

Music Theory I

2015-2016 Fall Semester

Instructor Dr. Richard Nickerson
Credit ½ fine arts, elective credit
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Office Hours Monday, Wednesday 2:00-2:45, others as scheduled
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This course will focus on the construction, analysis and history of Western music.

Materials needed:

Notebook (3 ring binder preferred)
Pencils

All materials are to be brought to class every day

Any work done in pen will be returned to be done over (an exception will be made for those with the last name of Mozart)

Partial Listing of Texts

Piston, Walter. *Harmony*. New York: WW Norton, 1962.

Burton, Stephen Douglas. *Orchestration*. Englewood Cliffs, NJ: Prentice Hall, 1982.

Crocker, Richard L. *A History of Musical Style*. New York: McGraw Hill, 1966.

Benjamin, Thomas, Michael Horvit and Robert Nelson. *Music for Analysis*. Boston: Houghton Mifflin, 1978.

Benjamin, Thomas, Michael Horvit and Robert Nelson. *Techniques and Materials of Tonal Music*. Boston: Houghton Mifflin, 1979.

Henry, Earl. *Fundamentals of Music: Rudiments, Musicianship, and Composition*. Upper Saddle River, New Jersey: Prentice Hall, 2009

Sequence of Materials

OVERTURE

Course introduction, basic symbols and terminology
Sharps, flats, enharmonic tones, $\frac{1}{2}$ steps, whole steps
Ear training
Major scales and key signatures
Rhythm
Minor scales and key signatures
Chords
Ear training
Chords within scales (analysis)
Ear training
Modes, Ancient Notation, History

FINALE

End of Quarter Test (notebooks due)

ACT II

First and Second Inversions
Ear training and Intervals
Visual Identification of Intervals
Rhythm and Rhythmic Dictation
Melodic Dictation
Cadences
Analysis
Non Chord Tones
Secondary Dominants
History
Review

FINALE

END OF QUARTER TEST (notebooks due)

Makeup Day

CURTAIN CALL

FINAL EXAMS

Course Policies

1. Quarter Grades will be based on an average of tests, quizzes and homework assignments.
2. At the end of each quarter, notebooks will be turned in and count as one (1) test grade.
3. Assignments are expected to be passed in on the due date during class. Late assignments will count as ½ credit.
4. Any unexcused absence will be recorded as a zero for all work missed
5. Makeup- All work must be made up within 2 weeks
6. Attendance- Please refer to the student handbook for school policies on attendance.

Essential Questions

1. Why and how is music created?
2. How is music communicated?
3. How is music analyzed and understood?
4. How does music relate to other disciplines and reflect the culture that creates it?

Overarching Enduring Understandings

1. Music-making is one of the oldest, most intimate and basic forms of communication and cultural expression.
2. Singing and playing an instrument provide people with the means of learning musical and developmental skills.
3. Through performing, composing, and improvising, people learn to connect ideas with symbols, sound patterns, and musical elements.
4. Reading and notating music are essential to literacy.
5. Educated music listeners learn to describe, analyze and evaluate music and music performances as an expressive art form.
6. As a form of human expression, music combines knowledge, skills and ideas in a unique social and educational experience.

