Spring 2008 Feezell Theory II lesson plan

Final Exam Schedule: Spring 2008

Time of Class	Day of Exam	Time of Exam
8:00 AM TTH*	TUES., MAY 6	11:30 AM - 2:30 PM
9:30 AM TTH*	WED., MAY 7	8:00 AM - 11:00 AM
8:00 AM MWF*	THURS., MAY 8	3:00 PM - 6:00 PM
2:00 PM TTH*	FRI., MAY 9	8:00 AM - 11:00 AM

*MWF = MWF, M, W, F, MW, WF; TTH = TTH, T, TH

#	Date	Pages/Topics	Terms	Activities	Music Exs./ handouts	Wkbk HW
1	T 1/15	Final exams pp. 215-228	• II7, VII7 • vii dim7→i ; 2 tritones resolving may give doubled 3rd in i (p. 221)	• p. 224, ST 14-1A,B,C • p. 226, D	Syllabus	p. 117 A (1-8) p. 118 C1 only (listen to CD!) p. 121 D (1-4)
2	R 1/17	pp. 229-242	• IV7, VI7, III7 • iv7→V, careful about || 5ths if 7th above 3rd of iv7 (p. 230) • IV7 in minor – Mm7 functioning as subdom (unusual) p. 231 • #vi half-dim7 – like IV7 in minor, a result of raised 6 degree • The non-existence of I7 chords and why (correct p. 234) • Summary: 1. Harmonic function of 7th chords same as triads; 2. Tendency tone resolution; 3. 7th chords and the circle-of-fifths sequence: c/i alt. in root pos.	• p. 238, ST 15-1A,B,C • p. 241 must do F#2 (F1 if time)		p. 126 C (2, 3) (listen to CD!) p. 131 G only (remember circle-of-5ths pattern)
3	R 1/24	pp. 245-261	• Chromaticism, nonessential, essential, altered chords • Secondary functions / secondary dominant chords	• p. 249, ST 16-1 A, B • p. 254, ST 16-2A		p. 135A (1-10 only) p. 136B (1-10 only) p. 138 #3 only
4	T 1/29		• More secondary dominants / esp. part-writing	• P. 258 B1-10 • P. 259 E (time permitting)		p. 143 (1-5 only) (part-writing, approach/ resolve)
5	R 1/31	pp. 263-287	• Secondary LT chords • Sequences involving secondary functions (circle-of-5ths, LTs become 7ths by sliding down, c/i alternate)	p. 267 ST17-1, A, B Ch. 17 exs.		p. 157 C1 only (figured bass)

			• Deceptive resolutions of secondary functions	p. 281 ST 17-2, A2 Haydn		
6	T 2/5		• INTERNAL THEORY DIAGNOSTIC EXAM			
7	R 2/7	Jazz part 1	• Introduction to jazz / Historical background • Blues / Basic blues progressions • Pentatonic scale – write on board EbFGBbC – discuss interval pattern • Blues scale – write on board CEbFF#GBbC – discuss interval pattern (related to pentatonic, but palindromic)	Listening – early jazz and blues examples	Blues progressions handout	--Blues scales worksheet --Memorize basic blues progression for quiz
8	T 2/12	Jazz part 2	• Louis Armstrong examples • 2-beat measure, instrumentation • Basic jazz scales (major/minor, dorian/locrian, mixolydian/dim)	--QUIZ: write down basic blues progr in a given key --Discuss Armstrong solo --Basic jazz scales 1	-Basic Jazz scale-chords -Armstrong solo transcription	--WS: Basic jazz scales 3
9	R 2/14	Jazz part 3	• Swing examples • 4 beat measure, instrumentation • Advanced jazz scales (M7#4 (lydian), M7#5 (lydian augmented), 7#5 (whole tone), 7#11 (lydian dominant), 7alt (altered or diminished whole tone), and susb9 (phyrgian))	--Swing examples --Advanced jazz scales		
10	T 2/19	Jazz part 4	• Bebop examples • Major bebop (M7=major w/nat. 5#5) • bebop mel. minor/bebop minor no. 2 (min-maj7=asc. mel. minor w/nat. 5#5) • bebop dominant (7=maj. w/b7nat. 7) • bebop dorian/bebop minor (-7=dorian w/b3nat. 3) • bebop (Ø7=locrian w/b5nat. 5)			
11	R 2/21	Reharmoniz.	• After bebop: West coast jazz, hard bob, fusion, neo-classicism ~~• Basic reharmonization: II-Vs and tritone substitution~~ • Mix-up/review of all jazz scales			
12	T 2/26	Jazz review	• More cool jazz examples • Jazz review / scale mix-up			
13	R 2/28		• Review / catch-up			
14	T 3/4	MIDTERM EXAM	Exam covering secondary functions, jazz scales, blues progressions			

15	R 3/6	pp. 289-292	• Discuss midterm exam • Modulation vs. tonicization vs. change of mode • Key relationships: enharmonically equivalent, parallel keys, relative keys, closely related keys, foreign relationships			
16	T 3/18	pp. 293-297	• Common chord modulation – analysis			
17	R 3/20		• Common chord modulation – part-writing			
18	T 3/25		• Altered chords as common chords • Sequential modulation • Common tone • Monophonic modulation • Direct modulation			
19	R 3/27	pp. 147-166	• Form: cadences, motive, phrase, period, double period, phrase group, parallel, contrasting, sequential, modulating, repeated phrase			
20	T 4/1	pp. 343-358	• Mode mixture, borrowed chords, Picardy third, “b6”, modulations involving mode mixture			
21	R 4/3		• More mode mixture			
22	T 4/8		• Introduction to Schenkerian analysis – Bach March			
23	R 4/10		• Bach March, continued			
24	T 4/15		Student projects part 1 – Analysis paper			
25	R 4/17		Student projects part 2 – Analysis paper			
26	T 4/22		Student projects part 3 – Analysis paper			
27	R 4/24		REVIEW			
28	T 4/29		REVIEW			