

Spring 2008 Feezell Theory IV 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 / discussion items	Activities	Music Exs./handouts	Wkbk HW
1	T 1/15	Final exams Ch. 27	• Tonal harmony in the late 19 th century	•	Syllabus	Write down “top 10” things learned in Theory III
2	R 1/17		• Finish Ch. 27 • Medieval modes intro	• Workbook ch. 27 A, D, E, G in groups		pp. 279-280
3	R 1/24	pp. 471-482	• Diatonic church modes, final, 7 modes. • Modes related to major and minor scales (play through examples 28-3, 28-4 at keyboard) • Pentatonic scales (major pentatonic and Hirajoshi pentatonic) • Synthetic scales: whole-tone scale, octatonic or diminished scale, half-step/minor third scale • Lydian-Mixolydian / hybrid scales / tetrachords	• pp. 479-480, ST 28-1 A, B, C, D • Wkbk 283, 284 (if time)		Wkbk pp. 281-282
4	T 1/29	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
5	R 1/31	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	-Basic Jazz scale-chords -Armstrong solo transcription	--WS: Basic jazz scales 3

				solo --Basic jazz scales 1		
6	T 2/5	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 (phrygian))	--Swing examples --Advanced jazz scales		
7	R 2/7	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)			
8	T 2/12	Reharmoniz.	• After bebop: West coast jazz, hard bop, fusion, neo-classicism • Mix-up/review of all jazz scales			
9	R 2/14	Jazz review	• More cool jazz examples • Basic reharmonization: II-Vs and tritone substitution • Jazz review / scale mix-up / scale ID sheets		Scale ID sheet	--WS: Jazz scale ID all
10	T 2/19	pp. 482-499	• Extended tertian harmony/tall chords • Polychord, split-third chord, bitonality, bimodality, polytonality, quartal harmony, quintal harmony, secundal harmony, tone clusters • Impressionism, parallelism, planing, chromatic planing, diatonic planing, pandiatonicism	ST 28-2 (A,B,C)		
11	R 2/21		• Rhythm and meter • Primitivism • Stravinsky			
12	T 2/26		• Review for midterm / catch-up			
13	R 2/28	MIDTERM EXAM	Exam covering modes, rhythm, Stravinsky, late tonal harmony, jazz scales, blues progressions			
14	T 3/4		• Midterm exam discussion • Atonal theory/set theory (pp. 511-519) • ST 28-4 Schoenberg • Terminology and practice with set analysis • Interval vectors etc.	From library: Boulez <i>Structures Ia</i> , Cowell, Messiaen <i>Mode de</i>	Interval vectors, set theory	Wkbk p. 305 only

				<i>Valeurs</i>		
15	R 3/6		• Review set theory; discuss “Nacht” from <i>Pierrot Lunaire</i> • Pp. 520-530 • Begin serialism	ST 28-5 Berg Matrix	“Nacht” score	p. 306 only, set theory HW sheet
16	T 3/18		• Twelve tone serialism, cont. • Terminology and practice with tone row analysis • Matrices • Schoenberg Op. 25		2 copies of matrix sheet	
17	R 3/20		• Twelve tone serialism II • Analysis of Schoenberg Op. 25 cont. • Magic square on Ex 28-53, p. 528 • Play Boulez <i>Structures</i> or Messiaen <i>Mode de valeurs</i> • Total serialization, aleatory/chance music, minimalism, texture music	Play Cowell, <i>Threnody, In C, Short Ride in a Fast Machine</i>	<i>In C</i> score, matrix sheet (play Cowell)	pp. 310, 311, 312 Due in 2 class periods for 2 HW grades
18	T 3/25		• More from 3/20 topics			
19	R 3/27		• More from 3/20 topics			
20	T 4/1		• Introduction to electronic music • Musique concrète / Pierre Schaeffer, 1948 • Basic acoustics / overtone series / spectral analysis / amplitude patterns / envelope terminology			
21	R 4/3		• Finish EM / timbre music • Tonality part 1 • John Adams • Samuel Barber • Aaron Copland part 1			
22	T 4/8		• Tonality part 2 (Copland			
23	R 4/10		• Form review / counterpoint introduction			
24	T 4/15		Review chromatic harmony, PW and analysis			
25	R 4/17		Student projects part 1 – Composition performance			
26	T 4/22		Student projects part 2 – Composition performance			
27	R 4/24		REVIEW			
28	T 4/29		REVIEW			