

Comprehensive Course Syllabus

Music Theory

COURSE DESCRIPTION:

In Music Theory, students 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. Students 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:

Lara Brink

OFFICE: D105

OFFICE HOURS:

C: 10:00am-11:00am

I: 2:00pm-3:00pm

Also available by Appointment

Contact Information:

Office Phone: 630-907-5915

E-mail: lbrink@imsa.edu

MEETING TIMES:

A-B, D (3)

MEETING ROOM:

D110

TEXT/MATERIALS:

- Benward and Saker Music in Theory and Practice 9th Ed. Vol. 1 (Textbook and Workbook).
- Tablet/Laptop (when necessary)
- Notebook for taking notes (easier than using a computer for this content)
- Pencil

- Blank staff paper
- Students will need to periodically spend time outside of class using a piano keyboard which is available in the department for use.

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.
 - c. wholes, structures, and systems in works of art.

SSL's:

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

- a. Music Theory: Developing automatic recognition of music notes, intervals, scales, and basic chords.

II B. Find and analyze ambiguities inherent within any set of textual, social, physical, or theoretical circumstances.

- a. Music Theory: Analyze pieces of music within the confines of various compositional approaches.

III A. Use appropriate technologies as extensions of the mind.

- a. Music Theory: Learn keyboard skills in order to promote understanding of musical concepts, use the composition software "Muscores" to facilitate composition projects.

IV A. Construct and support judgments based on evidence.

- a. 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.

- a. 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 actively participate 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. 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 one's 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, PROCESSES:

Grading Policy: Grades 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 on a regular basis. This may consist of practicing skills online, listening to recordings, worksheets, compositions, and developing keyboard and ear-training skills.

Tests/Projects: 30%

- There will be 2 tests throughout the semester as well as a final exam.
- Projects can consist of compositions, group presentations, etc.

SEQUENCE OF TOPICS AND ACTIVITIES:

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

Week 1: Pretest/Introduction to online music theory resources.

Week 2: Chapter 1: Notation, Chapter 2: Scales, Tonality, Key, and Modes

- Discuss descriptive terms for music: tempo, dynamics, texture, rhythm, consonance/ dissonance.
- Key signatures: How they are structured and how to find them - major and minor.

Week 3: Chapter 3: Intervals and Transposition

- Ear Training: Major and minor ascending and descending intervals, major/minor scales.
- Sight Singing: Rhythm - simple meters; the beat and its division; intervals and scales.
- **Aural Quiz:** Interval and rhythmic dictation - ascending diatonic intervals and rhythms in 4/4 with eighth, quarter, half, and whole notes.

Week 4: Chapter 4: Chords

- Practice creating/identifying triads on the board in different keys and inversions. Practice identifying roman numerals and chord quality.
- Ear Training - Identifying the difference between major and minor.

Week 5: Review & Test #1

- Note identification, meter, written intervals, key signatures (major and minor), scales: major/minor/modes, transposition.

Week 6: Chapter 5: Cadences and Nonharmonic Tones, Chapter 6: Melodic Organization

- **Aural Quiz:** Identifying cadences and chord progressions.

Week 7: Chapter 11: The Dominant 7th Chord, Chapter 13: Nondominant 7th Chords

- **Quiz:** Major and minor triads, dominant 7th chords, nondominant 7th chords.

Week 8: Chapter 15: Modulation

Week 9: Review & Test #2

- Cadences, progressions, chord identification, chord modulation.

Week 10: Chapter 16: Two-Part (Binary) Form

Week 11: Chapter 17: Three Part (Ternary) Form

- **Quiz:** Identifying the difference between binary and ternary form.

Week 12: Chapter 9: Voice Leading in Four-Part Chorale Writing

Week 13: Group Choral Writing Project

- Students will compose a short piece for a quartet - SATB, SSAA, SSAB, etc.
- This project will be collaborative in that students will be divided into groups to create their choral work and they, as a group, will sing their piece for the rest of the class.

Week 14: Group Choral Writing Project Presentation

- Students from each group will perform their created work for the class.

Week 15: Individual Choral Writing Project

- Students will compose their own choral work for up to 12 singers in whichever format they so choose - SATB, SSA, SSAT, etc.
- Choral Conducting - meter, dynamics, expression, etc.

Week 16: Individual Choral Writing Project Presentation

- Each student will conduct their choral piece with the entire class. The entire class will participate as the student's "choir".
- Review for Final Exam

Week 17: Final Exam