

**MU 401 - Graduate Theory Review
Assignment #1**

Due Monday, January 28

Name _____

Listen to Schubert's song "Morgengruss," song VIII from *Die Schöne Müllerin*, following the score and answer the following questions:

1. What are the harmonies in the following measures? (give Roman numerals and inversions)

m. 1:

m. 2:

m.3:

m.4:

2. What pattern appears in the bass line of the first three measures? How is this accomplished?

3. Find five non-chord-tones (NCTs) in the first ten measures and list them below, indicating measure/ beat and type of NCT (PT, N or IN).

1:

2:

3:

4:

5:

4. In measures 12-15, if you look at the first notes of the voice part and the piano LH part for each measure, what pattern do they make?

5. Write a short progression in the space below for four voices (SATB), using tonic (I), pre-dominant (PD), dominant (D) and tonic (I) chords. Label all chords underneath using Roman numerals and inversions, in either Bb major or G minor.

from Schubert's *Die Schöne Müllerin*:

"Morgengruss" [Morning Greeting]

Guten Morgen, schöne Müllerin! Wo steckst du gleich das Köpfchen hin, Als wär' dir was geschehen? Verdriesst dich denn mein Gruss so schwer? Verstört dich denn mein blick so sehr? so much ich wieder gehen.	Good morning, beautiful maid of the mill! Why do you look away as though something had frightened you? Does my greeting so sorely upset you? Do I embarass you so by looking at you? Then I must go away.
O lass mich nur von ferne stehn, Nach deinem lieben Fenster sehn, Von ferne, ganz von ferne! Du blondes Köpfchen, komm hervor! Hervor aus eurem runden Tor, Ihr blauen Morgensterne!	O let me only from a distance look into your dear window, only from a distance! come out, blond head, come out from your arched gate, blue morning stars!
ihr schlummertrunknen Äugelein, Ihr taubetrübten Blümelein, Was scheuet ihr dir Sonne? Hat es die Nacht so gut gemeint, Dass ihr euch schliesst und bückund weint Nach ihrer stillen Wonne?	O sleepy eyes, o little flowers heavy with dew, why do you fear the sun? Was the night so pleasant that you now close up and droop and weep for quiet happiness?
Nun schüttelt ab der Träume Flor, Und hebt euch frisch und frei empor In Gottes hellen Morgen! Die Lerche wirbelt in der Luft, Und ausdem tiefen Herzen ruft DieLiebe Leid und Sorgen.	Now throw off the veil of dreams and look up fresh and free in God's bright morning! The lark warbles in the air and out of the depths of the heart love calls grief and suffering.

translation from Philip L. Miller, *The Ring of Words* (New York: Norton, 1973), 206-209.

MU 401- Spring 2008
Assignment #3

Due Monday 2/11

Name _____

Listen to Schubert's song "Gute Nacht," song 1 from *Die Winterreise*, following the score and answer the following questions: A translation of the text is on the other side of this sheet.

1. In measure 2 on the last eighth note, if you disregard the tonic pedal and the F upper neighbor, what chord/inversion is it?
2. In measure 9, if you disregard the tonic pedal, what chord/inversion is it?
3. In measure 16, the song modulates to F major. Is it the relative or parallel major?
4. How would you write the chord/inversion just before that, at measure 15, last eighth note?
5. How would you write the chord/inversion on the last eighth note of measure 16, thinking in F major?
6. How would you write the chord/inversion on the last eighth note of measure 19, thinking in D minor?
7. What kind of suspension is heard in measure 21?
8. In measure 71, the song modulates to D major. Is it the relative or parallel major of the original key?
9. In measure 73, the harmony changes on the last eighth note. What two types of chords are thus present in that measure?
10. Why, considering the text, does Schubert move to F major in the fifth line of each of the first three verses?
11. Why, considering the text, do you think Schubert set this last verse in major?
12. What is this song about and how did Schubert express its meaning in the music? List several ways beyond those mentioned above in the space below. (If necessary, you can continue this on a separate page.)

Schubert's "Gute Nacht" from *Die Winterreise*, poem by Wilhelm Müller.

<p>Fremd bin ich eingezogen, Fremd zieh' ich wieder aus, Der Mai war mir gewogen Mit manchem Blumenstrauss. Das Mädchen sprach von Liebe, Die Mutter gar von Eh' - Nun ist die Welt so trübe, Der Weg gehüllt in Schnee.</p>	<p>A stranger I came, and a stranger I depart; May for me was prodigal with flowers. The girl spoke of love, her mother even of marriage - now the world is so gloomy, my path covered with snow.</p>
<p>Ich kann zu meiner Reisen Nicht wählen mit der Zeit; Muss selbst den Weg mir weisen In dieser Dunkelheit. Es zieht ein Mondenschatten Als mein Gefährte mit, Und auf den weissen Matten Such' ich das Wildes Tritt.</p>	<p>I cannot choose the time for my journey; I must find my own way through this darkness. A shadow in the moonlight is my companion, and over the snowy meadows I follow the tracks of animals.</p>
<p>Was soll ich länger weilen, Bis man mich trieb' hinaus? Lass irre Hunde heulen Vor ihres Herres Haus! Die Liebe liebt das Wandern, - Gott hat sie so gemacht - Von Einem zu den Andern - Fein Liebchen, Gute Nacht!</p>	<p>Why should I wait until they drive me out? Let prowling dogs howl before their masters' house! Love likes to rove - God ordered it so - from one to another - dear love, good-night!</p>
<p>Will dich im Traum nicht stören, Wär' Schad' um deine Ruh', Sollst meinen Tritt nicht hören - Sacht, sacht die Türe zu! Ich schreibe nur im Gehen An's Tor noch gute Nacht, Damit du mögest sehen, An dich hab, ich gedacht.</p>	<p>I will not disturb your dream, It would be a shame to break your rest. You must not hear my footsteps - softly, softly close the door! I only write as I leave - "good-night"- at your gate, so that you may see I thought of you.</p>

translation from Philip L. Miller, *The Ring of Words* (New York: Norton, 1973), 232-235.

MU 401
Music Theory Review - Spring 2008
Assignment #4

Due Tuesday, February 19 (Monday schedule)

Name _____

Listen to or play through Schubert's "Der Jäger," XIV from *Die Schöne Müllerin*. Label all harmonies and cadences. Next, answer the following questions. (An English translation is on the back of this page.)

1. Measures 1-4 cadence in which key? What type of cadence is it?
2. Measures 5-8 cadence in which key? What type of cadence is it?
3. In this modulation, which chord is the pivot chord? Give measure / beat.
4. In measures 21-22, looking at the outer voices, what overall pattern do they make?
5. In the same measures, 21-22, there are two deceptive motions. What are they?
6. Are there any other deceptive motions in this song? Where (measure/ beat)?
7. Do you notice any voice exchanges? Where are they (measure/ beat)?
8. How would you describe the texture of the opening piano gesture?
9. How does this particular aspect relate to the text?
10. How is the text reflected in the tempo, meter, phrasing, dynamics and articulation?

Schubert's "Der Jäger" [The Hunter] from *Die Schöne Müllerin*, poem by Wilhelm Müller.

<p>Was sucht denn der Jäger am Mühlbach hier? Bleib', trotziger Jäger, in deinem Revier! Hier giebt es kein Wild zu jagen für dich, Hier wohnt nur ein Rehlein, ein zahmes, für mich. Und willst du das zärtliche Rehlein sehn, So lass deine Büchsen im Walde stehn, So lass deine klaffenden Hunde zu Haus, Und lass auf auf dem Horne den aus und Braus, Und schere vom Kinne das struppige Haar, Sonst scheut sich im Garten das Rehlein fürwahr.</p>	<p>What then does the hunter want here by the millstream? Stay in your own country, impudent hunter! Here is no game for you to hunt; only one doe lives here, a tame one, for me, And if you want to see my gentle young deer, leave your gun in the woods, and leave your barking dogs at home, and leave off sounding your noisy horn; shave the unkempt beard from your chin, lest indeed you frighten the doe in her garden.</p>
<p>Doch besser, du bliebest im Walde dazu, Und liessest die Mühlen und Müller in Ruh'. Was taugen die Fischlein im grünen Gezweig? Was will den das Eichhorn im bläulichen Teich? Drum bleibe, du trotziger Jäger, im Hain, Und lass mich mit meinen drei Rädern allein; Und willst meinem Schätzchen dich machen beliebt, So wisse, mein Freund, was ihr Herzchen betrübt; Die Eber, die kommen zu Nacht aus dem Hain, Und brechen in ihren Kohlgarten ein, Und treten und wühlen herum in dem Feld: Die Eber die schiesse, du Jägerheld!</p>	<p>Yet it would be better for you to stay in the woods, and leave the mill and the miller in peace. What would a fish be doing in the green branches? Or a squirrel in a blue pond? So stay in the grove, impudent hunter, and leave me alone with my three millwheels. And if you would win the love of my sweetheart, then know, my friend, what is troubling her heart: It is the boars that come from the woods at night, and break into her cabbage patch, and tramp around and upset things in the field: shoot the boar, hunter, if you want to be a hero!</p>

translation from Philip L. Miller, *The Ring of Words* (New York: Norton, 1973), pages 214-217.

**MU401
Spring 2008**

Preparation for the midterm exam

Topics

- chord inversions
- part-writing
- figured bass realization
- secondary / applied dominants
- secondary / applied leading tone chords
- modulation with pivot chords
- diminished sevenths chords and resolution to different keys
- recognizing sequence types

The best way to prepare

- go over all the class assignments and chapters assigned in the text
- go over the list below of terms to know
- get together with a friend and quiz each other
- come and ask me questions or email me.
- take the practice test in class next week and ASK QUESTIONS if you don't understand anything.
- do not wait until the night before to study.

Terms to know

- tendency tones
- non-chord tones (passing tone, neighbor tone, suspension, double neighbor, incomplete neighbor)
- voice exchange
- types of suspensions (above: 4-3, 6-5, 7-6, 9-8 / below: 2-3, 4-5, 5-6, 7-8)
- parallel / direct / contrary motion
- anti-parallel fifths / octaves
- beaten octaves
- relative / parallel keys
- predominant / dominant / tonic functions
- seventh chord types: major, minor, dominant (M/m), diminished, half-diminished
- tonicization / modulation
- cadences: perfect authentic, imperfect authentic, half, deceptive, elided, plagal
- pivot chords (common chords)
 - enharmonically equivalent

MU 401
Music Theory Review - Spring 2008
Assignment #7

Due: Monday, March 24

Name _____

• play through or listen to Schubert's "Ständchen" in the *Schwanengesang*, on pages 148-150 of the songbook, following the translation on the back of this page. (The recording is on reserve at Mugar.) Then answer these questions:

1. In which key does this piece begin?
2. Give three examples of simple mixture (measures and harmonies).
3. Is there any secondary mixture? If so, where is it?
4. Give an example of a tonicization (measures and harmonies).
5. Give an example of a modulation (measures, harmonies and new key).
6. Choose an example of mixture and relate it to the text.
7. The last verse is set in a strikingly different way than the others. What differences do you notice? Why, in relation to the text, do you think Schubert made those changes to the last verse?
8. There are many "echo effects" in this song. In regard to the text, why do you think this is?
9. Most of the lengths of the phrases in this song are unusual, but some are "regular" length (4 or 8 bars long). What is the phrase structure of the last verse (mm. 38 to the end)? (Give measure numbers and phrase lengths.)
10. What effect does this phrase structure have?

Ludwig Rellstab: "Ständchen" set by Franz Schubert

Leise flehen meine Lieder Durch die Nacht zu dir; In den stillen Hain hernieder, Liebchen, komm'zu mir!	Softly pleading, my songs go through the night to you; in the quiet grove down here, dearest, come to me!
Flüsternd schlanke Wipfel rauschen In des Mondes Licht; Des Verräters feindlich Lauschen Fürchte, Holde, nicht.	Whispering tall treetops rustle in the moonlight; that treacherous ears may listen, do not fear, my dear.
Hörst die Nachtigallen schlagen? Ach! sie flehen Dich, Mit der Töne süßen Klagen Flehen sie für mich.	Do you hear the nightingales' song? Ah! they implore you. With the sweet complaint of their notes they plead for me.
Sie verstehn des Busens Sehnen, Kenne Liebesschmerz, Rühren mit den Silbertönen Jedes weiche Herz.	They understand the longing of my heart, know the pain of love; they touch with their silvery voices every tender heart.
Lass auch Dir die Brust bewegen, Liebchen, höre mich! Bebend harr'ich Dir entgegen! Komm, beglücke mich!	Let your heart, too, be moved - dearest, hear me! Trembling I await you! Come and make me happy!

translation from Philip L. Miller, *The Ring of Words* (New York: Norton, 1973), pp. 264-5.

MU 401
Deborah Burton, instructor
Spring 2008

FINAL PAPER GUIDELINES

Due date: Wednesday May 7th, by 12:00 noon in my mailbox or office. (If you would like to submit a rough draft, I must have it by Friday, May 2nd by noon, in order to get it back to you in time.)

Topic: An analysis of the piece you presented in class in light of the formal issues and terminology we have studied. You should focus on what is unusual about the piece, why we should be interested in it, while backing up your points with solid music theory and analysis.

Format: Your paper should be 3-4 pages in length (not including musical examples and diagram), double spaced and typed with a 12-point font. It should contain footnotes or endnotes for references to the texts utilized. For all questions regarding bibliographic form, footnote citations, and other matters of writing and style, you must follow Kate L. Turabian, *A Manual for Writers of Term Papers, Theses, and Dissertations*, (Chicago: University of Chicago Press, 1987). This book is available in the reference section of any library.

All papers should include a formal diagram and an annotated score of the piece. The diagram should follow the models used in class. The annotated score should be clearly labeled, both as to what the harmonies or other features are (using standard terminology, such as roman numerals and inversions) and what your point about them is.

Your paper should have a thesis: that is, an original, organizing idea. For example, a thesis might state that your piece is interesting because of its unusual modulations that reflect the text. You should have an introductory paragraph that explains what your thesis is, and a concluding paragraph that sums up your arguments.

Suggestions: Do not waste space describing the composer's life, the background of the composition, how you feel about the piece, etc., unless it is critical to understanding the piece's analysis. Get to the point and back up your ideas with evidence. Also, check spelling and grammar carefully.