

Music Theory 201A

Eighteenth and Nineteenth-Century Music Theory and Analysis

Instructor: Dr. Dániel Péter Biró
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Office Hours: Mondays, Tuesdays and Wednesdays 11:30-12:30 and by appointment.

Tutor: Peter Cavell
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Lectures: TWF 9:30-11:20 (BI20)

Course Description and Goals

This course will concentrate on music of the 18th century up to the early 19th century. In this course, we will investigate the historical context and musical functionality by means of analysis of the musical work. The theoretical models, upon which the music of this time is based, will be studied in depth. This will allow you to understand and emulate the styles of works from the baroque, classical and early romantic periods. In addition to analysis of harmony and form, a certain amount of style-composition will be undertaken: these assignments will help you to develop both theoretical and compositional skills.

Course Materials

The course-pack (anthology of scores) for this course is available in the bookstore. Edward Aldwell and Carl Schachter, *Harmony and Voice-Leading*, 2nd ed., and the *Harmony and Voice-Leading Workbook Vol. II* will be used in the course (supplemental reading regarding isolated harmonic processes encountered in the repertoire will be assigned). Additional books and recordings are on reserve for Music 201A (sections 1 and 2); see supplemental reserves list.

Course Requirements and Grading

There will be weekly assignments, quizzes, as well as a mid-term project and a final exam/project.

Participation and attendance	5%
Weekly assignments and quizzes	50%
Mid-term take-home project	15%
Final exam/project	30%

Grading Scale

Letter grades will be assigned according to the following percent equivalents:

95%	or higher	A+
90%	“ “	A
85%	“ “	A-
80%	“ “	B+
75%	“ “	B
70%	“ “	B-
65%	“ “	C+
60%	“ “	C
50%	“ “	D
below 50%		F

Course Policies

Students are expected to attend all classes regularly and punctually. Please always bring the anthology of scores (course-pack) to class with you. Reading and listening assignments should be completed before the relevant class. Success in the course is directly related to regular attendance and timely completion of all requirements.

Assignments are to be submitted in class on the due date.

There will be no make-up assignments or examinations. Missed tests or examinations may only be re-scheduled for serious health reasons or in extreme and unavoidable circumstances, and with appropriate documentation. Please remember that the final examination will be scheduled during the regular examination period.

Cheating and plagiarism are offences subject to serious penalty, and will not be tolerated. Please see the University of Victoria Policy on Academic Integrity for detailed guidelines on these issues:

<http://web.uvic.ca/calendar2005/FACS/UnIn/UARE/PoAcI.html>

Students with special needs should contact me as soon as possible to discuss accommodations.

Course Outline

Week 1

Mode. Harmonic rhythm in the works of Bach. Review of Secondary Dominants. Modulation to V. 6/4 Chords. Reading: Aldwell and Schachter *Harmony and Voice Leading* units 10 and 14.

Week 2

The baroque minuet. Minuets from J.S. Bach's French, English and lute suites. Continuation of 6/4 Chords. Figuration. Reading: Aldwell and Schachter *Harmony and Voice Leading* units 10, 16 and 20.

Week 3

The baroque minuet and other baroque dance forms. Binary form. Diatonic sequences. Figuration. 6/3 chords. Reading: Aldwell and Schachter *Harmony and Voice Leading* units 17, 18 and 20.

Week 4

The classical minuet and trio. Mozart minuets from piano sonatas. Sentence and period structures. Leading-tone 7th chords. Reading: Aldwell and Schachter *Harmony and Voice Leading* units 22 and 25.

Week 5

Writing Minuets. The classical rondo. Haydn ("Gypsy Rondo" from Hob. XV: 25/3) and Mozart *Rondeau* from Piano Sonata in B Flat Major (K. 281). Sentence and period structures. Chromatic sequences. Reading: Aldwell and Schachter *Harmony and Voice Leading* units 22 and 25.

Week 6

Rondo form – Rondo composition. Analyze Beethoven Rondo (from Piano Sonata op. 13 in C minor). Sentence and period structures. Diatonic and Chromatic Sequences. Reading: Aldwell and Schachter *Harmony and Voice Leading* units 22 and 25.

Week 7

Rondo composition. Mid-Term exam.

Week 8

Ternary form. The classical sonata – Exposition in works of Haydn (Sonata in E Major Hob. XVI: 27 and Beethoven's Op. 18 no. 5). Motivic structure. Applied V and VII. Reading: Aldwell and Schachter *Harmony and Voice Leading* unit 25.

Week 9

Sonata form – The exposition in piano works of Haydn. Diatonic Modulation. Reading: Aldwell and Schachter *Harmony and Voice Leading* unit 26.

Week 10

Sonata form – Development section. Works of Haydn (Sonata in D Major Hob. XVI:19) and Mozart (Symphonies). Diatonic Modulation. Neopolitan chords. Reading: Aldwell and Schachter *Harmony and Voice Leading* units 26 and 28.

Week 11

Sonata form – Development and Recapitulation in chamber works of Mozart and Haydn. Review of Neopolitan 6th chords. Aldwell and Schachter *Harmony and Voice Leading* units 26 and 28.

Week 12

Sonata form – Recapitulation. Mode Mixture. Chamber works by Schubert and Beethoven. Final Exam review. Review of Aldwell and Schachter *Harmony and Voice Leading* unit 23.