Fall 2008 Feezell Theory III (section 001) lesson plan
Done last semester: pp. 117-118, 121, 126, 131, , 135-138, 143-4, 149-150, 157, 171-173, 183, 197-198
These are scratched out in the outline below, and replaced by alternate assignments.

#	Date	Pages/Topics	Terms	Activities	Handouts	HW
1	T 8/26		• Quick review: part-writing guidelines, root position part writing, 1st inversion part writing, six-four chords (mention linear origin), cadences, NCTs, resolution of 7th chords (7ths resolve down by step, LTs up by step or down a third in an inner voice) • Musical "gravity" and an introduction to Schenkerian theory	WB 141-142	Syllabus packet	pp. 139-140
2	R 8/28	pp. 243-261 Chap. 16 Secondary Fxns I	• Chromaticism – the use of pitches foreign to the key of the passage • Nonessential chromaticism (NCTs) / essential chromaticism (members of chords, called altered chords) • Secondary functions, applied dominant chords • Spelling and recognizing secondary dominants (look for temporary LT as 3rd of V/?) • Tonicization (must be major or minor to be tonicized)	Self test 16-1 Self test 16-2		~~p. 135 (1-10 only), 136 (1-5 only), 137 (A1)~~ No HW (long weekend)
3	R 9/4	pp. 263-287 Chap. 17 Secondary Fxns II	• Applied LT chords • If tonicized triad is m, use fully-dim; major can use either, but often uses fully-dim as well • Spelling and recognizing secondary LTs (look for temporary LT as root)	Self test 17-1 Self test 17-2		p. 158D
4	T 9/9	pp. 263-287 Chap. 17 Secondary Fxns II	• Sequences involving secondary functions (complete/incomplete alternate for a series of root position seventh chords) • Deceptive resolutions of secondary functions • "Other" secondary functions / secondary functions and linear elaboration	Self test 17-1 Self test 17-2	Harmonic Functions by Chord Quality 1 WS	~~p. 149 (1-5 only), 150 (1-5 only), 151-152 (A1)~~ Harmonic Functions by Chord Quality 2 WS
5	R 9/11	pp. 289-303 Chapter 18: Modulation I	• Modulation versus change of mode (mode mixture) • Modulation – a shift of tonal center that takes place within an individual movement • Tonicization versus modulation – a question of degree, but NOTE that modulations are ALMOST ALWAYS temporary in terms of the scope of an entire piece. In other words, what goes up (to Dominant) will come down (to Tonic). • Key relationships: enharmonically equivalent, parallel, relative, closely related (a difference of no more than one sharp or flat in their key signatures), foreign or distantly related keys • Common chord modulation; how to analyze	Self test 18-1 Self test 18-2		~~p. 163 B (1-3), C (1-5), p. 165 #3 all~~ pp. 167-168; Also (1) list all related keys for D, Ab, g, C#, E, and d#; and (2) list one example each of the 5 key relationships
6	T 9/16	pp. 305-321 Chapter 19: Other Mod techniques	• Altered chords as common chords • Sequential modulation • Common tone modulation (chromatic mediant = roots m3/M3 apart, both major OR both minor, 1 common tone) • Monophonic modulation	Self test 19-1		~~p. 173 F only (part writing),~~ p. 180 #2 only (analysis)

			• Direct modulation (also called phrase modulation)			
7	R 9/18	pp. 323-330	• Review of basic structural units • Simple part forms: binary, ternary, rounded binary • Sectional binary (first part ends with tonic harmony) versus continuous binary (first part ends with something other than the tonic of the movement) • Two reprise – movements which consist of 2 repeated sections • IRDNATF – Immediate repetition does not alter the form	Self test 20-1B, C		Find (and copy) a short piece in binary or ternary form. Label form and key areas. It CANNOT be a project from Theory II class.
8	T 9/23	pp. 331-335	• 12-bar blues form (play example from Gillespie CD) • Other formal designs • Transitions – connect sections • Coda – concluding section • Sonata form: exposition, development, recapitulation • Rondo form: five-part rondo; I disagree with his "variant" 5-part, because it should be labeled "C" if the 2nd B is a different key than V. • Sonata rondo: seven-part rondo with development in the C section • Introduce March from AMB notebook (linear analysis)	Play example from Gillespie CD Self test 20-1D March from AMB notebook	AMB Bach March handout	p. 191 C
9	R 9/25		• More form examples; finish form • March from AMB notebook	Wkbk 187, 188-190	AMB Bach March answer handout	p. 194-195
10	T 9/30	pp. 343-351	• Mode mixture • Borrowed chords • Picardy third • Modulations involving mode mixture	Self-test 21-1		~~p. 197 A (1-5), B (1-5), 198C~~, pp. 201-202, 205 #2 only
11	R 10/2	pp. 359-362	• Neapolitan • Alters diminished ii chord to make it a more stable chord • b2 → LT!!	Self test 22-1		p. 209 all, 210 B 1-5, 211 #1 and 2
12	T 10/7	pp. 362-366	• Other uses of the Neapolitan (p. 362) REVIEW	Self test 22-1 continued Wkbk exs (if time)		p. 217 D (1-4), E #1 only, 218 F only
13	R 10/9		MIDTERM EXAM			
14	R 10/16	pp. 373-382	• It+6 chords as an alteration of Phrygian half cadence (chromatic passing tone in upper part) • GENERALLY: +6 resolves outward to 8ve dominant pitch • Fr+6 chords (alteration of V43/V; chromatic PT in bass) • Ger+6 chords (alteration of iv65 with CPT in upper part) • Other uses: neighbor chord (V – +6 – V), another chord intervenes (like +6 → vii dim/V →V), etc.	Self test 23-1		p. 222 B and C
15	T 10/21		• More of Chapter 23 (conventional It/Fr/Ger+6)	Self test 23-1		p. 223-224, 232 H only
16	R 10/23	pp. 389-396	Augmented sixth chords 2:	Self test 24-1		p. 235 all,

			• A chord member other than (b)6 may be used as the bass note ("inversions") • Resolution of +6 interval to a scale degree other than 5 • +6 resolves to the 3rd or 5th of the resolution chord • +6 is not It, Fr, or Ger	Wkbk as time allows		236 B
17	T 10/28	pp. 401- 406	Enharmonic reinterpretation/enharmonic modulation: V7 ← → Ger+6 Reinterpretation worksheets	Ger+6/V7 worksheets 1 and 2	Ger+6/V7 worksheets 1 and 2	p. 239 A (2,3,5 only), 240 B2 only (NOT C2)
18	R 10/30	pp. 406-410	• Reinterpreting diminished seventh chords • Mention and illustrate Fr+6 and + triads; won't expect students to do these in class • Reinterpretation worksheets • Analysis examples	Do wkbk p. 240 C2 in class Self test 25-1		p. 240 C1, 246 #5
19	T 11/4	pp. 417-432	• Vsub6; V+; 9th, 11th, 13th chords • ct diminished seventh chord	Self test 26-1A, transpose wbkb 249 examples to other keys		p. 249 all
20	R 11/6	pp. 433-436	• Simultaneities/coloristic chords = LINEAR SONORITIES • Doubly chromatic mediant relationship (roots m3/M3 apart, one MAJOR and the other is MINOR, no common tones)	Self test 26-1B		p. 251, 252 all (note directions p. 251!)
21	T 11/11		Species counterpoint: • Definition / Fux, *Gradus ad Parnassum* • Melodic guidelines • First species • Second species (passing tones)	Kennan Wb 1,2,3 Kennan Wb 9, 13	Kennan Ctpt outline Kennan Wb 1,2,3,5,7 Kennan Wb 9, 13	Chromatic projects
22	R 11/13		Chromatic project presentations I			
23	T 11/18		Chromatic project presentations II			
24	R 11/20		Chromatic project presentations III			
25	T 11/25		Species counterpoint: 3rd species (4:1; stepwise NCTs continued) Species counterpoint: 4th species (suspensions)	Kennan Wb 26 Kennan Wb 33, 34	Kennan Wb 26, 27 Kennan Wb 33, 34, 35	p. 13 #8 [p. 27 #4]
26	T 12/2		Comprehensive analysis example (TBD)	p. 37 analyze in class, then discuss	Kennan Wb 37	p. 35
27	R 12/4		REVIEW			