* MUTH 2500 Theory IV Fall 2011
* MW 8, 10, and 11
* Instructor: Dr. David Schwarz
* NEW: Office: MU 104
* Phone: (940) 369-7299
* E-mail: dschwarz@music.unt.edu

This page has got this many hits since May 9, 2011: 5115 (until December 9, 2011)

Hello

In this course we will spend roughly the first week and a half of the course deepening our skills in composition and analysis of diatonic tonal and chromatic tonal music. We will spend the rest of the course studying two early-to-mid 20th Century techniques--atonal and serial (12-tone) music.

All of the pieces we will discuss are present below as mp3 files to which you may listen on line but may not download and pdf files that you may download and print; do not download and print pdfs from the College of Music computer room.

Coming to class regularly and punctually is very important. You will be dropped from the course after three unexcused absences; I take roll at 10:00; three latenesses = one unexcused absence. Quizzes may also be given at 10:00; late arrivals cannot make them up. You will be excused from class due to natural disasters, transportation problems beyond your control, medical emergencies (concerning you or members of your immediate family), and official UNT musical activities.

A proven case of plagiarism on an exam will result in an F for the course.

You will need Clendinning / Marvin *The Musician's Guide to Theory and Analysis* Second Edition. This is new: Textbook Only.

Grades will be determined as follows:

* In-class work and daily assignments = 50%
* Final Exam (cumulative) = 50%
* You must take and pass the final exam in order to pass the course.

The Student Evaluation of Teaching Effectiveness (SETE) is a requirement for all organized classes at UNT. This short survey will be made available to you at the end of the semester, providing you a chance to comment on how this class is taught. I am very interested in the feedback I get from students, as I work to continually improve my teaching. I consider the SETE to be an important part of your participation in this class.

**08.29.2011**

review of part-writing

[Part Writing Template: pdf](http://web3.unt.edu/dschwarz/pdf/part.writing.template.pdf)

the figures

[Introduction to Figured Bass: pdf](http://web3.unt.edu/dschwarz/pdf/figured.bass.intro.pdf)

chord spacing

doubling

[Special Cases: Resolutions of leading-tone diminished seventh triad: pdf](http://web3.unt.edu/dschwarz/pdf/special.pdf)

tendency tones

voice-leading

[Part Writing Seventh Chords: pdf](http://web3.unt.edu/dschwarz/pdf/voice.leading.1.pdf)

cadences

[Cadences: pdf](http://web3.unt.edu/dschwarz/pdf/cadences.overview.pdf)

**08.31.2011**

[Schubert, "Die Nebensonnen": mp3](http://web3.unt.edu/dschwarz/index.php?link=theory04&name=&duo=nebensonnen)

**Chapter 25**

[Schubert, Die Nebensonnen: pdf](http://web3.unt.edu/dschwarz/pdf/nebensonnen.pdf)

[Schubert, Die Nebensonnen: (text) pdf](http://web3.unt.edu/dschwarz/pdf/nebensonnen.text.pdf)

**09.07.2011**

[Schubert, Die Stadt: mp3](http://web3.unt.edu/dschwarz/index.php?link=theory04&name=&duo=stadt)

**Chapter 26 (on the Neapolitan)**

[Schubert, Die Stadt, text: pdf](http://web3.unt.edu/dschwarz/pdf/stadt.pdf)

[Schubert, Die Stadt: pdf](http://web3.unt.edu/dschwarz/pdf/schubert.stadt.pdf)

**09.12.2011**

[Schubert's "Der Doppelgaenger": mp3](http://web3.unt.edu/dschwarz/index.php?link=theory04&name=&duo=doppel)

**Chapter 26 (on the augmented sixth chord)**

For today, be ready to identify and explain how the augmented sixth chords work in "Der Doppelgaenger"; you should be able to say something about both local and large-scale significance.

[Schubert's "Der Deppelgaenger": pdf](http://web3.unt.edu/dschwarz/pdf/schubert.double.pdf)

[Heine's "Der Doppelgaenger": pdf](http://web3.unt.edu/dschwarz/pdf/heine.doppel.pdf)

**09.14.2011**

In-Class work Part-Writing the Augmented Sixth Chord (Quiz).

**09.19.2011**

[Schubert, "Der Wegweiser": mp3](http://web3.unt.edu/dschwarz/index.php?link=theory04&name=&duo=wegweiser)

**Chapter 29**

There is a structure just barely audible beneath mm. 56-64 of Schubert's "Der Weweiser" below: what is it?

[Schubert, "Der Wegweiser": pdf](http://web3.unt.edu/dschwarz/pdf/schubert.wegweiser.pdf)

**09.21.2011**

[Beethoven's Piano Sonata Op. 110 II: mp3](http://web3.unt.edu/dschwarz/index.php?link=theory04&name=&duo=opusonehundredten)

<http://web3.unt.edu/dschwarz/pdf/2500.09.22.2010.pdf>

[Beethoven Piano Sonata Opus 110, II: pdf](http://web3.unt.edu/dschwarz/pdf/beethoven.110.2.pdf)

**09.26.2011**

[Schubert, Der Atlas: mp3](http://web3.unt.edu/dschwarz/index.php?link=theory04&name=&duo=atlas)

[Schubert, Der Atlas: pdf](http://web3.unt.edu/dschwarz/pdf/schubert.atlas.pdf)

**09.28.2011**

[Schumann's "Im wunderschoenen Monat Mal": mp3](http://web3.unt.edu/dschwarz/index.php?link=theory04&name=&duo=mai)

**Chapter 30**

[Practice Work on Augmented Sixth Chords: pdf](http://web3.unt.edu/dschwarz/pdf/augmented.sixth.extreme.pdf)

[Schumann, "Im wunderschoenen Monat Mai: pdf](http://web3.unt.edu/dschwarz/pdf/schumann.mai.pdf)

[Heine, "Im wunderschoenen Monat Mai: pdf](http://web3.unt.edu/dschwarz/pdf/monat.pdf)

**10.03.2011**

[Schuman, "Ich grolle nicht": mp3](http://web3.unt.edu/dschwarz/index.php?link=theory04&name=&duo=grolle)

[Schumann, "Ich grolle nicht": pdf](http://web3.unt.edu/dschwarz/pdf/grolle.1.pdf)

[Heine, "Ich grolle nicht": pdf](http://web3.unt.edu/dschwarz/pdf/grolle.text.pdf)

**10.05.2011**

[Chopin's Prelude Op. 28 No. 2: mp3](http://web3.unt.edu/dschwarz/index.php?link=theory04&name=&duo=prelude_two)

[Chopin, Prelude No. 2: pdf](http://web3.unt.edu/dschwarz/pdf/chopin.28.2.pdf)

**10.10.2011**

[Chopin's Prelude Op. 28 No. 4: mp3](http://web3.unt.edu/dschwarz/index.php?link=theory04&name=&duo=prelude_four)

[Chopin, Prelude No. 4: pdf](http://web3.unt.edu/dschwarz/pdf/chopin.28.4.pdf)

**10.12.2011**

[Beethoven, Piano Sonata Opus 26: mp3](http://web3.unt.edu/dschwarz/index.php?link=theory04&name=&duo=beethoven.26)

[Beethoven, Piano Sonata Opus 26: pdf](http://web3.unt.edu/dschwarz/pdf/beethoven.26.pdf)

**10.17.2011**

[Chopin Prelude Opus 28 no. 9:mp3](http://web3.unt.edu/dschwarz/index.php?link=theory04&name=&duo=chopin.prelude.nine)

**Review Day**

You will get questions like this on the piece:

* + 1) What structure do the outer voices create on the first three beats of measure 6?
	+ 2) What harmony do the first three beats of measure 6 prolong?
	+ 3) What happens to that harmony at the end of the measure?
	+ 4) What is the relationship between the harmony of the first three measures of measure 6 and tonic E major?
	+ 5) To what key does Chopin modulate in measure 8?

[Chopin Prelude Opus 28 no. 9: pdf](http://web3.unt.edu/dschwarz/pdf/chopin.prelude.nine.pdf)

[Part-Writing Review: pdf](http://web3.unt.edu/dschwarz/pdf/muth2500.review.oct.pdf)

**10.19.2011**

[Berg, Piano Sonata Opus 1: mp3](http://web3.unt.edu/dschwarz/index.php?link=theory04&name=&duo=sonata_opus_one)

**Chapter 33**

[Berg, Piano Sonata Opus 1: pdf](http://web3.unt.edu/dschwarz/pdf/4/berg.1.pdf)

**10.24.2011**

Atonal Pitch-Class Set Theory: An Introduction

For today read the chapter below; pay particular attention to the material at the top of page 5.

[Straus, *Introduction to Post-Tonal Theory* Chapter One: pdf](http://web3.unt.edu/dschwarz/pdf/new.straus.one.pdf)

**10.26.2011**

[Webern, Bagatelle for String Quartet Opus 9, no. 5: mp3](http://web3.unt.edu/dschwarz/index.php?link=theory04&name=&duo=webern.9.5)

[Ordered Pitch Intervals, Unordered Pitch Intervals, Ordered Pitch-Class Intervals, and Unordered Pitch-Class Intervals: pdf"](http://web3.unt.edu/dschwarz/pdf/review.intervals.pdf)

**Chapter 34**

[Webern, Bagatelle for String Quartet Opus 9, no. 5: pdf](http://web3.unt.edu/dschwarz/pdf/webern.opus.nine.five.pdf)

**10.31.2011**

[Webern, Piece for String Quartet Opus 5, No. 4: mp3](http://web3.unt.edu/dschwarz/index.php?link=theory04&name=&duo=webern.5.4)

For Today, put the pitch-class sets into prime form that have been segmented in the Webern, Opus 9, no. 5 below. For a review (or if you missed class last time) you can review the procedure in the Straus, Chapter 2 below.

[Straus, Introduction to Post-Tonal Theory, Chapter 2: pdf](http://web3.unt.edu/dschwarz/pdf/straus.pdf)

[Webern, Bagatelle for String Quartet Opus 9, no. 5 (segmented): pdf](http://web3.unt.edu/dschwarz/pdf/webern.9.5.segmented.pdf)

[Webern, Piece for String Quartet Opus 5, No. 4: pdf](http://web3.unt.edu/dschwarz/pdf/4/webern.5.4.pdf)

After you have listened to the piece a lot and imagined how your ear places "delimiters" before and after certain events, download the segmented score beneath and see if my segmentation matches yours. Determine as much information as you can about the sets, numbered in roman numerals.

[Webern, Piece for String Quartet Opus 5, No. 4 (segmented): pdf](http://web3.unt.edu/dschwarz/pdf/webern.5.4.seg.pdf)

**11.02.2011**

Transposition and Inversion of pc sets from Chapter 34.

Continue working on the Webern Opus 5, no. 4 from last time for in-class work.

**11.07.2011**

[Webern, Piece for Violin and Piano Opus 7, No. 1: mp3](http://web3.unt.edu/dschwarz/index.php?link=theory04&name=&duo=webern.7.1)

**Chapter 35**

[Webern, Pieces for Violin and Piano Opus 7, Numbers 1-4: pdf](http://web3.unt.edu/dschwarz/pdf/4/webern.7.pdf)

[Webern, Piece for Violin and Piano Opus 7, no. 1 (segmented): pdf](http://web3.unt.edu/dschwarz/pdf/webern.03.31.pdf)

For today, describe the pc sets reflected in the segmentation of the Webern Opus 7, no. 1 above. Do your work on the score, showing [pitch-class sets] like this in brackets. Today, pc sets not in brackets will be marked wrong and the grading scale is -0 = A; -1 = B; -2 = C; -3 = D; -4 or more = F.

**11.09.2011**

[Webern, Bagatelle for String Quartet Opus 9, no. 4: mp3](http://web3.unt.edu/dschwarz/index.php?link=theory04&name=&duo=webern.9.4)

[Webern, Opus 9 no.4: pdf (segmented)](http://web3.unt.edu/dschwarz/pdf/webern.9.4.seg.pdf)

[Matthew Fabilenia's work: pdf](http://web3.unt.edu/dschwarz/pdf/normal.form.homework.pdf)

[List of (CORRECT) Set Classes part 1: pdf](http://web3.unt.edu/dschwarz/pdf/set.classes.1.pdf)

[List of (CORRECT) Set Classes part 2: pdf](http://web3.unt.edu/dschwarz/pdf/set.classes.2.pdf)

[List of (CORRECT) Set Classes part 3: pdf](http://web3.unt.edu/dschwarz/pdf/set.classes.3.pdf)

[List of (CORRECT) Set Classes part 4: pdf](http://web3.unt.edu/dschwarz/pdf/set.classes.4.pdf)

**11.14.2011**

[George Rochberg, Caprice no. 42 for solo violin: mp3](http://web3.unt.edu/dschwarz/index.php?link=theory04&name=&duo=rochberg.caprice.42)

[George Rochberg, Caprices (selections): pdf](http://web3.unt.edu/dschwarz/pdf/4/rochberg.caprices.pdf)

For today, describe the pc sets and the set classes to which they belong in the Rochberg Caprince no. 42 above. Work on the music and show [pitch-class sets] in brackets and the (set classes) to which they belong in parentheses. Use the fermatas as a guide in the segmentation!

**11.16.2011**

[Berg, Opus 2, no. 4: mp3](http://web3.unt.edu/dschwarz/index.php?link=theory04&name=&duo=opus_two_four)

[Berg, Opus 2 songs: pdf](http://web3.unt.edu/dschwarz/pdf/berg.opus.two.pdf)

**11.21.2011**

[Webern, Wie bin ich froh: mp3](http://web3.unt.edu/dschwarz/index.php?link=theory04&name=&duo=wie.bin.ich.froh)

**Chapter 36**

A 12-tone row is all 12 pitch-classes arranged in a fixed order. An example: the row from Berg's Lyric Suite = <5 4 0 9 7 2 8 1 3 6 10 11>. F is the first note, E is the second, etc. We say order number 1 (the first note) of this row is 5 (pitch-class number); order number 2 (the second note) is 4 (pitch-class number), etc.

The 12-tone row and its four permutations: P (prime) = left to right;R (retrograde) = right to left; I (inversion) = upside down; RI (retrograde-inversion) = upside down and backwards. There are 12 prime, 12 retrograde, 12 inversions and 12 retrograde inversions for each row.

[Webern, Wie bin ich froh: pdf](http://web3.unt.edu/dschwarz/pdf/wie.bin.ich.froh.pdf)

The row to "Wie bin ich froh" is (using pitch-class numbers):

* + P7 = <7 4 3 6 1 5 2 11 10 0 9 8>
	+ I5 = <5 8 9 6 11 7 10 1 2 0 3 4>
	+ R7 = <8 9 0 10 11 2 5 1 6 3 4 7>
	+ RI5 = <4 3 0 2 1 10 7 11 6 9 8 5>

[Analysis of Wie bin ich froh: pdf (colors didn't come through!)](http://web3.unt.edu/dschwarz/pdf/wie.bin.ich.froh.finished.pdf)

**11.23.2011**

Serial Hexachordal Combinatoriality (Extra advanced serial concept: not on the exam).

**11.28.2011**

In-class Quiz: making a matrix from a row on the spot.

Read Chapter 37 in the text for today's work!

[Free Matrix Maker on Line: WARNING: this matrix maker is only reliable if you accurately enter a row with no duplication of pitch-classes!](http://composertools.com/Tools/matrix/MatrixCalc.html)

**11.30.2011**

[Webern, Variations for Piano Opus 27, II: mp3](http://web3.unt.edu/dschwarz/index.php?link=theory04&name=&duo=webern.27.2)

For today, do a 12-tone analysis of the Webern Opus 27 no. 2; the row is: <8 9 5 7 4 0 6 1 2 10 11 3> Use the matrix maker provided on the syllabus under 11.28.2011 to construct a matrix. On the music, write the permutation of the rows that you find using the matrix. Use colored pencils and choose a color for each permutation, writing the order numbers above the pitches as shown in class on Monday.

[Webern, Variations Opus 27, no. 2: pdf](http://web3.unt.edu/dschwarz/pdf/4/webern.27.2.pdf)

**12.05.2011**

[Webern, Symphony Opus 21, II: mp3](http://web3.unt.edu/dschwarz/index.php?link=theory04&name=&duo=symphony_two)

For today, study the theme of the Webern Symphony Opus 12, II below. The row (pitches sound as written) is in the clarinet part. Make a matrix and determine what permutations of the row occur *beneath* the clarinet in the theme. What else can you say about the theme in terms of dynamics, articulation, shape, rhythm, and how these elements relate to the pitch and pitch-class qualities of the row?

[Webern Variations Opus 27, II (done from last time): pdf](http://web3.unt.edu/dschwarz/pdf/webern.27.done.pdf)

[Webern, Symphony Opus 21, II: pdf](http://web3.unt.edu/dschwarz/pdf/4/webern.21.2.pdf)

**12.07.2011**

The Final Exam

The Final Exam will be on pieces that we have worked on over the course of the semester. Print out all pieces and bring them to the exam. You may also bring whatever supporting materials you wish, including text book(s), notes, etc.

I will hold an open-ended review session Sunday, December 11 from 1 to 3 in MU 258. I'll address whatever questions you have.

* + Part 1 (tonal 25 points): questions on a piece of tonal music (for example: 1) use one roman numeral in the key of B-flat minor that describes the harmony of measure 2 in[Beethoven's Piano Sonata Opus 110](http://web3.unt.edu/dschwarz/pdf/beethoven.110.2.pdf) (audio under 09.21.2011), 2) in the key of F-flat major, provide roman numerals for the last three harmonies of measure 4, 3) in terms of the key of F-flat major, what is the function of the harmony of measure 5?
	+ Part II (tonal 25 points): [chromatic part-writing](http://web3.unt.edu/dschwarz/pdf/2500.practice.fb.final.pdf)
	+ Part III (atonal 25 points): questions on a piece of atonal music: pitch-class sets, and the set classes / prime form to which they belong. (for example: in [Webern, String Quartet Opus 5, IV (segmented): pdf](http://web3.unt.edu/dschwarz/pdf/webern.5.4.seg.pdf) (audio under 10.31.2011) 1) what are pitch-class sets XI, XIV, and XVIII in normal order and what are the set classes to which they belong, 2) describe the relationship of these pitch-class sets to one another, 3) pc set IX is illegal; why?
	+ Part IV (serial 25 points): generating a matrix from a row, and questions on how permutations of that row / matrix function in a piece of serial music. For example, [Webern Variations Opus 27, no. 2: pdf](http://web3.unt.edu/dschwarz/pdf/4/webern.27.2.pdf) (audio under 11.30.2011) is based on the row <8 9 5 7 4 0 6 1 2 10 11 3>; construct a matrix and show which permutations Webern uses throughout the piece.

**12.12.2011**

**FINAL EXAMS**

8:00 section: Exam from 8:00 to 10:00

11:00 section: Exam from 10:30 to 12:30

**12.16.2011**

**FINAL EXAM**

10:00 section: Exam from 8:00 to 10:00