

# Music Theory III (MUSI 2210), Fall 2010

**Professor:**  
**Andrew Davis**  
([email](#))



[copy of the course syllabus](#) (in case of conflict this copy supersedes any printed copy)


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

## NOTES:

--[CLASS ROSTERS: see what section you're in.](#) These will be posted by the end of the first week of class.

--class will meet with Professor Davis on days marked with boldface type in the "DATE" column below; class will meet all other days 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 Thomas Benjamin, Michael Horvit, and Robert Nelson, *Techniques and Materials of Music: From the Common Practice Period Through the Twentieth Century*, 6th ed. (New York: Thomson Schirmer 2003). Note that you can use any recent edition of this text, but the page numbers may not match those posted below.

-- 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.

--[list of recordings for the course, with links to audio files.](#)

WEEK	DATE	TOPICS AND HANDOUTS	ASSIGNMENT DUE (due at class time on the day indicated)
1	<b>08/23</b>	<p>Course introduction. Begin theme types: periods (parallel vs. contrasting) and sentences. Modulating, expanded, and contracted themes.</p> <p>Handouts from today: --<a href="#">period diagram</a> --<a href="#">sentence diagram</a></p>	

	<p>example I used in class today: no. 7 from the <a href="#">list of recordings</a>; terms we discussed in conjunction with this example: cadence, phrase, theme, meter, hypermeter</p>	
08/25	<p>Theme types: More on periods and their deformations: modulating expanded, and contrasting periods.</p> <p>Handouts from today (I passed these out in class on day 1): --<a href="#">period diagram</a> --<a href="#">sentence diagram</a></p> <p>music examples I discussed in class today (all example numbers refer to our <a href="#">list of recordings</a>):</p> <p>no. 7: normal period</p> <p>no. 11: modulating period</p> <p>no. 4: modulating contrasting period</p> <p>no. 28: expanded period</p> <p>note on scores: many of the</p>	

		examples are available in the <i>Music For Analysis</i> anthology, as noted on the list of recordings.	
2	08/30	<p>Sentences, the compound period, and their deformations.</p> <p>music examples for class today (all from the <a href="#">list of recordings</a>):</p> <p>no. 20: normal sentence</p> <p>no. 22: normal sentence</p> <p>no. 5: modulating sentence</p> <p>no. 10: modulating sentence</p> <p>no 34: expanded sentence (expanded internally)</p> <p>no 32: expanded sentence (expanded externally)</p>	
	09/01	<p>finish compound periods.</p> <p>scores for compound periods:</p> <p><a href="#">Beethoven sonata op. 10 no. 1 mvt ii</a></p> <p><a href="#">Haydn Symphony no.</a></p>	<p><a href="#">Score copies for assignments 1 and 2.</a></p> <p>Assignment 1:</p> <p>Make a diagram of the themes listed below, following the specific instructions given below. (Some of the themes are in score only, some are in recording only.)</p> <p>Specific instructions:</p> <p>a) for each, indicate whether the theme is a sentence or a period</p>

		<a href="#">101.mvt.III</a>	<p>b) indicate whether the theme is modulating or non-modulating. If the theme modulates, and you have a score, indicate what key it modulates to.</p> <p>c) if the theme is expanded or contracted, indicate this as well</p> <p>d) show the basic measure structure of the theme, as we've been doing in class, with basic ideas, contrasting ideas, cadences, and presentation/continuation/antecedent/consequent phrases, as appropriate. (<a href="#">see a sample</a>).</p> <p>e) important: please do NOT turn in photocopies of the scores. Make your diagrams on a clean sheet of paper, and turn this in. Use measure numbers and other notations as we've been doing in class. Make it clear on your paper which piece you're diagramming.</p> <p>Themes:</p> <p>1. [audio only] Mozart, theme from the 3rd movement of <i>Eine Kleine Nachtmusik</i>, K. 525. Audio example 35. (The theme is heard twice on the recorded excerpt.)</p> <p>2. [audio only] Mozart, theme from the 4th movement of <i>Eine Kleine Nachtmusik</i>, K. 525. Audio example 36. (The theme is heard twice on the recorded excerpt.)</p> <p>3. [score only] J. C. Bach, Minuet in C major (first 8 measures); ex. 1 on the scores copy linked above.</p> <p>4. [score only] Mozart, Minuet in G major, K. 1 (first 8 measures); ex. 2 on the scores copy linked above.</p> <p><a href="#">my notes on assignments 1 and 2, for your reference.</a></p>
3	09/06	No class: Labor Day holiday.	
	09/08	<p><b>Last day to drop or withdraw without a grade.</b></p> <p><a href="#">my notes on assignments 1</a></p>	<p><a href="#">Score copies for assignments 1 and 2.</a></p> <p>Assignment 2:</p> <p>Follow the instructions for assignment 1.</p> <p>Themes:</p>

		<p><a href="#">and 2, for your reference.</a></p> <p>binary forms and their deformations.</p> <p>Binary form examples:</p> <p>Bach, Minuet in G from the Anna Magdalena Notebook (<a href="#">score</a>   <a href="#">mp3</a>   <a href="#">diagram</a>)</p> <p>Haydn, Sonata H. XVI:37, mvt III (<a href="#">score</a>   <a href="#">mp3</a>   <a href="#">diagram</a>)</p> <p>Bach, Gavotte I in G minor from the English Suite no. 3 in G minor. (<a href="#">score</a>   <a href="#">mp3</a>   <a href="#">diagram</a>)</p> <p>Haydn, Symphony 104 mvt. III (<a href="#">score</a>   <a href="#">mp3</a>   no diagram—you'll have to diagram part of this yourself, in assignment 3)</p>	<p>1. [score only] no. 239 from your anthology: Handel prelude in G major (theme is mm. 1–8).</p> <p>2. [score only] no. 240 in your anthology: Beethoven sonatina in F minor (theme ends at the double bar—m. 18).</p> <p>3. [audio only] J. S. Bach, Minuet in G from the Anna Magdalena Notebook. Audio example 18; score ex. 3 on the scores copy linked above.</p> <p>4. [score and recording] J. C. Bach, Minuet in G; ex. 4 on the scores copy linked above.</p> <p><a href="#">my notes on assignments 1 and 2, for your reference.</a></p>
4	09/13	<p>more binary forms; compound ternary form.</p> <p><a href="#">my notes on assignments 1 and 2, for your reference.</a></p>	
	09/15	<p>Wrap-up on tonal form and phrase organization: binary forms, compound ternary forms.</p>	

**Quiz 1:** on sentences and periods (and their deformations), and binary forms (and their deformations). Be prepared to look at a score or listen to a recording, perhaps of a piece we've discussed in class or one available online (see the examples above), and answer questions pertaining to material we've discussed in class.

On theme types, for example: What type of theme is present (sentence, period, compound period)? How do you know? How is it altered? Be prepared to draw an accurate and complete diagram.

On binary forms, for example: Is part 1 open or closed, and why? Is the form an example of simple or rounded binary form? How do you know? Where are some important cadences in parts 1 and 2?

		<p><b>NOTE: the quiz will be at the end of class, and will last 20 minutes.</b> We'll devote the rest of the time to more discussion of these same topics.</p>	
5	09/20	<p>Chromatic harmony part 1: chromaticism in the predominant (PD) area.</p> <p>Neapolitan chords and augmented sixths: function and voice-leading.</p> <p>This topic is in the textbook, part III chapters 4 (Neapolitans) and 5 (augmented sixths).</p> <p>handouts:</p> <p><a href="#">Neapolitan chords.</a></p> <p><a href="#">augmented sixths chords.</a></p>	<p>Assignment 3: Make a form diagram of the trio (mm. 53–94) from Haydn's 104th symphony, mvt. iii (<a href="#">mp3</a>). This is a single binary form, in two parts.</p> <p>The score for this was handed out in class, or it's available <a href="#">here</a>.</p> <p>This movement is in two parts: a "minuet," and a "trio." You should diagram <u>only</u> the trio, which is, on its own, a rounded binary form (and thus your diagram should look something like the diagrams for the three binary forms handed out in class in week 3—see the handouts for week 3 day 2, above).</p> <p>Note also that part 1 of the trio properly begins at m. 55—mm. 53–54 are pickups (you should hear this when you listen to it and try to determine the theme type by counting hypermeasures).</p> <p>Show on your diagram:</p> <ul style="list-style-type: none"> <li>--the large parts of the form</li> <li>--theme types and their locations, if they're identifiable</li> <li>--cadences (the type, and the key they're in)</li> <li>--measure numbers for important events such as cadences and the return to the main thematic material in part 2</li> </ul> <p>Again, follow the general diagramming procedures we've seen in class, and see the samples I've posted (week 3 above). Remember that your task is not to duplicate the diagrams I've made or the procedures I've used, but rather to explain what's happening in this music in a way that's clear and captures the important events.</p>
	09/22	<p>More on function and voice leading in the Neapolitan chords.</p>	

6	09/27	<p>More on function and voice leading in the Neapolitan chords.</p> <p><a href="#">worksheet: Neapolitan practice</a> (just for your practice; this won't be collected for a grade).</p>	<p>Assignment 4: composition assignment.</p> <p>1. Write one 8-bar period and one 8-bar sentence in the style of Haydn and Mozart. In the anthology, see examples 208, 211, 213, 214, and 217 (mp3s for all but 208 are available <a href="#">here</a>) as examples on which to model your themes. You can use the same basic idea for both themes, if you want.</p> <p>2. Each theme should modulate either to the dominant (if the original mode is major) or to the relative major (if the original mode is minor). You may also alter the themes so that they contain an expansion, if you want (this is not a requirement); otherwise make both theme s 8 bars long. Use any major or minor key that has at least 2 sharps or flats.</p> <p>2. Make a photocopy of your original manuscript. On the photocopy, mark the parts of each theme: basic ideas, phrases, cadences, etc.</p> <p>3. Turn in the photocopy with your analytical markings (keep the original).</p> <p>Note: write your theme as if you're writing for solo piano. Write a chordal accompaniment in the left hand and a melodic line in the right hand—it doesn't need to be any more complicated than this. (If you want to write for a solo instrument—your own instrument, perhaps—plus piano accompaniment, you're welcome to do this also. Just keep it simple.)</p>
	09/29	<p>More on function and voice leading of augmented sixth chords.</p> <p><a href="#">worksheet: augmented sixths practice</a> (just for your practice; this won't be collected for a grade).</p>	
7	10/04	<p>More on function and voice leading of augmented sixth chords.</p> <p><a href="#">worksheet: augmented sixths practice</a> (just for your practice; this</p>	<p><a href="#">Assignment 5.</a></p>



		won't be collected for a grade).	
	10/06	Schubert, "Der Muller und der Bach," from <i>Die Schöne Müllerin</i> D. 795. ( <a href="#">mp3</a>   <a href="#">score and text</a> ). Note that the first part of this song (mm. 1–27) is given as no. 259 in your <i>Music for Analysis</i> anthology.	
8	10/11	<p>More on augmented sixth chords:</p> <p>Schumann, "Am leuchtenden sommermorgen," from <i>Dichterliebe</i> op. 48 (<a href="#">mp3</a>   <a href="#">score, text, and notes</a>). Note that mm. 1–11 of this song are given as no. 291 in your <i>Music for Analysis</i> anthology.</p> <p><a href="#">Note (diagram) on the enharmonic equivalence of the German augmented sixth chord and the dominant seventh (major-minor seventh) chord</a></p>	<p><a href="#">Assignment 6.</a></p> <p><a href="#">Study guide for the midterm exam.</a></p>
	10/13	<p><b>Midterm exam.</b></p> <p><a href="#">Study guide for the midterm exam.</a></p>	<a href="#">Study guide for the midterm exam.</a>
9	10/18	Chromatic modulations.	

		<p>BHN part III ch. 6: enharmonic diminished seventh chords; enharmonic German augmented sixth chords; common-tone modulations.</p> <p>--Schumann, "Am leuchtenden sommermorgen," from <i>Dichterliebe</i> op. 48 (<a href="#">mp3</a>   <a href="#">score, text, and notes</a>).</p> <p>--Beethoven op. 13 mvt I (<a href="#">mp3</a>   <a href="#">score excerpts</a>)—enharmonic treatment of diminished sevenths</p> <p>--Schubert, "Nacht und Traume" (<a href="#">score and text</a>   <a href="#">mp3</a>)—common-tone modulations</p> <p>Handouts:</p> <p>--<a href="#">German augmented sixths and the dominant seventh equivalence</a></p> <p>--<a href="#">augmented sixth modulations</a></p> <p>--<a href="#">diminished seventh modulations</a></p>	
	10/20	More on chromatic modulations.	
	10/25	<p>Schubert, "Der Erlkönig," D. 328, 1815. (<a href="#">score</a>   <a href="#">text</a>   <a href="#">mp3</a>)</p>	<a href="#">Assignment 7.</a>
	10/27	More on	

		<p>chromatic modulations and Schubert, "Der Erlkönig." Bring the score and text to class today (we handed it out on Monday, and it's available for download here: <a href="#">score</a>   <a href="#">text</a>   <a href="#">mp3</a>).</p> <p>Handout: <a href="#">selected modulations in Schubert, "Der Erlkönig"</a></p>	
11	11/01	<p>more on chromatic harmony. Review and recap today on topics in chromatic harmony: enharmonic modulations (Gr6s and dim. 7ths), common-tone modulations, etc.</p>	<a href="#">Assignment 8.</a>
	11/03	<p>conclude chromatic harmony: chromatic strategies for disrupting dominant prolongations.</p> <p>Strauss, final trio from <i>Der Rosenkavalier</i> (1911): <a href="#">score</a>   <a href="#">mp3</a> (begins at R284 in the score handout)</p> <p>handouts: --<a href="#">dramatic summary of Strauss, <i>Der Rosenkavalier</i></a></p>	

		-- <a href="#">summary of tonal strategies in Strauss, final trio from <i>Der Rosenkavalier</i></a>	
12	<b>11/08</b>	<p>Introduction to late-Baroque contrapuntal style.</p> <p>--Bach, Invention no. 11 in G minor. (<a href="#">score</a>   <a href="#">mp3</a>)</p> <p>--<a href="#">notes: terminology related to Baroque contrapuntal music</a></p>	
	<b>11/10</b>	<p><b>Last day to drop or withdraw.</b></p> <p>More on inventions:</p> <p>--Bach, Invention no. 11 in G minor. (<a href="#">score</a>   <a href="#">mp3</a>)</p> <p>--Bach, Invention no. 4 in D minor (score is no. 372 in BHN anthology   <a href="#">mp3</a>)</p> <p>--<a href="#">notes: terminology related to Baroque contrapuntal music</a></p>	<p><a href="#">Assignment 9</a>. This assignment asks you to do some work with Bach's invention no. 4 in D minor, in light of what we discussed in class in Monday's lecture.</p> <p><a href="#">mp3</a> for Bach, invention no. 4 in D minor</p> <p>the score for Bach, invention no. 4 in D minor is no. 371 in the BHN anthology 7th ed. (no. 372 in the 6th ed.).</p>
13	<b>11/15</b>	<p>Bach fugues.</p> <p>--Bach, C minor Fugue from the <i>Well-Tempered Clavier</i> Book I. Score is in the BHN anthology, no 375. (<a href="#">mp3</a>   <a href="#">graph</a>)</p>	<p>reading assignment:</p> <p>Read Kent Kennan, two chapters (15 and 16) on fugue from his book <i>Counterpoint: Based on Eighteenth-Century Practice</i> (Prentice-Hall, 1987).</p> <p>--the book is available in the music library, on personal reserve for this course. Ask for it at the desk, make a copy of it, and return it when</p>

	<p>--Bach, G major Fugue from the <i>Well-Tempered Clavier</i> Book I. (<a href="#">score</a>   <a href="#">mp3</a>   <a href="#">graph</a>)</p> <p>Handout: <a href="#">elements of fugues</a> (compare Kennan's discussion, in the reading assignment).</p> <p>See also, for reference, Kent Kennan's analysis of Bach's G-minor fugue from the <i>WTC</i> I: the score is in Kennan's chapter 16 (in your <a href="#">reading assignment</a>); an <a href="#">mp3 is here</a>; my own <a href="#">diagram is here</a>.</p>	<p>you're finished.</p> <p>--OR: open and print your own copy of <a href="#">this PDF file</a> (the file is 2.6 MB).</p> <p>--Kennan gives (in chapter 16) a complete analysis of Bach's G minor fugue from the <i>Well-Tempered Clavier</i> Book I—here's a recording: <a href="#">mp3</a></p>
11/17	<p>More Bach fugues.</p> <p>--Bach, C minor Fugue from the <i>Well-Tempered Clavier</i> Book I. Score is in the BHN anthology, no 374 (6th ed. no. 375); <a href="#">mp3</a>   <a href="#">graph</a></p> <p>--Bach, G major Fugue from the <i>Well-Tempered Clavier</i> Book I (<a href="#">score</a>   <a href="#">mp3</a>   <a href="#">graph</a>)</p> <p>See also, for reference, Kent Kennan's analysis of Bach's G-minor fugue from the</p>	

		WTC I: the score is in Kennan's chapter 16 (in your <a href="#">reading assignment</a> ); an <a href="#">mp3 is here</a> ; my own <a href="#">diagram is here</a> .	
14	11/22	More on Bach, G major Fugue from the <i>Well-Tempered Clavier</i> Book I. ( <a href="#">score</a>   <a href="#">mp3</a>   <a href="#">graph</a> )	<p>Assignment 10 (this is due in class today):</p> <p>First be sure you've done the reading assignment:</p> <p>--read Kent Kennan, two chapters (15 and 16) on fugue from his book <i>Counterpoint: Based on Eighteenth-Century Practice</i> (Prentice-Hall, 1987).</p> <p>--the book is available in the music library, on personal reserve for this course. Ask for it at the desk, make a copy of it, and return it when you're finished.</p> <p>--OR: open and print your own copy of <a href="#">this PDF file</a> (the file is 2.6 MB).</p> <p>--Kennan gives (in chapter 16) a complete analysis of Bach's G minor fugue from the <i>Well-Tempered Clavier</i> Book I—here's a recording: <a href="#">mp3</a></p> <p>Then: do <a href="#">assignment 10</a>.</p>
	11/24	<b>No class: Thanksgiving holiday.</b>	
	11/29	<p>Invertible counterpoint. <a href="#">Handout for today</a>.</p> <p>More Bach fugues: G minor Fugue from the <i>Well-Tempered Clavier</i> Book II. (<a href="#">score</a>; <a href="#">mp3</a>; <a href="#">Glenn Gould, piano</a>   <a href="#">handout</a>).</p> <p>I also played this recording in class: <a href="#">Wanda Landowska, harpsichord</a></p>	<p><a href="#">Assignment 11</a>. <a href="#">Score for assignment 11</a>. (<a href="#">mp3</a> for Bach, D minor fugue from the <i>Well-Tempered Clavier</i> Book I.)</p> <p><a href="#">My graph of the D minor fugue</a>.</p>
	12/01	Exam review. Come to class	<a href="#">Study guide for the final exam</a> .

		with questions about the exam (format, content, etc.).	
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**Final exam:** 8:00–11:00am, Friday December 10, in your regular classrooms. The exam will be comprehensive, and you should plan on the exam lasting all three scheduled hours.

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

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URL: <http://www.uh.edu/~adavis5/2210>

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

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