

Comprehensive Course Syllabus-Music Theory

COURSE DESCRIPTION:

In Music Theory, the student will implement higher-level musical language and grammar skills including musical notation, harmonic analysis, and part writing which will lead to a thorough understanding of music composition and music theory. The student will obtain and practice ear training skills and skills required for sight reading musical literature. They will recognize the development of music from an historical and cultural perspective and extend musical awareness beyond music currently familiar to the student.

INSTRUCTOR:

Emily Sites

D105 OFFICE HOURS:

A-D days: 9-10am

Also available by Appointment

Contact Information:

OFFICE PHONE: 630-907-5915

E-MAIL: esites@imsa.edu

MEETING TIMES:

A, C, D days (4): 11-11:55am

MEETING ROOM: D110

TEXTS/MATERIALS:

- Benward and Saker Music in Theory and Practice 8th Ed. Vol. 1 (Textbook and Workbook)
- Tablet/Laptop
- Blank staff paper
- Pencil
- Occasionally students will need to bring a pair of headphones to class (some pairs may be provided)
- Students will periodically need to spend time outside of class using a piano keyboard—these are available in the music department for student use.
- All additional materials will be provided throughout the semester

ESSENTIAL CONTENT:

The essential content in this course will include aspects of each of the six Fine Arts Learning Standards. See IMSA Core Curriculum Template for models.

1. Experience different kinds of art or music
 - A. Accurately recognize the principles and practices of art or musical composition.
 - B. Examine, evaluate and analyze sounds, images, and ideas.
 - C. Use a variety of senses to experience art or music.
 - D. Examine, evaluate and analyze professional created art or music.
2. Understand the purpose of tools, techniques, and terminology used in the creative and productive process.
 - A. Select and accurately use appropriate artistic, stylistic, and interpretive terminology.
3. Effectively use appropriate materials, processes and techniques to create, perform and interpret art or music.
 - A. Select and apply appropriate materials, techniques and processes to the production of a work of art or music.
 - B. Develop automaticity in skills, concepts, and processes that support and enable complex creative thought.
 - C. Work in an environment that is safe and healthy, and encourages self- confidence and responsible experimentation.
4. Understand the aesthetic components of art or music and develop aesthetic awareness.
 - A. Analyze and describe the role, meaning, and value of a work of art or music
 - B. Apply elements of design and expression
5. Develop historical and cultural perspectives in art or music.
 - A. Compare and contrast the characteristics of art or music through representative works from various historical and cultural periods.
6. Develop skills necessary to evaluate art or music.
 - A. Employ critical thinking skills during the evaluative process.
 - B. Identify and characterize the composing elements of dynamic and organic wholes, structures, and systems in works of art.

SSL's:

- I a. Develop automaticity in skills, concepts and processes that support/enable complex thought.

Music Theory: developing automatic recognition of music notes, intervals, scales, and basic chords.
- IIb. Find and analyze ambiguities inherent within any set of textual, social, physical, or theoretical circumstances.

Music Theory: analyze pieces of music within the confines of various compositional approaches.
- III a. Use appropriate technologies as extensions of the mind.

Music Theory: learn keyboard skills in order to promote understanding of musical concepts, use the composition software “Musescore” to facilitate composition projects.
- IV a. Construct and support judgments based on evidence.

Music Theory: through developing aural and visual knowledge of various forms of music, students will be able to make and support judgments about a musical piece’s key, form, chord progression, style, and structure
- IV c. Identify and characterize the composing elements of dynamic and organic wholes, structures, and systems.

Music Theory: through learning about smaller elements of composition throughout the semester, students will be able to analyze an entire piece of music in regard to tonal centers, modulations, motives, phrases, periods, and cadences by the end of the course.

INSTRUCTIONAL DESIGN AND APPROACH:

Students are expected to participate actively in classroom discussions and demonstration each week. The “Music in Theory and Practice” workbook includes extensive part writing and composition exercises which will be assigned every week. In addition to completing assigned homework, a comprehensive theory notebook containing all handouts as well as homework, quizzes, and exams that are returned is required.

Students also take turns demonstrating concepts using the board, overhead projector, the voice, or instrument. Students will utilize the keyboards (actual or online) for a variety of exercises, including developing the skills necessary to play some homework assignments, harmonic progressions, and melodies. Students will compose short assignments using the free online software, “musescore” throughout the semester.

Student Expectations:

ATTENDANCE

Students are expected to attend all class meetings and to arrive to class on time (see pages 10-11 of Student Handbook). Students are expected to make up Academy excused absences and work missed by arranging time to do so with the instructor.

ACADEMIC HONESTY

Students are expected to do original work without plagiarism. Turning in work that was done by others as ones own is dishonest and unacceptable. Students who have been suspected of plagiarism or turning in work of others will be referred to the Dean of Students for disciplinary action (see page 9 of Student Handbook).

LATE WORK

An assignment will be considered late when it is not turned in by the end of the day on the day it is due. In order to be fair to those who are consistently prompt in getting their work in, a deduction of 10% per day will be made from the grade of any late assignment.

ASSESSMENT PRACTICES, PROCEDURES, and PROCESSES:

Grading Policy:

Your grade in this class will be obtained through class participation, as well as a variety of homework assignments, quizzes, and tests. Your final grade will be apportioned as follows:

Class Participation: 15%

- Students are expected to contribute to discussions and activities and be present and attentive in class.
- In-class ear training exercises covering intervals, chords, and dictation will be graded as class participation.

Quizzes: 25%

- There will be both alternating written and aural quizzes.

Homework: 30%

- Homework will be assigned after every class-this may consist of practicing skills on-line, listening to recordings, worksheets, compositions, and developing keyboard and ear-training skills.

Tests/Projects: 30%

SEQUENCE OF TOPICS AND ACTIVITIES

Syllabus is subject to change per students' prior music knowledge.

Week 1

Pretest/Introduction to on-line music theory resources

Chapter 1/2 – Elements of Pitch - Keyboard and octave registers; notation of the staff; sharps/flats;

Elements of Rhythm: different note types, meter, meter signatures, beat; major key signatures

Keyboard Skill: Identify letter names on keyboard-understand the concept of intervals.

Week 2

Chapter 1/2/3: major key signatures; minor scales; minor key signatures; major/minor intervals; scale degree names; inversion of intervals; consonant and dissonant intervals; transposition.

Ear Training: Major and minor ascending and descending intervals, major/minor scales.

Sight Singing: Rhythm - Simple meters; the beat and its division into two parts; intervals and Scales.

Week 3

Discuss descriptive terms for music: tempo, dynamics, texture, rhythm, consonance/ dissonance. introduce augmented/diminished intervals. Review major/minor scales and key signatures. Introduce modes. Introduce triads: major, minor, augmented, diminished; triad names; inversions; roman numerals.

Ear-training: Rhythm--simple meters; the beat and its division into four parts. Identify major/minor scales.

Aural Quiz-interval and rhythmic dictation - ascending diatonic intervals and rhythms in 4/4 with eighth, quarter, half, whole notes.

Week 4

Practice recognizing chords in various textures. Review meter, intervals, key signatures, triads with inversions, scales, transposition. Evaluate various pieces to determine tonality.

Ear Training: Rhythmic Dictation - Simple meters, review scales and intervals

Sight Singing: Melody - stepwise melodies, major keys; Rhythm - simple meters; the beat and its division into two parts.

Test #1: note identification, meter, written intervals, key signatures (major and minor), scales: major/minor/modes, transposition.

Week 5

Keyboard skills-learn to play five note melodies, chord progression in C major, C major scale.

Practice creating/identifying triads on the board in different keys and inversions. Practice identifying roman numerals and chord quality. Discuss diatonic chords in major/minor keys and the roman numerals that go along with them. Introduce basic harmonic analysis.

Melodic Dictation: melody with 2nds and 3rds.

Ear training: identify quality of triads, rhythms in 6/8 time.

Written Quiz: diatonic major chords (roman numerals)

Week 6

Keyboard skills check—compose a five note melody in C or G major and play it for the class. Play triads on the piano.

Discuss diatonic minor triads. Non-chord tones part one: passing, neighboring, suspension, retardation, embellishing a simple texture.

Ear training: rhythmic dictation- 6/8 time, dictate a phrase of a pop tune.

Aural Quiz: triads, rhythmic dictation

Week 7

Non-chord tones part two: appoggiaturas, escape tones, anticipations, the pedal point.

Add non-chord tones to a melody.

Introduce 7th chords: MM, mm, dominant, half diminished, fully diminished and inversions

Sight singing: dotted rhythms, melody with 2nds, 3rds, 4ths.

Continue to discuss basic harmonic analysis.

Written Quiz- non-chord tones.

Week 8

Review seventh chords, N.C. tones, harmonic analysis in major keys. Analyze a Bach Chorale.

Test #2: Roman numeral analysis of a short passage in a major key, identify various types of N.C. tones, identify triads in various inversions, write and identify 7th chords.

Week 9

Introduce Cadences: Plagal, Inauthentic, Perfect Authentic, Deceptive, Half. Practice composing cadences in various keys.

Ear-training: listen to cadences from famous examples of musical literature.

Rhythm Project: Compose an 8 bar rhythm, play it for the class for rhythmic dictation.

Week 10

Introduce functional tonality. Discuss trends in chord progressions—compare various genres of music.

Introduce descending 5ths progression.

Project: Analyze a popular song with Roman numeral analysis, play the song for the class and present analysis.

Composition Assignment: Compose a basic chord progression in root position.

Keyboard skills: add root position chords to a five note melody.

Ear-training: Practice melodic dictation in a minor key, 7th chords

Week 11

Melodic organization: Introduce motives, phrases, sequences, and periods.

Find examples in a variety of music genres.

Composition assignment: motives

Texture: Introduce monody, homophony, polyphony

Review N.C. tones, cadences, process of harmonic analysis.

Ear-training: Melody in minor—intervals from tonic triad. Rhythm: simple and compound meters.

Aural Quiz- short melodic dictation, 7th chords, rhythm in 6/8

Week 12

Review cadences, functional tonality, melodic organization, texture.

Keyboard work: play different cadences on the piano in C Major

Ear-training: rhythmic dictation –dots and ties, triads

Test #3 : Cadences, functional tonality, aspects of melody, texture

Week 13

Introduce principles of voice leading/counterpoint. Discuss four-part choral part-writing/voice ranges.

Ear-training: rhythmic dictation –dots and ties, triads

Re-visit chapter 10 (harmonic progression) to use principles of voice leading and melodic organization to create harmony under various melodies.

Ear training: Melodic dictation-all diatonic intervals

Week 14

Overview of Western Music History Eras. Research an era in small groups and give presentations.

Week 15

Overview of various 20th century composition techniques- impressionism, serialism, minimalism.

Listen to examples.

Week 16

Review chapters 1-13. Listen/analyze various pieces of music in terms of texture, harmony, melodic organization.

Week 17

Final Exam