

MUS 233 – APPROXIMATE SCHEDULE OF TOPICS AND HOMEWORK		
(Week No.) Week of	Class Topics ,Downloadable Notes and Links (day covered—"M, W, F")	Assignments and items to print for that week with specific due day from the K/P workbook unless otherwise specified
(1) Jan 22	Class organization, introduction to chromaticism (MW) Overview and review (F)	(F) Print: review pages (3 pages), Note stacking
(2) Jan 29	Overview and review continued (MWF)	
(3) Feb 5	Ch. 16: Tonicization I: secondary dominants (MWF) Secondary dominants examples Ch. 16 Reading Sheet (same sheet for ch. 17 & 18)	(M) Hand in: review assignment (2 pages) Mozart K. 377 excerpt (audio)
(4) Feb 12	Ch. 16 continued (MW) Secondary dominants in a jazz context Ch. 17: Tonicization II: other secondary functions (F) Ch. 17 Reading Sheet (same sheet for ch. 16 & 18) Summary of secondary functions	
(5) Feb 19	Ch. 17 continued (MWF)	(M) Hand In: <i>Ch. 16 Assignment: Beethoven assignment</i> AND <i>WB pages (16-1: A 1-3; 16-2: B 1-3)</i> <i>Audio of Beethoven excerpt (MIDI version)</i> <i>Audio of Beethoven (actual excerpt)</i> (M) Print: Schubert, An die Musik (D547) [audio link]
(6) Feb 26	Ch. 18: Modulation I: Diatonic common chords (MWF) Ch. 18 Reading Sheet (same sheet for ch. 16 & 17)	(M) Print: Modulation Practice (W) Hand In: <i>Ch. 17 Assignment</i> <i>(WB pages 17-1: A 1-5; 17-2: B 1-3; C1 & C2: analysis only—do the realization of either one for extra credit)</i>
(7) Mar 5	Ch. 19: Modulation II Further modulation techniques (same lecture notes as Modulation I) (MWF) Monophonic modulation: Handel Gavotte (score) (audio) Ch. 19 Reading Sheet (same for ch. 20) Common Tone Modulation & Chromatic Mediant Relationships Examples (audio)	(W) Hand In: <i>Ch. 18 Assignment (WB pages 18-2: B [do this first]; 18-2: A7, read the instructions and listen to the example; measure 47 is a secondary chord)</i>

<p>(8) Mar 12</p>	<p>Ch. 20, part 1: <u>Form: binary & ternary</u> (MW) Ch. 20 <u>Reading Sheet</u> (same for ch. 19)</p> <p>Form II: <u>Sonatina/Sonata Form</u> (F) <u>Clementi Sonatina Op. 36, No. 1, i</u> <u>Clementi Sonatina No. 1 Audio</u> <u>Clementi Sonatina Op. 36, No. 2, i</u></p>	<p>(M) Print: <u>J.S. Bach G Major Cello Suite Mvts.</u> (binary form examples)</p> <p>(W) Hand In: <i>Ch. 19 Assignment (WB pages 19-1: A 1 ["a" & "b" only, and analyze the harmonies and NCTs, the 1st key is not Eb]; A3 [just identify the keys and modulation technique, and show the analysis of the modulation technique – the modulation occurs about half way through the example]; A5 [just identify the 2nd key (which is not F-minor; there is no modulation to F-minor) and analyze/label the modulation technique – there are two ways the modulation could be described]</i></p> <p>LISTEN TO THE EXAMPLES</p>
<p>March 19-23: Spring Recess, No Classes</p>		
<p>(9) Mar 26</p>	<p><u>Sonata (Sonata Allegro) Form</u> (MW) <u>Beethoven: Op. 49, No. 1, i</u> (audio) No Class, Cesar Chavez Day (F)</p>	<p>(W) Hand In: <i>Ch. 20 Assignment: (WB pages 20-1: A, answer questions 1-3, <u>make a diagram</u> of the whole example, name the form and its components; 20-1: B, just name the form and its components; 20-1: D, just name the form and its components, and answer question 1 by marking the score appropriately.)</i></p>
<p>(10) Apr 2</p>	<p>Midterm Exam Review (M) <u>Review Sheet</u> <u>Form practice question</u> Midterm Exam: chapters 16-20 including Form I & II (W)</p> <p>Form III: <u>other forms</u> (F) <u>Rondo form: Beethoven, Op. 13, ii *</u> (audio)</p>	<p>(M) Extra credit on modulation (audio)</p>
<p>(11) Apr 9</p>	<p>Other forms continued (M) Discuss <u>Sonatina Assignment</u> (M) Ch. 21, part I: <u>Mode mixture</u> (WF) Ch. 21, I <u>Reading Sheet</u> (same for ch. 22) <u>Chopin Nocturne, Op. 9, No. 2 (Eb Maj)</u> <u>Excerpt</u> (see m. 10) (full audio and score)</p>	<p>(M) Extra credit assignment on form. (WB 20-1, E: <i>identify the form and its components, and diagram down to the phrase level mm 1-28 only; name the small form of mm. 1-8; be sure to indicate all keys on the diagram</i>)</p>

(12) Apr 16	Ch. 21 continued (M) Ch. 21, part II: <u>Neapolitan harmony</u> (WF) Ch. 21, II <u>Reading Sheet</u> (same for ch. 21) <u>Chopin fm nocturne example (Op. 55, No. 1)</u> (audio)	(M) Hand In: <u>Sonatina Assignment</u> (early, for re-do option only) <u>Example by JK</u> (Audio) <u>Clementi Sonatina Op. 36, No. 1, i</u> (Audio) <u>Clementi Sonatina Op. 36, No. 2, i</u> (good for piano accompaniment examples) (F) Hand in: <u>Sonatina Assignment</u> <u>Sonatina score page</u>
(13) Apr 23	Neapolitan harmony continued (M) Ch. 22: <u>Augmented 6th chords</u> (WF) <u>Ch. 22 Reading Sheet</u> Print: <u>Mozart K.284 Example</u>	(W) <u>Keyboard Harmony Demonstration</u> (W) Hand In: <u>Ch. 21 Assignment (WB pages 21-1: B 1-10; D 1-4)</u>
(14) Apr 30	Ch. 22 continued (M) Discuss <u>Final Composition Project</u> (M) Ch. 23: <u>Enharmonicism & Reinterpretation</u> (WF) <u>Ch. 23 Reading Sheet</u>	(W) Hand In: <u>Ch. 22 Assignment (WB pages 22-1: B 1-5; C 1,3, 4, 6 & 10; E 1-3)</u> (F) Bring in workbook page 23-1 A
(15) May 7	Ch. 24: <u>Further chromatic embellishments</u> (MW) <u>Ch. 24 Reading Sheet</u> The section on the common-tone diminished 7th chord <u>Common tone diminished 7th example (Joplin)</u> Wrap-up, begin exam review (F)	(M) Bring in workbook page 24-1 A & C2 (F) Hand In: <u>Final Composition</u> , Part I (optional & for 3 extra credit points: a draft of just the soprano, bass and roman numeral analysis ONLY ; due in class, not later) <u>Final Composition score page</u> <u>Example Score; Audio Version</u> <u>2nd example; Audio</u>
(16) May 14	Final Exam review (M – last day of classes) <u>Practice exam (audio example)</u> <u>Practice exam answer key</u> Final Exam: May 23, 8:00-10:30a (W) Comprehensive	(W, May 23, noon) Hand In: <u>Final Composition</u> , or Part II based on feedback (only applies to those who did part I) <u>Final Composition score page</u> <u>GRADE CALCULATOR</u>
<u>EXTRA CREDIT ASSIGNMENT</u> Due by Wednesday, May 23, noon <u>Chopin Waltz, B. 133</u> <u>Chopin Waltz, B. 133 audio</u>		