



Muscatine School District

Course Syllabus	
Teacher(s) Name(s)	Jeff Heid, Teale Burford
Course Name	MUS107 Music Theory
Email	JEFF.HEID@MCSDONLINE.ORG TEALE.BURFORD@MCSDONLINE.ORG
Phone Number	563-263-6141 x3099
Office Hours	By appointment only 8:00a-3:30p
Course Description	<p>The Music Theory course is designed to enhance music skills and basic music fundamentals. The essential aspects of melody, harmony, rhythm, and form are studied. Throughout the course of the year students will study basic notation, scales, key signatures, intervals, triads, cadences, non-chord tones, form, part-writing and analysis of a score. Aural dictation, sight singing, and ear training are also an integral part of the course and will be taught throughout the year. Individual creativity is nurtured through both rhythmic and melodic composition. This course is highly recommended for students in a musical ensemble and especially for students planning to continue with music after high school.</p>
Objectives	<p>The students will gain a deeper level of knowledge of music theory from the common practice period through modern day compositional techniques. The course will provide students a foundation to assist them in preparing to attend music theory courses in college as a music major as well as entrance exams for college and scholarships their senior year if seeking admission to collegiate music programs.</p> <p>Student Learning Outcomes</p> <p>1) Fundamental Terminology and Fundamental Notational Skills</p> <ul style="list-style-type: none">a) Notate and identify pitch in four clefs: treble, bass, alto, and tenor.b) Notate, hear, and identify simple and compound meters.

- c) Notate and identify all major and minor key signatures.
- d) Notate, hear, and identify the following scales: chromatic, major, and the three forms of minor.
- e) Name and recognize scale degree terms, e.g., tonic, supertonic, etc.
- f) Notate, hear, and transpose the following modes: Dorian, Phrygian, Lydian, and Mixolydian.
- g) Notate, hear, and identify whole tone and pentatonic scales.
- h) Notate, hear, and identify all perfect, major, minor, diminished, and augmented intervals inclusive of an octave.
- i) Notate, hear, and identify triads including inversions.
- j) Define and identify common tempo and expression markings.

2) Compositional Skills

- a) Compose a bass line for a given melody to create a simple two-part counterpoint in seventeenth- and/or eighteenth-century style; analyze the implied harmonies.
- b) Realize a figured bass according to the rules of eighteenth-century chorale style, major or minor key, using any or all of the following devices: diatonic triads and seventh chords, inversions, non-harmonic tones, and secondary- dominant and dominant seventh chords.
- c) Realize a four-part chorale-style progression from Roman and Arabic numerals.

3) Score Analysis

- a) Notate, hear, and identify authentic, plagal, half, Phrygian half, and deceptive cadences in major and minor keys.
- b) Identify in score the following non-harmonic tones: passing tone (accented and unaccented), neighboring tones, anticipation, suspension, retardation, appoggiatura, and pedal tone.
- c) Small-scale and large-scale harmonic procedures, including:
 - i) Identification of cadence types
 - ii) Roman-numeral and figured-bass analysis, including non-harmonic tones, seventh chords, and secondary-dominant chords
 - iii) Identification of key centers and key relationships; recognition of modulation to closely related keys
- d) Melodic organization and developmental procedures:
 - i) Identify in score: scale types and modes
 - ii) Identify melodic patterning
 - iii) Identify motivic development and relationships (e.g. inversion, retrograde, sequence, imitation)

- e) Rhythmic/metric organization:
 - i) Identification of meter type (e.g., duple, triple, quadruple) and beat type (e.g., simple, compound)
 - ii) Hear and identify rhythmic devices and procedures (e.g. augmentation, diminution, hemiola)
- f) Texture:
 - i) Hear and identify types (e.g., monophony, homophony, polyphony)
 - ii) Hear and identify types devices (e.g., textural inversion, imitation)

4) Aural Skills:

- a) Detect pitch and rhythm errors in written music from given aural excerpts.
- b) Notate a melody from dictation, 6 to 8 bars, MAJOR key, mostly diatonic pitches, simple or compound time, treble or bass clef, 3 to 4 listenings.
- c) Notate a melody from dictation, 6 to 8 bars, MINOR key, chromatic alteration from harmonic/melodic scales, simple or compound time, treble or bass clef, 3 to 4 listenings.
- d) Sight-sing a melody, 4 to 8 bars long, major or minor key, duple or triple meter, simple or compound time, treble or bass clef, using solfege, pitch names, numbers, or any comfortable vocal syllable(s).
- e) Hear the following non-harmonic tones: passing tone (accented and unaccented), neighboring tones, anticipation, suspension, retardation, appoggiatura, and pedal tone.
- f) Notate the soprano and bass pitches and roman and Arabic numeral analysis of a harmonic dictation, in eighteenth-century chorale style. Features may include seventh chords, secondary dominants, major or minor keys, 3 to 4 listenings.
- g) Identify processes and materials in the context of music literature representing a broad spectrum of genres, media, and styles:
 - i) Melodic organization (e.g., scale-degree function of specified tones, scale types, mode, melodic patterning, sequences, motivic development)
 - ii) Harmonic organization (e.g., chord function, inversion, quality)
 - iii) Tonal organization (e.g., cadence types, key relationships)
 - iv) Meter and rhythmic patterns
 - v) Instrumentation (i.e., identification of timbre)
 - vi) Texture (e.g., number and position of voices, amount of independence, presence of imitation, density)
- h) Formal procedures (e.g., phrase structure; distinctions

	among literal repetition, varied repetition, and contrast; small forms)
Instructional Materials	<p>Textbooks: Barron's guide to AP Music Theory The Musicians Guide to Theory and Analysis</p> <p>Other instructional Materials</p> <ul style="list-style-type: none"> • A reliable internet connection • Chromebook (w/charger cord) • Earphones or earbuds • Staff paper • Pencils • Dry-erase marker (recommended) <p>Additional Resources:</p> <ul style="list-style-type: none"> ○ https://classroom.google.com/c/MTQ3MzlwOTewODRa (Google Classroom) ○ http://global.oup.com/us/companion.websites/9780195386042/exercises/ (sight singing practice) ○ https://digital.wwnorton.com/auralskills3et (online program, Inquizitive, textbooks) ○ http://www.teoria.com/ (online exercises used for AT) ○ https://www.mydso.com/dso-kids/learn-and-listen/instruments (information on instruments, their timbres and descriptions--please familiarize yourself here) ○ https://apstudents.collegeboard.org/?navId=apc-aps (create an AP Student account to have access to online resources concerning the exam)
Communication Protocols	Course information will be posted on Google Classroom, and through email.
Grading Information	<p>Students will be graded on the following categories</p> <ul style="list-style-type: none"> a) Learning Activities 20% b) Participation 10% c) Summative Assessment 50% d) Final 20% <p>Learning activities are weekly meetings outside rehearsal. Students will be expected to attend weekly meetings with an instructor to show</p>

	<p>growth and gain individual instruction on their instrument.</p> <p>Participation is defined as simply being present, on-time, and participating in class. Students who are tardy, or forget their instruments/music will lose points in this category.</p> <p>Summative Assessments are periodic (chapter) assessments of student knowledge. Throughout the year, students will be required to complete unit exams which will be used to assess learning..</p> <p>The Semester final is a written final that will encompass all the concepts covered during the semester.</p>
Assignment List	Each unit will include a unit exam as well as weekly work to help connect understanding to previous concepts.
Academic Policies and Procedures	<p>Students will be able to redo or make-up an assessment up to two weeks after the assessment grade is posted.</p> <p>ACADEMIC DISHONESTY</p> <p>Plagiarism is the use of another writer's words or ideas without acknowledgement. It is literary theft. Academic dishonesty is the use of cheating by using other's work and claiming it as your own. Both are considered a severe violation of academic integrity and apply to all phases of the learning process (homework, assignments, projects and assessments). If a teacher or administrator concludes that a student has plagiarized, or has cheated, the consequences will consist of the student taking a "zero" on the assignment or assessment in which the student violated academic integrity. Cheating can be any activity where a student unfairly gains an advantage in their work by using another student's information and work as their own.</p>
Course Calendar	<p>September:</p> <ol style="list-style-type: none"> 1. Pitch and Pitch Class 2. Simple Meters 3. Pitch Collections, Scales, Major keys <p>October:</p> <ol style="list-style-type: none"> 1. Compound meters 2. Minor Keys and Diatonic Modes 3. Intervals <p>November:</p> <ol style="list-style-type: none"> 1. Triads 2. Seventh Chords 3. Connecting intervals in counterpoint <p>December:</p> <ol style="list-style-type: none"> 1. Review leading up to final semester 1. <p>January:</p>

	<div>1. Melodic and Rhythmic Embellishment in Two-Voice Composition</div> <div>February:</div> <div><div>1. From Species to Chorale Style</div><div>2. The basic phrase</div></div> <div>March:</div> <div><div>1. Dominant 7ths</div><div>2. Expanding the phrase</div></div> <div>April:</div> <div><div>1. Cadence types and progressions</div></div> <div>May:</div> <div><div>1. Review. Possible further exploration of form and structure.</div></div>
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