Music Theory - Course Syllabus

**Mike Roberts, Instructor,** [**mroberts@pontiac90.org**](mailto:mroberts@pontiac90.org)

**(W) 815.844.6113 ext.241, (C) 708.606.2970**

Course Overview

Music Theory I is a full year course giving the student an extensive background in the harmonic materials of music in the style of the 17th, 18th, and 19th centuries. In addition to studying the fundamentals of music theory and harmonic materials of music, students will continue to hone their ear training skills in melodic dictation and sight-singing, continue the use of computer technology as available, and study the history of music of the Medieval, Renaissance, Baroque, and Classical periods. Much of the work of this course is programmed individualized instruction, lab-based, or project oriented. This course has a prerequisite of concurrent enrollment in Band or Chorus.

**Course Objectives**

##### **A. MUSIC THEORY AND COMPOSITION**

After study in the text and through class discussions and supplementary assignments, the student is expected to understand:

1. The basic fundamentals of music such as, but not limited to, keys, scales, modes, notation, clefs, rhythm, and chords
2. The analysis and use of nonharmonic tones
3. The analysis and composition of cadence types
4. Harmonic analysis utilizing Roman numerals, macro analysis
5. Harmonic construction of triads and seventh chords in all inversions
6. An introduction to the realization of figured bass symbols

##### **EAR TRAINING/SIGHT SINGING/KEYBOARD –**

##### After much drill and study regarding intervals, rhythm, melodies, scales, modes, triads, and harmonic progressions, the student will be able to:

1. Dictate melodic and harmonic intervals--notating answers and/or analyzing the dictated intervals numerically and by quality
2. Dictate units of rhythm in varying meters
3. Dictate various simple melodies
4. Identify by sound major, minor, augmented, and diminished triads
5. Identify by sound scales – major, minor (including all forms), modes, whole tone, pentatonic, and octatonic
6. Identify by sound chord progressions in major and minor keys, including inversions and seventh chords
7. Notate the bass and soprano line from a chord progression
8. Demonstrate skill in singing melodies which contain intervals in the dominant and minor tonality in simple and compound meters
9. Play short excerpts on the piano keyboard of intervals, chords, cadences, and short progressions from exercises in the texts

**Textbooks**

Clendinning & Marvin. *The Musician’s Guide to Theory and Analysis.* 3rd Edition. New York. W.W Norton & Company, 2016. Workbook Included. Anthology Inlcuded.

Plillips, Joel et al. *The Musician’s Guide to Aural Skills.* 2nd Edition. New York. W.W Norton & Company. 2011

Ottman, Robert. Music for Sightsinging, 2nd edition. Englewood Cliffs, NJ: Prentice Hall, 1967.

Supplementary Texts

Benjamin, Thomas, Michael Horvit, Robert Nelson. Music for Analysis. Examples from the common-practice period and the twentieth century. 5th ed. Belmont, CA: Wadsworth, 2001.

Gauldin, Robert. Harmonic Practice in Tonal Music. 2nd ed. New York, NY: W.W. Norton, 2002. Text, workbook, CD’s.

Lefkoff, Gerald. Analyzed Examples of Four-Part Harmony. Morgantown, WV: Glyphic Press, 1980.

Spencer, Peter. The Practice of Harmony. 4th ed. Upper Saddle River, NJ: Prentice Hall, 2000.

Lab: Finale Notepad and Finale (theory/ear training drill & computer notation)

**Grading**

60% Written Tests & Quizzes

10% Ear Training Tests & Quizzes, Sight-Singing, and Keyboarding Skills.

10% Homework Completion

10% Projects as assigned

10% Classroom Participation

|  |  |
| --- | --- |
|  | Chapter |
| Weeks 1-4 | Chapter 1 – Pitch and Pitch Class |
| Weeks 5-8 | Chapter 2 – Simple Meters |
| Weeks 9-12 | Chapter 3 – Pitch Collections, Scales, and Major Keys |
| Weeks 13-16 | Chapter 4 – Compound Meters |
| Last week before the final | Chp 1 – Chp 4 Final Review |
|  | 1st Semester Final |
| Weeks 1-4 | Chapter 5 – Minor Keys and the Diatonic Modes |
| Weeks 5-8 | Chapter 6 – Intervals |
| Weeks 9-12 | Chapter 7 – Triads |
| Weeks 13-16 | Chapter 8 – Seventh Chords |
| Last week before the final | Chp 5 – Chp 8 Final Review |
|  | 2nd Semester Final |

**1st Quarter**

**Pitch and Pitch Class**

* Introduction to Pitch: Letter Names
* The Piano Keyboard
* Reading Pitches from a Score
* Dynamic Markings

**Simple Meters**

* Dividing Musical Time
* Rhythmic Notation for Simple Meters
* Counting Rhythms in Simple Meters
* Beat Units other than the Quarter Note

**2nd Quarter**

**Pitch Collections, Scales, and Major Keys**

* Chromatic and Diatonic Collections
* Scales (scale degrees, spelling major/chromatic scales)
* Major Key Signatures
* Major Pentatonic Scale

**Compound Meters**

* Hearing Compound Meters
* Meter Signatures/Rhythmic Notation
* Syncopation
* Mixing Beat Divisions and Groupings

**3rd Quarter**

**Minor Keys and Diatonic Modes**

* Parallel and Relative Keys/Pentatonic Minor Scales
* Forms of Minor, Hearing Minor Scale Types, Writing Minor Scales
* Scale Degrees in Minor
* Modes of the Diatonic Collection

**Intervals**

* Combining Pitches
* Interval Quality
* Spelling Intervals
* Consonant and Dissonant Intervals

**4th Quarter**

**Triads**

* Chords vs. Triads
* Spelling Triads/Triad Inversion
* Figured Bass
* Triads in Popular-Music Notation

**Seventh Chords**

* Seventh Chords
* Seventh Chords in Popular Styles
* Triads and Seventh Chords in Musical Textures

|  |  |
| --- | --- |
| What does it mean to earn a/an | Characteristics of work to earn that grade… |
| A | Superior command of the knowledge, skills, and practices embodied by the content-area standards assessed within course.   * Assessment scores indicate a superior level of understanding of concepts and skills. * Oral performance/evaluations demonstrate high level of fluency, accuracy, and good pronunciation. * Assignments are on time, complete, well organized, and of superior quality and show attention to detail. * Learning goals are fully or consistently met and exceeded. |
| B | Solid command of the knowledge, skills, and practices embodied by the content-area standards assessed within course.   * Assessment scores indicate a solid grasp of concepts and skills. * Oral performance/evaluations demonstrate good level of fluency, accuracy, and pronunciation. * Assignments are generally on time, complete, thorough, and organized with some attention to detail. * Most of the learning goals are fully or consistently met. |
| C | Partial command of the knowledge, skills, and practices embodied by the content-area standards assessed within course.   * Assessment scores indicate partial acquisition of skills and concepts. * Oral performance/evaluations demonstrate a satisfactory level of fluency, accuracy, and fair pronunciation. * Assignments are generally complete, but quality, thoroughness, timeliness, and organization vary. * More than half of the learning goals are fully or consistently met. |
| D | Limited command of the knowledge, skills, and practices embodied by the content-area standards assessed within course.   * Assessment scores indicate limited acquisition of skills and concepts. * Oral performance/evaluations demonstrate a weak level of fluency and accuracy and poor pronunciation. * Assignments vary widely in quality, thoroughness, and organization; are frequently late; and show little attention to detail. * Only a few of the learning goals are fully or consistently met. |
| F | Very Limited command of the knowledge, skills, and practices embodied by the content-area standards assessed within course.   * Assessment scores indicate a very limited grasp of concepts and skills. * Oral performance/evaluations demonstrate a very limited level of fluency, accuracy, and pronunciation. * Assignments show poor quality, are frequently incomplete and late, and do not show attention to detail. * None or almost none of the learning goals are fully or consistently met. |