Dual Credit Music Theory Syllabus
(with Introduction to Music)
1306.030
Frenship High School
Blue Days 12:54-2:24pm
2019-2020

Instructor: Angela Bradford
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Conference Times: 2:30-4:00pm, Blue and Gold days

Course Text: Tonal Harmony by Stefan Kostka, Dorothy Payne and Byron Almen, 7th Edition. (Provided)
Supplemental Material: Barron’s AP Music Theory by Nancy Scoggin (Optional)

Recommended Websites: musictheory.net (aural and visual training of scales, chords, etc. Free Noteflight.com (excellent for writing composition, printing and saving individual compositions.

Recommended for Music Majors: (Not necessary) but excellent for Home purchase and practice: MacGAMUT 6 on MaGamut.com (interval, dictation, and chord practice). This program will be available in class for students to practice.

Course Purpose: The purpose of this Dual Credit course is to teach the language of Music Theory to students and help them develop the skills and knowledge to build students music literacy (reading, writing, Aural analysis, and engage by performing and discussing) through analysis and composition.

Course Overview:
A) Oral Quizzes
B) Score analysis
C) Error Detection
D) Aural association
E) Association with familiar music

Grading:
50% Written theory and composition-
Daily Work (Fundamentals and Analysis), Practice Exercises, and Assessment Grades – 25%
Composition 1 – 5%, Composition 2 – 5%, Composition 3 - 15%

30% Ear training – Intervals, Inversions, Chords, Scales on Assessment and quiz grades

20% Oral training (Sight-Reading), music literature and history (composers and music periods), and piano fundamentals in practice (chords, scales in major and minor, intervals)
Course Outline:

1st Six Weeks

Week 1 (2-3 class meetings - 1hr. 30 minutes class)
Chap. 1 Elements of Pitch

1 Notation
   a) The aspects of sound: pitch, amplitude, timbre, envelope (articulation) and duration.
   b) After a brief explanation of each, discuss aspects of notation as they relate to aspects of sound.
   c) The discussion proceeds to the representation of pitch and the musical alphabet. Explain the simple relationship between the highness of a sound and its relative position on paper.

Discovery Sequence I – Melodie (Robert Schuman)

2 The Piano Keyboard and Range Designation
   a) Knowledge of the keyboard essential, it provides a visual means of understanding the musical alphabet.
   b) Range identification and the influence of MIDI. Students’ knowledge of the keyboard. Show or describe a situation with a certain pattern of white and black keys.

3 The Staff and Clefs
   a) Dispel False notions. G clef vs. treble clef etc. Discuss the deviation of mnemonic devices. Why the clef shapes?
   b) Discuss the use of clefs as it relates to instrumental range. Look at scores.
   c) Read and sing melodies in the various clefs.
   d) Transcribe melodies form one clef to the other.
   e) Evoking pitch memory.
   f) Introduction to syllables. Systems (Solfege, numbers).

Discovery Sequence II – Melodie (Robert Schuman).

Review and Practice Exercise (Quiz) – Chap. 1

Week 2 (2-3 class meetings)

4 Review of Chap. 2 Elements of Rhythm
Rhythm and meter
   A) Definitions – duration, rhythm, meter, pulse, beat, temp, syncopation.
   B) Meter.
   C) Duration symbols – ratios.
   D) Context (rhythmic dictation).
   E) Reading and writing rhythms, rhythmic groupings and metrical coordination.
   F) Oral and aural exercises.
   G) Rhythmic and metrical study of familiar songs (without the score).
   H) Basics on conducting as they relate to rhythm and meter.
   I) Score study of rhythm, meter and notation.
   J) Composition projects.

Review and Practice Exercise (Quiz) – Chap. 2
Week 2 (2-3 Class meetings) -

5 Discovery sequences as a Generative Introduction to Form

6 Scales, Keys and Key Signatures
   a) The pattern of the major scale 2 ½, 3 1/2. The position of the half steps and their “tendencies”.
   b) Using accidentals to make the scale conform to the “major” pattern.
   c) Exercises emphasizing aural recognition are very helpful corrective mechanisms.
   d) Major key signatures. They come from the pattern!
   e) Mnemonic devices for key signatures. The circle of fifths and accidental order.
   f) The pattern of the minor scale 1 ½, 2 ½, 2.
   g) Minor Scales relationship to the major key signature. The concept of relative keys may be broached.
   h) Harmonic and melodic minor. Why? Relate to major scale and discuss concepts.
   i) Scale Degree names - derivation of leading tone and usual linear intervals.
   j) Relative and parallel key relationships.
   k) What is a key and how is it used?
   l) Other scales and patterns. Modes, Pentatonic, and Whole-tone.
       Review and Practice Exercise (Quiz)

7 Ear training Strategies

8 Dictations strategies (Standard musical lines and Pop music), Minuet by Beethoven

Week 3 and 4 (3-5 class meetings)
   Aural Skills Unit 1 Assessment
   Fundamentals of Sight-Singing Part 1

9 Intervals
   A) Quantity and quality as a means for relating two notes.
   B) Contextualizing in keys.
   C) Aural recognition and oral reproduction.
   D) Familiar contest.
   E) Melodic vs. Harmonic Use.
   F) Written study – recognition of Perfect and Major intervals in relation to the major key signature.
   G) Other intervallic qualities (minor, augmented, diminished, etc.).
   H) Interval inversion.
   I) Compound intervals.

Exercises
   a) Melodic study.
      1) Singing.
      2) Interval identification.
      3) intervallic tendencies.
   b) Harmonic study.
      1) prevalent harmonic intervals.
      2) simple and compound intervals.
3) Inversion study through recognition of doubling.
Review and Practice Exercise (Quiz)

**Week 5 (2-3 class meetings)**

10 Chap. 3 – Intro to Triads and Seventh chords
Triads, seventh chords and their Inversions

Most common-Practice period chords (triadic qualities - major, minor augmented and diminished)

11 Building and recognizing triads
a) Using thirds and fifths to construct triads
   1) Arrangement of pitches in “snowman” position.
   2) meeting two of three conditions.
   3) Identification of chord remembers.
   4) Varied voicings.

b) Visual and aural recognition of the chords
   1) Continued reinforcement of intervals.

c) Inversion of Triads
   1) The explanation of inversion symbols.
   2) The historical derivation of Figured bass.
   3) Building chords from figured bass or inversion indication.
   4) Identifying chords using proper nomenclature.
   5) Aural recognition of root vs inverted position.
   6) Score study.
   7) Melodic implications.

Review and Practice Exercise (Quiz)

12 **Composition 1** – Based on numbers and transferred to notes on the staff.
Create a melody and A section of 2-4 measures (Antecedent and Consequent), 2-4 measures of embellished melody to complete a 4-8 measure composition. Add a simple accompaniment of chords or arpeggios and perform for class. (5% of semester grade).

2nd Six Weeks

**Week 6 (2-3 class meetings)**

13 Building and recognizing seventh chords
a) Given the types of triads and types of sevenths there are sixteen possibilities. Only five are commonly used in this style. (Major 7th, minor seventh, Dominant seventh, fully-diminished seventh and half-diminished seventh).

b) Follow similar steps outlined for triads and their inversion.
Review and Practice Exercise (Quiz)
Week 7 (2-3 class meetings)

14 Exploration - Discovery, application and understanding – Desperado (by the Eagles)

Week 8 (2-3 class meetings)

15 Chap. 4 Diatonic Chords in Major and minor Keys
Chords in a Diatonic context
a) Diatonic triads found in the major Key. Include ii$^7$, V$^7$, vii$^0$.
b) Common diatonic triads in the minor Key. I, ii$^6$, III iv, V, VI, vii$^0$. Include seventh chords as above.
c) Discuss scalar variants dependent upon scale form, i.e. III+, v, and VII.
Review and Practice Exercise

Week 9 (3-5 Class meetings)

16 Chap. 5 Principles of Voice Leading, Chap. 6 Root-Position and Part Writing
Introduction to Part Writing
a) The Grand staff and vocal ranges.
b) B) Vertical rules: Spacing, voice-crossing, standard doublings in major and minor triads, inversions and standard doubling, similar, contrary and oblique motion, parallelisms.
c) Horizontal rules: general concerns of contour, conjunct vs. disjunct motion, characteristic motion for each of the four parts, implications based upon bass line or melody line.
d) Writing progressions with the I, I$^6$ and I$^4$.
Review, Daily practices, and Practice Exercise (Quiz)

Week 10--11 (3-5 class meetings)

17 Chap. 7 Harmonic Progression and the Sequence,
Chap. 8 Triads in First Inversion
Progressions using the I, V and V$^7$ and their inversions
a) A discussion of function and relative tension of the notes from the major and altered minor scales. 1 3 5 2 6 4 7 (most stable---------most unstable) 7-1, 4-3. The tritone as the cornerstone of intervallic motion.
b) Review of the harmonic minor scale and its use in building the dominant chord.
c) Analyzing and writing progressions using these chords.
d) Introduction of authentic and half cadences.
e) Proper resolution of tendency tones.
f) Analysis and singing of appropriate melodies.
g) Simple melodic harmonization.
h) Dictation – preparatory ET exercises.
Review and Practice Exercise (Quiz)
3rd Six Weeks

Week 12-13 (3-5 class meetings)
Chap. 9 Triads in Second Inversion
18 The Subdominant Chord (including inversions) and Introduction to the Supertonic
   a) The subdominant chord and its function within progressions. (plagal cadence).
   b) Dictation and harmonization of simple progressions using I, IV, V and V7.
   c) The concept of harmonic rhythm.
   d) The relation of IV to ii.
   e) Introduction to Melodic harmonization.
   Review and Practice Exercise (Quiz)

Week 14, 15, 16 (5-7 class meeting)
19 The Secondary Chords from the main Functional Areas: ii, ii7, vi, vii, half diminished vii7 (their inversions and minor key equivalents)
   a) The relationship between the IV, ii and ii7.
      Functional similarities and substitution. Quality differences in the minor keys.
   b) The prevalence of the ii6 and ii6. Reasons and influence upon doubling.
   c) Analysis, dictation and harmonization of progressions using these chords.
   d) The chordal seventh! It is not the leading tone.
   e) The submediant chord in major and minor.
   f) As a substitute for I.
   g) Deceptive cadence.
   h) The vii6, vii67 and half diminished vii7.
   i) Relation to dominant.
   j) Resolution to the tonic or tonic related chords.
   k) Common use before major and minor chords of resolution.
   l) Analysis.
      Review and Practice Exercise and Assessment

20 Composition 2 – Add a section A with a melody of 4-8 measures and repeated, Section B of 4-8 Measures of contrasting section, end with 4-8 measures back to A section and/or coda.
Add an accompaniment and perform for class. (5% of semester grade).

Review and practice exam for First Semester
Final Exam - December 11, 2018 - 11:28am-12:26pm

4th Six Weeks

Week 17-18 (3-5 class meetings)
Chap. 12 NonChord Tones 1, Chap. 13 Nonchord Tones 2 (Alternating Chapters)
21 The Mediant Chord and its Chameleon-Like Nature, Suspensions
   a) The functional dichotomy of the median chord and the use of inversion and doubling.
   b) The median chord as the relative major.
   c) The association of the median and submediant chords.
   d) Review of non-chord tones and labeling deviations.
      Daily work and Practice Exercise
Week 19-20 (3-5 class meetings)

22 **Scalar Variants and Mode Mixture**
   a) Derivations and functional deviation of the scalar variants.
   b) Mode mixture, its use and recognition.
   c) Drill with chord symbols, figured bass and analysis.
   Daily Work and Practice Exercise

Week 21-22 (3-5 class meetings)

23 **Secondary Dominant and Secondary Leading-Tone Chords**
   a) Review of dominant function and tonicization through the leading-tone and fifth.
   b) Drill on dominant-root relation.
   c) Identifying and constructing secondary dominant.
   d) Harmonization and analysis.
   e) Review of the leading-tone chord and its resolution.
   f) Repeat b-d.
   g) Aural practice.
   Common usage, Review and Practice Exercise

5th Six Weeks

Week 23-24 (3-5 class meetings)

24 **Diatonic Modulation**
   a) What is modulation?
   b) Closely related keys.
   c) Review of progressional norms.
   d) The pivot chord
   e) Aural and written recognition.
   f) Regions are areas.
   g) Modulatory progressions.
   h) Daily Work and Practice Exercise

Week 25, 26, 27 (3-7 class meetings)

Chap 10 – Cadences, Phrases, Periods, and Sentences

25 **Phrases and Cadences (Review), Periodic Structure, and larger forms**
   a) Comparing phrases and cadences to language structures.
   b) Identifying phrases in familiar contest.
   c) Phrases vs. sub-phrases, the importance of tempo and context.
   d) Periodic structure and familiar songs. Parallel, Contrasting, and Double.
   e) Binary, Ternary, and Rounded Binary.
   f) Sectional vs. Continuous.
   g) Systems of labeling.
   h) Daily Work and Practice Exercise
6th Six weeks

Week 28-29 (3-5 class meetings)
Chap. 11 Two-Part Tonal Counterpoint

26 Melodic Harmonization
   a) The Basics – I, iv, ii, and cadential I\(^6\) and V(\(^7\)).
   b) Harmonizing cadences.
   c) Beginning phrases on basic colors - I if possible.
   d) Contrapuntal motion – and the bass LINE!
   e) Slow harmonic rhythm.
   f) I\(^6\), IV\(^6\), ii\(^6\), and vi.
   g) Analysis of Beethoven’s Moonlight Sonata
      Daily Work and Practice Exercise

Week 30-31 (3-5 class meetings)
Chap. 14 The V\(^7\) Chord, Chap. 15 Other Diatonic Seventh Chords

27 Other Diatonic Seventh Chords and Sequences (harmonic and melodic)
   a) Differentiation of seventh and non-chord tone.
   b) Study of music using chordal sevenths.
   c) Harmonization of progressions.
   d) Aural reinforcement.
   e) The melodic sequence, identification and labeling.
   f) The harmonic sequence as a root pattern.
   g) Musical study.
   h) The magic number three and structural meaning.
   i) Daily Work and Practice Exercise

28 Composition 3 – Add a section A with a melody of 8-16 measures (Antecedent and Consequent),
   Section B of 8-16 measures of contrasting section and C Section for change of key (can use
   secondary dominant), end with 8-16 measures back to A section with an extended coda. Add an
   accompaniment and perform for class. (15% of semester grade).

29 Class Presentations – Each Group will be given Beethoven’s 5\(^{th}\) Symphony, 1\(^{st}\) movement or
   Mozart’s Symphony \#40, 1\(^{st}\) movement to analyze and identify Exposition, Development and
   Recapitulation sections, along with identifying the key changes in the Exposition and the
   transitioning modulations in the Development. Groups will work together and each person will
   present a portion of their analysis, composer, and identification of sections and key changes.

Week 32 – Perform Compositions and give Presentations on Composer pieces (Beethoven
   and Mozart groups) for final exam

    ASU Final Exam – May 7, 2019 – 12:56-2:24pm
ASU Policy:

Code of Student Conduct:

- Academic honesty: Academic misconduct includes cheating, plagiarism, collusion, falsifying academic records, misrepresenting facts, violations of published professional ethics/standards, and any act or attempted act designed to give unfair academic advantage to oneself or another student.
- See the Angelo State University Student Handbook, Part II B: Academic Integrity for more information.

Reasonable accommodations for students with disabilities (ASU OP 10.15): (listed below)

- Faculty members will include in each course syllabus a statement directing students to the Office of Student Affairs to initiate a request for accommodation.
- A proposed syllabus statement is available on the SAEM website.

Student absence for observance of a religious holy day (ASU OP 10.19):

- A student who intends to observe a religious holy day should make that intention known in writing to the instructor prior to the absence. A student who is absent from classes for the observance of a religious holy day shall be allowed to take an examination or complete an assignment scheduled for that day within a reasonable time after the absence.

Student Disability Services

ASU is committed to the principle that no qualified individual with a disability shall, on the basis of disability, be excluded from participation in or be denied the benefits of the services, programs or activities of the university, or be subjected to discrimination by the university, as provided by the Americans with Disabilities Act of 1990 (ADA), the Americans with Disabilities Act Amendments of 2008 (ADAAA), and subsequent legislation.

The Office of Student Affairs is the designated campus department charged with the responsibility of reviewing and authorizing requests for reasonable accommodations based on a disability, and it is the student’s responsibility to initiate such a request by contacting:

Ms. Dallas A. Swafford
Director of Student Disability Services
dallas.swafford@angelo.edu

Title IX

Angelo State University is committed to the safety and security of all students. If you or someone you know experience sexual harassment, sexual assault, domestic or dating violence, stalking, or discrimination, you may contact ASU’s Title IX Coordinator:

Michelle Nicole Boone, J.D.
Director of Title IX Compliance
michelle.boone@angelo.edu