

MUS 233 – APPROXIMATE SCHEDULE OF CLASS 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 28	Class organization, introduction to chromaticism (MW) Overview and review (W)	
(2) Feb 4	Overview and review continued (MWF)	(M) Print: <u>review pages</u> (3 pages), <u>Note stacking</u>
(3) Feb 11	Ch. 16: <u>Tonicization I: secondary dominants</u> (MWF) <u>Secondary dominants examples</u> Ch. 16 <u>Reading Sheet</u> (same sheet for ch. 17 & 18)	(M) Hand in: <u>review assignment</u> (2 pages) <u>Mozart K. 377 excerpt</u> (audio)
(4) Feb 18	Ch. 16 continued (MW) <u>Secondary dominants in a jazz context</u> Ch. 17: <u>Tonicization II: other secondary functions</u> (F) Ch. 17 <u>Reading Sheet</u> (same sheet for ch. 16 & 18) <u>Summary of secondary functions</u>	
(5) Feb 25	Ch. 17 continued (MWF)	(M) Hand In: <i>Ch. 16 Assignment: <u>Beethoven assignment</u></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: <i>Schubert, <u>An die Musik</u> (D547) [audio link]</i>
(6) March 4	Ch. 18: <u>Modulation I: Diatonic common chords</u> (MWF) Ch. 18 <u>Reading Sheet</u> (same sheet for ch. 16 & 17)	(M) Print: <u>Modulation Practice</u> (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) March 11	Ch. 19: <u>Modulation II Further modulation techniques</u> (same lecture notes as Modulation I) (MWF) Monophonic modulation: <u>Handel Gavotte (score)</u> (audio) Ch. 19 <u>Reading Sheet</u> (same for ch. 20) <u>Common Tone Modulation & Chromatic Mediant Relationships Examples</u> (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) March 18</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: J.S. Bach G Major Cello Suite Mvts. (binary form examples) (W) Hand In: 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])</p> <p>LISTEN TO THE EXAMPLES</p>
<p>March 25 - 29: Spring Recess, No Class</p>		
<p>(9) April 1</p>	<p>No Class, Cesar Chavez Day (M) Midterm Exam Review (W) <u>Review Sheet</u> <u>Form practice question</u> Midterm Exam: chapters 16-20 (F)</p>	<p>(W) Hand In: 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.)</p>
<p>(10) April 8</p>	<p><u>Sonata (Sonata Allegro) Form</u> (MW) <u>Beethoven: Op. 49, No. 1, i</u> (audio) 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) April 15</p>	<p>Other forms continued (M) Discuss <u>Sonatina Assignment</u> (W) 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: 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)</p>
<p>(12) April 22</p>	<p>Ch. 21, part II: <u>Neapolitan harmony</u> (MWF) Ch. 21, II <u>Reading Sheet</u> (same for ch. 21) <u>Chopin fm nocturne example (Op. 55, No. 1)</u> (audio)</p>	<p>(W) Keyboard Harmony Demonstration</p>
<p>(13) April 29</p>	<p>Ch. 22: <u>Augmented 6th chords</u> (MWF) <u>Ch. 22 Reading Sheet</u> Print: <u>Mozart K.284 Example</u></p>	<p>(M) Hand In: <u>Sonatina Assignment</u> <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) <u>Sonatina score page</u> (W) Hand In: Ch. 21 Assignment (WB pages 21-1: B 1-10; D 1-4)</p>

<p>(14) May 6</p>	<p>Discuss <u>Final Composition Project</u> (M) Ch. 23: <u>Enharmonicism & Reinterpretation</u> (MW) Ch. 23 Reading Sheet</p>	<p>(W) Hand In: <i>Ch. 22 Assignment (WB pages 22-1: B 1-5; C 1,3, 4, 6 & 10; E 1-3)</i> (F) Bring in workbook page 23-1 A</p>
<p>(15) May 13</p>	<p>Ch. 24: <u>Further chromatic embellishments</u> (M) <u>Ch. 24 Reading Sheet</u> The section on the common-tone diminished 7th chord <u>Common tone diminished 7th example (Joplin)</u> Final Exam review (W – last day of classes) <u>Practice exam (audio example)</u> <u>Practice exam answer key</u> (F) Final Exam: May 17, 8:00-10:00a Comprehensive</p>	<p>(M) Bring in workbook page 24-1 A & C2 (W) Hand In: <i>Final Composition, 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)</i> <u>Final Composition score page</u> <u>Example Score; Audio Version</u> <u>2nd example; Audio</u></p>
<p>(16) May 20</p>		<p>(W, May22, 11am or earlier) 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> GRADE CALCULATOR</p>
<p>EXTRA CREDIT ASSIGNMENT Due by Wednesday, May 22, 11am <u>Chopin Waltz, B. 133</u> <u>Chopin Waltz, B. 133 audio</u></p>		