

Music Theory 201B

Nineteenth-Century Theory and Analysis

Instructor: Dr. Dániel Péter Biró (dpbiro@finearts.uvic.ca)
 MacLaurin Building A174. Telephone: 721-7930
 Office Hours: Tuesday and Wednesday 11:30-12:30 p.m. or by appointment
 Teaching Assistant: Natalie Robinson (nrobinso@uvic.ca)

Lectures: TWF 9:30-11:20 (BI20)

Course Description and Goals

This course will focus on the study of the historical contexts and the formal, harmonic, and compositional processes in a selected repertoire of 19th-century instrumental and vocal music from late Beethoven to Mahler (c. 1820-1900). The main focus will be on analysis of harmony and form, augmented by some projects in style composition. The goal of the course is to expand the student's understanding of theoretical models commonly encountered in Western art music of the "romantic" period, and to develop both theoretical and compositional skills in those styles.

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 201B (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: Variation Form

Franz Schubert: Song “Der Tod und das Mädchen” (Death and the Maiden), D. 531

Franz Schubert: String Quartet in D minor, D. 810 “Death and the Maiden,” mvt. 2

Week 2: Variation in Sonata Form

Franz Schubert: String Quartet in G major, D. 887, mvt. 1

Week 3: Extended Modulations

Franz Schubert: Piano Trio in E Flat, op. 100, D. 929, mvt. 2

Week 4-5: Motivic Development and Dissociation in Sonata Form

Ludwig van Beethoven: String Quartet in B flat, op. 130, mvt. 1

Mid-term exam: take-home mid-term project will be assigned

Week 6-8: Romantic Song Cycle I

Franz Schubert: *Winterreise*, op. 89, D. 911 (Winter's Journey) (Müller)

Week 6: Part 1: "Gute Nacht," "Gefror'ne Tränen," "Der Lindenbaum (selection)

Week 7: Part 2: "Auf dem Flusse," and "Wasserfluth"

Week 8: "Im Dorfe," "Der Leiermann"

Week 9: Romantic Song Cycle II

Robert Schumann: *Dichterliebe*, op. 48 (Poet's Love) (Heine)
"Im wunderschönen Monat Mai," "Ich grolle nicht," "Am leuchtenden Sommermorgen," and "Die alten, bösen Lieder"

Week 10: The Romantic Character Piece: Chopin

Frédéric Chopin: Prelude in E minor, op. 28, no. 4
First part of Lied is due

Week 11: Late Romantic Lieder of Night by Wolf and Brahms

Johannes Brahms: "Der Tod, das ist die kühle Nacht" (Death is the cool night), op. 96, no. 1 (Heine)

Hugo Wolf: "In der Frühe" from *Mörrike Lieder* (At Dawn)
"Alle gingen, Herz, zur Ruh" from *Spanisches Liederbuch* (Everyone Was at Rest, My Heart)

Week 12: The Late Romantic Orchestral Song

Gustav Mahler: "Ich bin der Welt abhanden gekommen" from *Rückert-Lieder* (I am withdrawn from the world)
"Nun seh' ich wohl, warum so dunkle Flammen" from *Kindertotenlieder* (Now I understand why such dark flames)

Week 12: Late Romantic Symphonic Slow Movement

Gustav Mahler: *Adagietto* from Fifth Symphony

Final Examination: Will be scheduled during the regular examination period.