K. 332, i
([mp3](#)); expanded
period; b.i.
doesn't recur in
mm. 5–6.

Haydn symphony
101 in D major,
iii ([mp3](#));
compound
period: sentence
1 (ends with HC)
+ sentence 2
(expanded,
modulating, ends
with PAC, with a
long external
expansion)

Beethoven
sonata op. 2 no.
1, iii ([mp3](#));
contracted
modulating
sentence with
external
expansion.

handout: William
Caplin, *Classical*

Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven.

[Chapter 1.](#) Read this for an overview of basic classical phrase organization.

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:

1) Douglass Green, *Form in Tonal Music: An Introduction to Analysis*. 2d ed. New York: Holt, Rinehart, and Winston, 1979.

2) Peter Spencer and Peter Temko. *A Practical Approach to the Study of Form in Music*. Prospect Heights, IL: Waveland Press, 1994.

3) William Caplin. *Classical Form: A*

	<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's a <i>very</i> interesting read.</p>	
3	<p>binary forms: theoretical overview; A and a' sections; tonal and cadential norms and deformations</p> <p>repertoire:</p>	<p>Assignment 6:</p> <p>print the scores in this file.</p> <p>Each score (four total) is identified on the copy.</p> <p>For each piece provide an analysis of the A section (part</p>

	<p>theme from Mozart K. 284, I (Burkhart 165) (mp3)</p> <p>Haydn, sonata H. XVI:28, minuet (mp3)</p> <p>Mozart, quartet in D minor K. 421, minuet (mp3)—we didn't discuss this in class today; try it on your own.</p>	<p>1) only:</p> <p>1. Make a time line (as we did in class) showing measure numbers, phrases, and cadences (types and locations).</p> <p>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.)</p> <p>audio for these scores (all mp3):</p> <p>Haydn quartet op 50 no 4 ii</p> <p>Haydn sonata H XVI:29</p> <p>Haydn sonata H XVI:7</p> <p>Mozart quartet K 421</p>
4	<p>finish rounded binary forms: B section norms.</p> <p>compound ternary forms: minuet and trio movements</p> <p>Examples:</p> <p>--Beethoven op. 2 no. 1 iii (Burkhart 223) (mp3)</p> <p>--Beethoven op. 28, iii (Burkhart 261) (mp3)</p>	<p>assignment 7:</p> <p>Turn in an analysis of the a' sections of the model pieces from assignment 6. Do the following:</p> <p>1. Label the beginning of the section with "a' "</p> <p>2. Mark the cadence just preceding the a' section. Is it a half cadence in the original key?</p> <p>3. Label the key at the a' section.</p> <p>4. Find all cadences in the a' section and label by type.</p>

		<p>BEFORE CLASS: in the scores linked above, 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>time permitting: begin sonata forms (expositions)</p> <p>repertoire: Mozart, Sonata in B-flat Major K. 333, i (Burkhart 175) </p>	<p>5. Double figure.</p> <p>6. Draw a time line of the a' section, noting if it consists of a sentence or a period. Show cadences and measure numbers, as before.</p> <p>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?)</p>
4	1	<p>Sonata form expositions.</p> <p>repertoire: Beethoven sonata in G minor op. 49 no. 1 (mp3) Beethoven sonata in G major op. 49 no. 2 (mp3) </p>	<p>assignment 8:</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> <p>1. Label the beginning of the section with "B"</p> <p>2. Indicate the key at the opening.</p> <p>3. Indicate any modulations.</p> <p>4. Mark any sequences; show a roman-numeral analysis.</p>

		<p>Be sure to take into consideration the possibility of sequential units that cross the bar lines.</p> <p>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?</p> <p>6. Identify the cadence at the end of the B section (this should be the cadence you identified in question 2 in assignment 7): is it preceded by a secondary dominant or augmented sixth chord?</p> <p>7. Are there textural, rhythmic, motivic differences with A and a'?</p> <p>8. Draw a map of the B section. Include keys, cadences, modulations, and measure numbers, as before.</p>
2	<p>Sonata form recapitulations.</p> <p>repertoire:</p> <p>Mozart sonata K. 280, iii (mp3)</p> <p>Beethoven sonata in G minor op. 49 no. 1 (mp3)</p> <p>Beethoven sonata in G major op. 49 no. 1 (mp3)</p>	<p>assignment 9: sonata expositions</p> <p>Do the following for the exposition only:</p> <p>1. Find and label the formal events in the exposition using appropriate labels (P, TR, etc.). Mark any cadential</p>

	<p>2 (mp3)</p> <p>handout: sonata form map, courtesy of Dr. Durrani (you should be able to add typical cadential events to this map after class today)</p>	<p>extensions on your map. Be aware that when you listen to this and map it, the number of measures you're hearing may not match the number of measures notated in the score; remember composers sometimes write double the number of measures necessary (we've seen this in class). If you keep this in mind the theme types, locations of cadences, etc. should all be clear.</p> <p>2. Does the transition modulate and end on a half cadence like it's supposed to? Can you find the modulation and mark a pivot chord?</p> <p>3. What's the relationship between mm. 17–20 and 21–24? (Why do you think there's an F pedal??)</p> <p>4. Measures 25–28 are sequential. Can you mark the sequence patterns and provide a basic harmonic analysis?</p> <p>5. Make a map, with measure numbers (as in class), that includes all the information you've found: the structural cadences (three of them are crucial: end of S, end of TR, and end of P—in that order of priority), (P, TR, S, C), and theme types (sentences/periods).</p>
3	<p>more on sonata forms.</p> <p>Repertoire:</p>	<p>assignment 10: sonata recapitulations</p> <p>same piece as assignment 9:</p>

	<p>Mozart sonata in F major K. 332, i (mp3)</p> <p>Beethoven sonata in C major op. 2 no. 3, i (mp3)</p>	<p>Mozart sonata K. 280, iii</p> <ol style="list-style-type: none"> 1. Locate the beginning of the recapitulation. 2. Double figure (recapitulation = exposition) where possible. 3. Find and label the formal events of the recapitulation. (This is easy if you've double figured.) 4. Comment on any passages that cannot be double figured; i.e., where does the recapitulation depart from the exposition? Why does the recapitulation differ from the exposition at these spots?
4	more on sonata forms.	<p>assignment 11: sonata developments</p> <p>same piece as assignment 9: Mozart sonata K. 280, iii</p> <ol style="list-style-type: none"> 1. Do a complete, thorough, and precise roman numeral/figured bass analysis of the development section of K 280 iii. 2. Did you find anything unexpected (think in terms of harmonic analysis and phrase structures)? 3. Is there a "retransition"? Where is the concluding half cadence, what key is it in, and what follows it? 4. What is the relationship between mm. 90-91 and 92-93? Do you know a term to

			describe this technique?
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Final Exam: Friday July 02, 1:00pm–3:30pm. Same room as regular class meeting.

This will be an open-note exam--you may bring your class notes and scores. You may not bring textbooks or any other kind of published materia, photocopies, etc. The exam will be comprehensive: all information covered in class at any time during the semester is eligible for inclusion. Many of the harmony and voice-leading questions will be the same format as those that appeared on the midterm. The formal analysis portion of the exam will ask short-answer questions about binary forms, compound ternary forms, and sonata forms, and will ask questions drawn from your work on a prepared analysis of a score given in advance (see below).

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:

[Beethoven, sonata op. 2 no. 1 in F minor, mvt. i \(mp3\)](#). This is a sonata form. Feel free to make notes on the score in advance of the exam. You should be able to produce an analysis of the movement in the manner of assignments 9, 10, and 11 as well as our work in class on sonata forms.

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URL: <http://www.uh.edu/~adavis5/musi6397>

Comments: [adavis](#) at uh.edu

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