

Music Theory

Syllabus

Mr. McClure

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This course is designed to allow musicians to master the vocabulary, methods, and skills involved in all aspects of music. (Performance, Composition, Analysis, etc.) The course will encompass the practices and concepts ranging from traditional Baroque/Classical harmonies to modern harmony and musical concepts.

Course Objectives:

At the end of this course, students should be able to:

- a. Notate pitch and rhythm in accordance with standard notation practices
- b. Read melodies in treble, bass, and movable C clefs
- c. Write, sing, and play major scales and all three forms of minor scales
- d. Recognize by ear and by sight all intervals within an octave
- e. Use the basic rules that govern music composition
- f. Harmonize a melody with appropriate chords using good voice leading
- g. Analyze the chords of a musical composition by numerical and letter name
- h. Transpose a composition from one key to another
- i. Express musical ideas by composing and arranging
- j. Understand and recognize basic musical forms: ternary, binary, rondo, etc.
- k. Write simple rhythmic, melodic and harmonic dictation

Supplies and Reference Materials:

The following items are required for the class:

- a. Three ring binder
- b. Loose leaf notebook paper
- c. Loose leaf staff paper
- d. Pencils (***work done in pen will not be accepted!***)
- e. Access to a piano (lab pianos will be provided)
- f. Access to a computer with internet capability

Class Expectations:

- Respect yourselves, other students, your teachers, your administration, and your facilities. This single rule will take care of every possible scenario you may encounter. Follow it well.
- Be on time to class. Take care of personal business in the passing period. This will give us the maximum amount of time to cover all of the material thoroughly. Disrupting class time by being late or asking to leave only hurts you.
- Be prepared for class. Missing work and assignments will have a snowball effect. Stay on top of your work and do not get behind!
- Ask for help early and often. If you don't understand, ask someone who does or come to me for help. You will be glad you did

This class will be tough, interesting, frustrating, funny, and enlightening. I look forward to helping you along your journey as you discover the language of music.

Course Planner:

This schedule is only approximate. Classes may move faster or slower depending on the individual students enrolled.

1st Six Weeks

Weeks 1-3

Elements of Pitch – Keyboard and octave registers; notation of the staff; major scales; major key signatures; minor scales; minor key signatures; scale degree names; intervals; perfect, major, and minor intervals; augmented and diminished intervals; inversion of intervals; consonant and dissonant intervals.

Ear Training: Intervals (melodic and harmonic)

Sight Singing: Melodies (stepwise); Introduction to Solfege

Weeks 4-6

Elements of Rhythm – Rhythm; durational symbols; beat and tempo; meter; division of the beat; simple time signature; compound time signatures.

Ear Training: Intervals (melodic and harmonic); Rhythmic dictation (simple meters)

Sight Singing: Rhythm (simple meters)

2nd Six Weeks

Weeks 1-3

Introduction to Triads and Seventh Chords – Triads; seventh chords; inversion of chords; inversion symbols.

Ear Training: Rhythmic dictation (simple meters)

Sight Singing: Melodies (stepwise); Rhythm (simple meters)

Weeks 4-6

Diatonic Chords in Major and Minor Keys – diatonic triads in major; diatonic triads in minor; diatonic seventh chords in major; diatonic seventh chords in minor.

Ear Training: Melodic dictation (thirds, fifths, sixths, and octaves)

Sight Singing: Melody (skips); Rhythm (simple meters)

3rd Six Weeks

Weeks 1-3

Common Chord Progressions – Common progressions in major; common progressions in minor; harmonizing a simple melody.

Ear Training: Rhythmic dictation (beat subdivision by 4); melodic dictation (primary triads w/melody)

Sight Singing: Melody (w/chordal accompaniment); rhythm (compound meters)

Weeks 4-6

Root Position Part Writing – Root position part writing with repeated roots; root position part writing with roots a 4th (5th) apart; root position part writing with roots a 3rd (6th) apart; root position part writing with roots a 2nd (7th) apart; instrumental ranges and transpositions

Ear Training: Rhythmic dictation (dots and ties); melodic dictation (minor)

Sight Singing: The C Clefs (alto and tenor)

4th Six Weeks

Weeks 1-3

Triads in First Inversion – Part writing in first inversion; soprano-bass counterpoint.

Ear Training: Rhythmic dictation (compound meter)

Sight Singing: Melody using all intervals

Weeks 4-6

Triads in Second Inversion – Part writing in second inversion; the cadential six-four; the passing six-four; the pedal six-four.

Ear Training: Rhythmic dictation (compound meter)

Sight Singing: Melody using all intervals

5th Six Weeks

Weeks 1-3

Cadences, Phrases, and Periods – Cadences; Cadences and Harmonic Rhythm; Motives and Phrases; Period Forms.

Weeks 4-6

Non-Chord Tones – Classification of Non-Chord Tones; Passing Tones; Neighboring Tones; Suspensions and Retardations; Figured Bass and Lead Sheet Symbols; Embellishing a Simple Texture; Appoggiaturas; Escape Tones; The Neighboring Group; Anticipations; The Pedal Point; Special Problems in the Analysis of Non-Chord Tones

6th Six Weeks

Weeks 1-4

Review and practice for final exam

Weeks 5-6

Composition Projects

Theory Test