

Fall 2008 Feezell Theory I (section 003) lesson plan

NOTE: THIS PLAN IS SUBJECT TO CHANGE. ANNOUNCEMENTS IN CLASS AND ON THE COURSE WEBSITE TAKE PRECEDENCE. THIS IS ONLY AN ESTIMATE.

| # | Date | Pages/Tops | Terms | Activities | Music Exs./handouts | Wkbk HW |
|---|--------|--|--|--|--|--|
| 1 | T 8/26 | pp. 3-11 Intro/basics pp. 12-18 pp. 25-33 | <ul style="list-style-type: none"> What is music? What is theory? "Talking about what makes music music" What makes Bach Bach? Applications to performance and applied studies? Fundamental elements of music: pitch, rhythm, timbre, harmony, texture (basically # of voices), dynamic level Chars of tonal harmony: 1650-present, tonal center, major/ minor system, tertian, functional (or, better, hierarchical/architectonic) Octaves, octave registers (Sub-contr, contra, great, and small, then 1, 2, 3, etc), middle C Staff / Staves, ledger lines Clefs – treble, bass, alto, tenor, G clef, F clef, C clef Grand staff Half step, whole step Major scales, accidentals, tetrachords, key signatures Enharmonic, enharmonic keys, transpositions, transposing BEADGCF, FCGDAEB Circle of fifths Major triads natural roots only (by groups – QUIZ NEXT CLASS!) | Self test 1-1 Self test 1-2 Self test 1-3 Self test 1-4 Self test 2-1 Self test 2-2 Self test 2-3 Self test 2-4 Major triads worksheet (top half) | Major key sigs the easy way Major triads handouts (2) Major triads worksheet Barrier exam key signatures practice sheet | Memorize key signatures pp. 15 all, Major triads worksheet (bottom half) Major triads quiz |
| 2 | R 8/28 | pp. 3-11 Intro/basics pp. 12-18 pp. 25-33 | <ul style="list-style-type: none"> Natural minor scales only All-root major triads only Relative (share key signature)/parallel (share tonic) Scale degree names Interval, harmonic interval, melodic interval Unison, octave, 2nd 3rd, 4th, 5th, etc. (number of letter names) Simple vs. compound intervals m2/M2, M3, P5 (explain concepts and illustrate how to derive from scales and chords) | Self test 1-1 Self test 1-2 Self test 1-3 Self test 1-4 Self test 2-1 Self test 2-2 Self test 2-3 Self test 2-4 Major triads worksheet (top half) | Major key sigs the easy way Major triads handouts (2) Major triads worksheet Barrier exam key signatures practice sheet | Memorize key signatures pp. 15 all, Major triads worksheet (bottom half) Major triads quiz |
| 3 | R 9/4 | pp. 34-38, 39-40 | <ul style="list-style-type: none"> Harmonic/melodic minor scales Minor triads Review m2/M2/M3/P5. Add m3. Interval inversion: Major inverts to minor, minor to major, perfect to perfect M/m 7ths/6ths, P4ths Perfect consonance/imperfect consonance/dissonance Mention diminished/augmented, but don't practice yet | <ul style="list-style-type: none"> QUIZ: Major triads (all) [Make them write all b, natural, or # roots] Major/minor triads ID 1 Practice intervals, p. 20 self test 1-5 | Major/minor triads ID 1 Tips for finding intervals quickly | M/m/P intervals: p. 7 B (1-20) p. 8 C (1-30) M/m triads ID 2 (circle ONLY minor triads) |
| 4 | T 9/9 | pp. 18-24 | <ul style="list-style-type: none"> Diminished triads, augmented triads Diminished intervals, augmented intervals Practice intervals (spelling downward) and triads (given 3rd or 5th) | p. 40, Self test 3-1 (triads) p. 20, Self test 1-6 | Spelling any triad | Aug/dim intervals, spelling down: |

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| | | | | | | p. 9 ALL (not p. 10) Triads: p. 19C (1-10) p. 20D (1-10) |
| 5 | R 9/11 | pp. 3-11 Intro/basics pp. 12-18 pp. 25-33 | <ul style="list-style-type: none"> Rhythm Breve, tie, dot Beat, tempo Italian tempo markings (p. 26) – grave, largo, lento, adagio, andante, moderato, allegretto, allegro, vivace, presto Meter, bar line, Time signature Duple, triple, quadruple, quintuple Metric accent Division/subdivision Simple/compound/asymmetric/irregular Duration/rhythm odds and ends: syncopation, notation, triplets/grouplets | Self test 1-1 Self test 1-2 Self test 1-3 Self test 1-4 Self test 2-1 Self test 2-2 Self test 2-3 Self test 2-4 Major triads worksheet (top half) | Major key sigs the easy way Major triads handouts (2) Major triads worksheet Barrier exam key signatures practice sheet | Memorize key signatures pp. 15 all, Major triads worksheet (bottom half) Major triads quiz |
| 4 | T 9/16 | pp. 41-49 | <ul style="list-style-type: none"> Seventh chords (5 types): ONLY if class is doing well. Root position, first inversion, 2nd inversion, 3rd inversion Doubling Figured bass / thoroughbass Realization Lead sheet symbols | Self test 3-3 Practice notating different types, given root/3/5/7 | | Seventh chords: p. 21 all, p. 22 all |
| 5 | R 9/18 | | Review/practice for mastery exam as needed, especially note names, key signatures, and scales | | | Review rhythm/meter, interval notation, and triads |
| 6 | T 9/23 | | Review/practice for mastery exam as needed, especially rhythm/meter, interval notation, and triads | | | Review for mastery exam |
| 7 | R 9/25 | | MASTERY EXAM ADMINISTERED | | | p. 33 A only p. 34 all |
| 8 | T 9/30 | pp. 50-56 | <ul style="list-style-type: none"> Recognizing triads in context Harmonic rhythm More lead sheet examples? Catch-up/review topics covered thus far | Self test 3-4 | | Fig. bass: p. 23 A all, B #1 only p. 24 C only |
| 9 | R 10/2 | pp. 57-67 | <ul style="list-style-type: none"> Diatonic vs. altered/chromatic Forms of scale steps 6 and 7 in minor Roman numerals Diatonic triads in major and minor Diatonic seventh chords in major and minor | Self test 4-1 Self test 4-2 | | p. 25 all p. 32 C 1 and 2 only Review note names, key signatures, and scales |
| 10 | T 10/7 | | REVIEW / catch-up | | | Study for midterm |
| 11 | R 10/9 | MIDTERM EXAM | | | | |
| 12 | R 10/16 | pp. 71-77 SMU Fall break T 10/14 | <ul style="list-style-type: none"> Harmonic progression (defn only: a stylistically-coherent, directed succession of chords) Voice leading (directed linear motion connecting chords in the context of harmonic progression) Counterpoint (define only – “the combining of | Self test 5-1 Self test 5-2 | | p. 35 A1, B1 ONLY p. 38 all |

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| | | | <ul style="list-style-type: none"> relatively independent musical lines") • Conjunct/Disjunct • Focal point • Principles of a stylistic melody • Full score/reduced score • Voicing a triad • Open/close structure • Vocal ranges | | | |
| 13 | T 10/21 | pp. 78-90 | <ul style="list-style-type: none"> • Types of contrapuntal motion – static, oblique, similar, contrary, par. • Objectionable parallels: parallel 5ths and 8ves • Doubling versus voice-leading parallels • 5ths/8ves by contrary motion • Unequal 5ths • Direct 5ths and 8ves • Root position part writing: REPEATED roots • Root position part writing: roots 4TH/5TH APART | Self test 5-3 Self test 6-1 | Part writing guidelines sheet Refer them to website for contrapuntal motions handout | p. 39B only p. 43 1-5 |
| 14 | R 10/23 | pp. 90-95 | <ul style="list-style-type: none"> • Root position part writing: roots 3rd/6th apart • Root position part writing: roots 2nd/7th apart (NOTE: V→vi double the 3rd in the vi chord) | Self test 6-3 Self test 6-4 | | No HW – Fall break! |
| 15 | T 10/28 | pp. 95-98 | <ul style="list-style-type: none"> • More root position part writing • Instrumental ranges and transpositions: crook, fundamental • Score analysis (bring in sample scores) | Self test 6-5 | | p. 48 (1-2 only) p. 51 A all |
| 16 | R 10/30 | pp. 99-109 | <ul style="list-style-type: none"> • Harmonic progression • Sequence • Tonal sequence/real sequence • Circle-of-fifths progression • Tonic – Dominant axis (overtone series) • Plagal progression • Deceptive progression • Diagrams on p. 109 • Dr. Frank: “Up by 2nd, Down by 3rd, Up by 4th, Down by 5th • except V and vii°, which do not resolve to iii/III” | Self test 7-1 | | p. 55 ALL |
| 17 | T 11/4 | pp. 110-112 | <ul style="list-style-type: none"> • Harmonic progression part 2: harmonizing a simple melody • Analysis/practice | Self test 7-1 F | | p. 59 (1 and 3 only) |
| 18 | R 11/6 | pp. 117-124 | <ul style="list-style-type: none"> • 1st inversion triads • Bass arpeggiation, Substituted 1st inversion triads • Why diminished triads are used in 1st inversion: because intervals above the BASS are consonant • Avoid vi6 except for I-vi6-ii or I6-V-vi6-iii • Parallel sixth chords • Part writing 1st inversion: Double soprano, double bass, soprano/bass doubled, alto/tenor doubled; RESOLVE tendency tones (LT→tonic) | Self test 8-1 (must do A1 and C) | | p. 61 p. 63C (1-9) |
| 19 | T 11/11 | pp. 125-128 | <ul style="list-style-type: none"> • Soprano-bass counterpoint • Counterpoint, canon, rounds, imitative counterpoint, fugue, subject | More of self test 8-1 (must do E on p. 132) | | p. 67H (four parts only) |
| 20 | R 11/13 | pp. 135-146 | <ul style="list-style-type: none"> • The fourth as a dissonance / tendency to resolve • Six-four chord types: Arpeggio (substitutes for root position), cadential, pedal, passing • All except arpeggio are the result of <i>linear</i> phenomena: cadential is a linear embellishment | Self test 9-1 (do A1 and C) | Second inversion triads handout | p. 71 1 and 2 p. 75 C (1,2,3 only) |

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| | | | of V, pedal is a linear embellishment of a single harmony through neighbor motion, and passing is the result of a linear voice exchange between two voices. | | | |
| 21 | T 11/18 | pp. 147-152 | <ul style="list-style-type: none"> • Cadences: a harmonic goal; musical punctuation • Spotting cadences: After a cadence, you will either have (1) a design change, or (2) a return of previously heard material, sometimes altered slightly, or (3) both. • When examining cadences, we typically examine the “cadence chord” and the chord that precedes the cadence chord. • Cadence chords tend to fall on a downbeat. • Sometimes the upper parts will “lag behind” the bass. Generally, the bass determines when the chord change occurs. • Discuss cadence handout | <p>Look at examples of cadences (in chapter)</p> <p>Must do in-class practice composing cadences in 3 and 4 parts</p> | Cadence types handout | p. 79A all |
| 22 | R 11/20 | pp. 152-161 | <ul style="list-style-type: none"> • Motives, pitch motives, rhythmic motives, pitch/rhythm motives • Sequence • Elision • Smaller structural units: phrase, period, repeated phrase, period with repeated antecedent, period with repeated consequent, phrase group, double period, repeated period, parallel/contrasting • IRDNATF – Immediate repetition does not alter the form | <p>Listen to examples in book</p> <p>Self test 10-1</p> | | FINAL PROJECTS |
| 23 | T 11/25 | pp. 168-181 | <ul style="list-style-type: none"> • NCTs part I (stepwise NCTs) • Non-chord tone: a tone, either diatonic or chromatic, that is not a member of the chord • Diatonic, chromatic, ascending, descending, upper, lower • Passing tones, neighboring tones, suspensions, and retardations • Suspension: preparation (consonant, unaccented), suspension (dissonant, accented), resolution (consonant, unaccented); 7-6, 4-3, 9-8, 2-3 • Chain of suspensions • Figured bass/lead sheet symbols (p. 176) • Embelishing a simple texture | Self test 11-1 (A1, B, C) | | p. 87 A1 only, 88C only |
| 24 | T 12/2 | pp. 183-194 | <p>NCTs part II (by leap)</p> <p>Appoggiaturas (incomplete neighbors), escape tones (incomplete neighbors, eschapée), neighbor groups, some anticipations</p> <p>Submetrical (smaller than a beat unit)</p> <p>Picardy third</p> <p>Special problems in analysis (pp. 190-191): architectonic nature of chord tones, “misaligned” parts, and unaccompanied melodies</p> | <p>Self test 12-1 (include A5 p. 192)</p> <p>WB p. 95 D1</p> | | p. 81 #2 only, 82 (#4 only) |
| 25 | R 12/4 | | REVIEW | | | |