



Course Syllabus: Music Theory IV  
Lamar D. Fain College of Fine Arts  
MUSC 3613 Section 01  
Spring 2025 01/21/24 - 05/15/24

## Contact Information

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**Instructor:** Jennifer Amox McGowen

**Office:** C117F (through Ross' office)

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**E-mail:** [jennifer.mcgowen@msutexas.edu](mailto:jennifer.mcgowen@msutexas.edu) Please message me from within D2L. If you must use my school email, please place "Theory IV" in the subject line.

If you do not receive a response from me within 24 hours, please email or text me again.

## Course Description

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**Credit Hours:** 3

Sight-singing and dictation of more difficult melodies. Introduction of two-part and four-part dictation. Voice leading figured basses and melodies using altered chords, modulations, 9<sup>th</sup>, 11<sup>th</sup>, and 13<sup>th</sup> chords and augmented sixth chords. Composing and improvising in various styles involving advanced chords are included.

This is the fourth of four classes designed to give the student the necessary knowledge, vocabulary, and skills germane to a collegiate music graduate. Music Theory IV will introduce chromaticism and challenge the student to analyze changing tonal centres and non-tonal examples. A lab is to be taken simultaneously with this class, which, will be dedicated to the instruction of aural skills such as sight-singing, ear-training, and melodic, rhythmic, and harmonic dictation.

*In previous semesters, we have taught you a very specific way of writing and analyzing a very specific style of music (harmonic and formal analysis of Western European art music during the Common Practice Period). In this course, we will begin to describe, analyze, and compose music that does not adhere to those stylistic guidelines. Through this course, we will analyze, transcribe, perform, and compose using American and Western European popular, jazz, and post-tonal art musical styles. We will ponder the philosophical questions that have been asked by music theorists for centuries:*

- *What is music?*
- *By what standards should music be judged?*
- *Is music art or entertainment, or can it be both?*
- *How is music outside of the Common Practice Period structured and organized?*
- *What are the tools we need to create and to analyze modern music?*

**Prerequisite:**

MUSC 3603 with a minimum grade of C.

**Course Materials**

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**Desire-to-Learn (D2L)**

Extensive use of the MSU **D2L** program is a part of this course. Each student is expected to be familiar with this program as it provides a primary source of communication regarding assignments, examination materials, and general course information. You can log into [D2L](#) through the MSU Homepage. If you experience difficulties, please contact the technicians listed for the program or contact your instructor.

**Brightspace Pulse**

Please download this D2L application to your mobile device. It is available on both the [Apple](#) and [Google Play](#) app stores. Brightspace Pulse sends you push notifications for announcements, assignments, and grades. It also allows you to review course content off-line when you have no cell service or wi-fi available.

**Technology**

Daily attendance will require the use of a smart phone, tablet, or laptop. Access to a device that can take legible photos and videos and upload them to D2L is required. **No physical copies of assignments will be accepted. All work for this course will be submitted digitally.** Please let the instructor know during the first week of classes if you do not have access to an appropriate device.

**Manuscript Paper (Physical or Digital)**

Please bring either manuscript paper and a pencil **or a tablet with a stylus and a note-taking application to every class.**

**eBook & Online Resources**

Burstein, Poundie L. and Joseph N. Straus. *A Concise Introduction to Tonal Harmony*. 2nd Ed. New York: W.W. Norton, 2020.

You will use these resources for four courses: Music Theory I, II, III, and IV.

- If you purchased the textbook and online resources during a previous semester, you will continue to have access this semester. *Please make sure you use your school email address to log in.*
- The **textbook** may be in a format of your choice: e-Book, loose leaf, paperback, or hardcover.
- You will need to purchase a physical copy of a new **workbook or have a device that can easily use the Noteflight workbook in the digital resources. No scans of workbook pages will be provided.**
- You will also need access to the **digital resources**, which are provided for 1080 days (approximately 3 years) with every new textbook purchase. If you have purchased a used textbook, access to the digital resources can be obtained at <https://digital.wwnorton.com/conciseharmony2> The site allows you to sign up for a 21-day (3-week) trial access.

## **Academic Success**

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### **Accommodation Policies**

In accordance with Section 504 of the Federal Rehabilitation Act of 1973 and the Americans with Disabilities Act of 1990, Midwestern State University endeavors to make reasonable accommodations to ensure equal opportunity for qualified persons with disabilities to participate in all educational, social, and recreational programs and activities. After notification of acceptance, students requiring accommodations should make application for such assistance through Disability Support Services, located in the Clark Student Center, Room 168, (940) 397-4140. Current documentation of a disability will be required in order to provide appropriate services, and each request will be individually reviewed. For more details, please go to [Disability Support Services](#).

### **Tutoring**

The music department provides free tutoring for all music theory courses. Please see the instructor for more information.

### **Classroom Policies**

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Please refer to: [Student Handbook-2020-21](#)

### **Academic Misconduct Policy and Procedures**

Cheating, collusion, and plagiarism (the act of using source material of other persons, either published or unpublished, without following the accepted techniques of crediting, or the submission for credit of work not the individual's to whom credit is given).

Academic misconduct includes, but is not limited to:

- Using any part of another person's or entity's (generative AI) homework for academic credit (*You are encouraged to use your fellow students when you are confused and need clarification about an assignment or concept; however, you may not copy another person's homework, quiz, or exam. You should be prepared to explain your process if questioned why you submitted identical work as a classmate.*)
- Using a paper or homework assignment in more than one class without the instructor's permission (*This includes the resubmission of a homework assignment when retaking a course. If you failed to pass a course previously, do not rely upon your previous homework to help you succeed.*)
- Accessing or sharing restricted information through electronic means without the instructor's permission (*Sites like Chegg won't help you much in music theory class, but please be advised that their use is a violation of the academic dishonesty policy.*)

Additional guidelines on procedures in these matters may be found in the Office of Student Conduct. [Office of Student Conduct](#)

### **Airborne Illness Policies**

In order to mitigate the potential spread of the COVID-19 virus and other airborne illnesses, please refer to the official MSU coronavirus page: <https://msutexas.edu/coronavirus>. Food should not be brought into the classroom unless you have spoken with the instructor ahead of time. Drinks are allowed but please be respectful of the space and other people.

## **Alcohol and Drug Policy**

To comply with the Drug Free Schools and Communities Act of 1989 and subsequent amendments, students and employees of Midwestern State are informed that strictly enforced policies are in place which prohibits the unlawful possession, use or distribution of any illicit drugs, including alcohol, on university property or as part of any university-sponsored activity. Students and employees are also subject to all applicable legal sanctions under local, state and federal law for any offenses involving illicit drugs on University property or at University-sponsored activities.

## **Hearing Loss and Health**

As a musician, your hearing is one of your most valuable assets. Unfortunately, high exposure to sound-producing activities can lead to noise-induced hearing loss. While this can be temporary, it can lead to tinnitus (ringing in the ears), permanent loss of hearing (particularly in the higher frequencies), and deafness. In addition to affecting a student's enjoyment of music, it also may render them incapable of continuing as a professional musician or music educator.

Musicians are also susceptible to musculoskeletal and vocal injury, particularly overuse injury. Failure to take adequate precautions can greatly shorten a student's performing career.

Means to minimize risks associated with hearing loss and performance-related injuries will be discussed during applied lessons and/or masterclasses. Faculty members can only present information to students and offer resources and assistance in seeking professional medical help when needed. The student has the final responsibility to take proper precautions.

## **Inclement Weather Policy**

This course will follow the university's inclement weather policy. Key decision-makers will monitor weather projections and communicate with local news agencies and WFISD leadership to make a delay or cancellation decision. Notification occurs through local news networks and official campus channels, such as MSU Alert, MSU Safety app, Postmaster, website headers, etc. The university will announce by 6:15 a.m. any campus closures or delays. If inclement weather occurs during a regular work/class day, the university will announce by 3:30 p.m. whether classes and events after 5 p.m. will be cancelled. The Department of Music will make every attempt to reschedule recitals cancelled due to inclement weather.

## **Campus Carry Rules/Policies**

Refer to: [Campus Carry Rules and Policies](#)

## **Grade Appeal Process**

Update as needed. Students who wish to appeal a grade should consult the Midwestern State University [Undergraduate Catalog](#)

## **Online Computer Requirements**

Taking a class that uses D2L requires you to have access to a computer (with Internet access) to complete and upload your assignments. It is your responsibility to have (or have access to) a working computer in this class. **Assignments and tests are due by the due date, and personal computer technical difficulties will not be considered reason for**

***the instructor to allow students extra time to submit assignments.*** Computers are available on campus in various areas of the buildings as well as the Academic Success Center. **Your computer being down is not an excuse for missing a deadline!!** There are many places to access your class! Our online classes can be accessed from any computer in the world which is connected to the internet. Contact your instructor immediately upon having computer trouble. If you have technical difficulties in the course, there is also a student help desk available to you. The college cannot work directly on student computers due to both liability and resource limitations however they are able to help you get connected to our online services. For help, log into [D2L](#).

### **Smoking/Tobacco Policy**

College policy strictly prohibits the use of tobacco products in any building owned or operated by WATC. Adult students may smoke only in the outside designated-smoking areas at each location.

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## **Student Learning Outcomes**

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The curriculum for all four music theory courses are developed from the same five themes. Student Learning Outcomes (SLO) for Music Theory I are listed under each theme. SLOs are also aligned with the Texas Examinations of Educator Standards (TExES) State Board of Educator Certification (SBEC) EC-12 music standards. Please see Appendix A for a complete listing of the SBEC music standards.

### **Theme 1**

*Technical terminology allows musicians to communicate efficiently and accurately in order to enhance the creation and performance of music.*

**SLO 1:** (SBEC 001:A-C, SBEC 003:B, D; SBEC 004:A-E; SBEC 008: A,E; SBEC 009:D-E; SBEC 010:A-B; SBEC 011:C-G) Students who successfully complete Music Theory IV will demonstrate fluency with technical terminology through the **identification** and/or **construction** of the following music fundamentals:

#### Key Signatures

- Pitch collections
  - Major, Natural Minor, Harmonic Minor, and Melodic Minor scales
  - Major and minor pentatonic scales
  - Diatonic modes
  - Symmetrical (whole tone and octatonic) scales
  - Blues and bebop scales
  - Extended tertian chords
  - Non-tertian chords
  - Pitch class sets
  - 12-tone rows
- Harmonic progressions in popular, jazz, and art music styles
- Rhythmic and metric devices in select popular, jazz, and art music styles
- Forms and compositional techniques in select post-1900 popular, jazz, and art music styles

## Theme 2

*Music is an aural art form that can be visually captured through music notation to improve its longevity and performance accuracy.*

**SLO2:** (SBEC 004:A; SBEC 005:A) Students who successfully complete Music Theory IV will strengthen their written communication skills by demonstrating proficiency in the following musical notation tools:

- Piano roll notation
- Lead sheet notation
- Nashville Number System notation
- Set-theory clock-faces
- 12-tone matrices

## Theme 3

*Musical genres and eras are defined by shared expectations of composers, performers, and listeners across a variety of musical elements (melody, harmony, rhythm, texture, orchestration, form, etc.). The interaction of these elements create a distinctive sound for a piece of music or music of a particular composer, era, region, or genre.*

**SLO3:** (SBEC 001:A, SBEC 002:A,C; SBEC 003:A,C; SBEC 004:A-E; SBEC 005:B,D) Students who successfully complete Music Theory IV will strengthen their cultural awareness and analytical and critical thinking skills by **summarizing, analyzing, and evaluating** the basic stylistic characteristics of select post-1900 popular, jazz, and art music through the analysis of musical scores and performances.

## Theme 4

*The theory of music is based upon a set of expectations that composers and performers can meet, exceed, and thwart to elicit emotional response from their listeners.*

**SLO4:** (SBEC 001:A-E, SBEC 003:A,C; SBEC 004:A-E; SBEC 005:B,D; 007:B-C, 009:D-E) (SBEC 001:A-E, SBEC 003:A,C; SBEC 004:A-E; SBEC 005:B,D; 007:B-C, 009:D-E) Students who successfully complete Music Theory IV will strengthen their analytical and critical thinking skills by **analyzing** how the following musical elements elicit emotional response in popular, jazz, and art music by comparing these characteristics to oral communication and motion principles in the physical world:

- Timbre
- Pitch
- Rhythm
- Harmony
- Texture
- Form

## Theme 5

*Musicians must develop a “hearing eye” and a “seeing ear” through essential aural and performance skills in order to convey and understand meaning in musical contexts.*

**SLO5:** (SBEC 005:A-D) Students who successfully complete Music Theory IV will strengthen their written, technological, and analytical and thinking skills by **transcribing, arranging, performing, and composing** the following musical structures using the stylistic guidelines of select post-1900 popular, jazz, and art music:

- Rhythmic, melodic, and harmonic passages involving asymmetrical meter, metric modulation, additive meter, polymeter, diatonic modes, synthetic scales, serialism, minimalism, polytonality, pantonality, and other post-1900 composition devices
- Verses, choruses, and other song components

## Scientifically-Based Research and References

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We use scientific research from the leading national organizations to keep our students up to date on the latest trends in the field. This course specifically uses excerpts from the following references:

Huron, David. *Sweet Anticipation: Music and the Psychology of Expectation*. Cambridge, MA: The MIT Press, 2006.

Huron, David. *Voice Leading: The Science Behind a Musical Art*. Cambridge, MA: The MIT Press, 2016.

Justin, Patrik N. “Five Facets of Musical Expression: A Psychologist’s Perspective on Music Performance.” *Psychology of Music* 31, no. 3 (Summer 2003): 273-302.

Karlsson, Jessika. “A Novel Approach to Teaching Emotional Expression in Music Performance.” Doctoral Thesis, Uppsala University, 2008.

Levine, Mark. *The Jazz Theory Book*. Sher Music, 1995.

Miyakawa, Ryan, David Carlton, and Chris Anderson. *Hooktheory I*. Hooktheory LLC: 2016.  
Temperley, David and Marvin, Elizabeth. “Pitch-Class Distribution and the Identification of Key.” *Music Perception* 25, no. 3 (February 2008): 193-212.



## Grading and Assessment

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All assignments will be assigned and submitted electronically on D2L.

Assignments	Percentage
Fluency Quizzes and InQuizitives	40%
Aural Skills Assignments	30%
Written Theory Assignments	30%
Final Grade Percentage	100%

Grade	Percentage
A	89.5%
B	79.5% to 89.4%
C	69.5% to 79.4%
D	59.5% to 69.4%
F	Less than 59.4%

### **Fluency Quizzes and InQuizitives (40% of Final Grade)**

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Fluency quizzes are designed to measure your comfort and speed with the identification (e.g. labeling a chord) and construction (e.g. building a chord on the treble clef staff) of music fundamentals, as described in Student Learning Outcome (SLO) 1. As you progress through your study of music theory, you should become more fluent with these fundamentals. To help you achieve this goal, fluency quizzes are offered in every music theory course.

These fluency quizzes will be taken on D2L and involve clicking on a notation or a label. You may request an oral fluency exam via Zoom or in person in lieu of any electronic timed quiz. The average of these quizzes will be used to calculate 30% of your final grade, but **you must pass all of these quizzes in order to pass the class**. You may take these quizzes as many times as you like throughout the semester in order to raise your grade. All quizzes are due **by the last day of classes at 11:59 p.m. CST**, but I will provide you with recommended due dates throughout the semester to help you manage your workload.

InQuizitives are game-based learning modules that measure your comprehension and application of various music theory concepts. They are designed to prepare you for national assessments, such as the TExES EC-12 Music teacher certification examination.

## **Aural Skills Assignments**

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Aural skills assignments will be a combination of transcription, composition, and performance projects. Some templates will be provided using SoundTrap and Noteflight, but you may choose to use any DAW or music notation software. If using a DAW of your choosing, please export as an MP3. All music notation should be converted to PDF before submission. Performance projects may be performed live or submitted as video or audio recordings.

Written theory and aural skills assignments will be graded based on the following holistic grading scale:

- **A** work exceeds expectations and demonstrates content/skill mastery.
- **B** work meets expectations (content/skill mastery achieved, minor errors attributed to oversights).
- **C** work displays a need for more practice and resubmission of the assignment. (C is the minimum passing grade for the course.)
- **D** work displays a need for significant remediation of a concept and resubmission of the assignment. Please contact the department tutor or the instructor to set up a tutoring session.
- **F** is reserved for assignments that are not submitted.

## **Homework/Classwork Assignments**

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Homework assignments involve identification, construction, comprehension, and analysis exercises taken from the *Concise Introduction* workbook and a variety of outside resources. These assignments can be submitted as legible photos or PDFs taken of handwritten work or electronic music notation tools.

Most homework/classwork assignments will be graded based on the following holistic grading scale:

- **A** work exceeds expectations and demonstrates content/skill mastery.
- **B** work meets expectations (content/skill mastery achieved, minor errors attributed to oversights).
- **C** work displays a need for more practice and resubmission of the assignment. (C is the minimum passing grade for the course.)
- **D** work displays a need for significant remediation of a concept and resubmission of the assignment. Please contact the department tutor or the instructor to set up a tutoring session.
- **F** is reserved for assignments that are not submitted.

## **Exams**

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There will be no mid-term or final exam for this course. There **is** a required final assessment, however. You will receive credit for completing the assessment in its entirety, but you will not receive a grade based on your performance.

## **Resubmissions and Extra Credit Opportunities**

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All assignments receiving a grade of C or lower should be corrected and resubmitted in order to prevent major issues with content later in the course.

In an effort to encourage all students to improve their music theory skills, all students may correct and resubmit **any assignment for a higher grade throughout the semester**. After the initial submission, feedback will be provided in the comments of the assignment. Please view the comments before resubmitting. Subsequent resubmissions should be made only after scheduling a tutor session or office hour appointment.

## **Late Work**

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Initial submissions of homework and composition projects must be made by the due date for each assignment. If the initial submission is late, a 10% penalty will be incurred. There is no penalty for resubmissions.

## **Make Up Work**

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In case of severe illness, please contact the instructor.

## **Attendance**

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All students are expected to attend synchronous face-to-face sessions in the classroom. A synchronous Zoom option or an asynchronous option will be available to students who are currently ill/quarantined or who have direct conflicts with the class time (e.g. medical appointment). Students who need one of these options for a particular date should send an email to the instructor **by 8 a.m.** of the day they will miss.

Attendance for both options will be taken through D2L. An attendance assignment will be posted in the course for every class session. If you attend a synchronous face-to-face session, you will submit a photo with a daily posted image during class **or** you will log into the day's Kahoot. If you attend a synchronous Zoom session, you will be required to submit a screenshot of the posted image **or** log into the day's Kahoot. If you view an asynchronous video of a class session, you will be required to submit a screenshot of the day's posted image.

Students who have failed to submit attendance assignments for **3 or more consecutive classes** will be reported to the Early Alert monitoring system. Students who have failed to submit attendance assignments for **6 or more total classes by March 1st** will be dropped from the course for non-attendance.

All course content is posted on the course site on D2L. There is no need to ask what was missed during a particular session, as a video from each class will be posted in the attendance assignment for that day.

If you encounter any emergencies during a particular week that make any of the attendance options impossible, please contact the instructor via email as soon as possible. Please designate a roommate or loved one who will email your professors in case you become incapacitated and cannot attend class. *The instructor is unable to reply to your designee unless you have signed a FERPA release form in the registrar's office allowing them access to your educational records.*

## Important Dates

Please refer to the official university academic calendar:

<https://msutexas.edu/registrar/calendars.php>

Last day for term schedule changes: Friday, January 24, 2025 at 4 p.m.

Last Day to drop with a grade of "W:" Wednesday, April 30, 2025 at 4 p.m.

Refer to: [Drops, Withdrawals & Void](#)

## Change of Schedule

A student dropping a course (but not withdrawing from the University) within the first 12 class days of a regular semester or the first four class days of a summer semester is eligible for a 100% refund of applicable tuition and fees. Dates are published in the Schedule of Classes each semester.

## Refund and Repayment Policy

A student who withdraws or is administratively withdrawn from Midwestern State University (MSU) may be eligible to receive a refund for all or a portion of the tuition, fees and room/board charges that were paid to MSU for the semester. HOWEVER, if the student received financial aid (federal/state/institutional grants, loans and/or scholarships), all or a portion of the refund may be returned to the financial aid programs. As described below, two formulas (federal and state) exist in determining the amount of the refund. (Examples of each refund calculation will be made available upon request).

## Notice

Changes in the course syllabus, procedure, assignments, and schedule may be made at the discretion of the instructor. Students will be notified of any changes on D2L.

## Course Schedule

The detailed course schedule will be available in D2L by February 1<sup>st</sup>

Here is a general overview of the semester:

		LEVEL IV CURRICULUM																	
		JANUARY				FEBRUARY				MARCH				APRIL				MAY	
		Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10	Week 11	Week 12	Week 13	Week 14	Week 15	Week 16		
		01/07	01/14	01/21	01/28	02/04	02/11	02/18	02/25	03/04	03/11	03/18	03/25	04/01	04/08	04/15	04/22		
THEME		Analysis of Tonal Music				Analysis of Jazz Music				SPRING BREAK	Analysis of Pop Music				Analysis of Post 1900 Art Music				
THEORY	NO. CLASSES	Variations on a Theme Bach <i>Ermunter dich, mein swacher Geist</i> Star-Spangled Banner		Ch. 34 Chromatic Modulation Beethoven Op. 53 (Waldstein), 1st mvt.	Ch. 40    V   chord-scale theory, Diatonic Modes, tritone substitution, extensions, Coltrane, <i>Giant Steps</i> ; Miles Davis <i>So What</i> ; Gershwin <i>I've Got Rhythm</i> ; <i>Spring Is Here</i> <i>Debussy La Cathedrale Engloutie</i>					4-Chord Schemas, Tonal Ambiguity, Blues Progression Luis Fons <i>Despacito</i> ; Wilson Pickett <i>Mustang Sally</i> ; Rufus, Chaka Khan <i>Tell Me Something Good</i>				Ch. 47 Asymmetrical Meter, Metric Modulation, Minimalism Stravinsky <i>Rite of Spring</i> ; Messiaen <i>Quartet for the End of Time</i> ; Reich <i>Clapping Music</i>	HOLIDAY BREAK	Ch. 41, 44, 46 Synthetic Scales, Set Theory, 12-Tone Bartok <i>Mikrokosmos</i> ; Guibaudina <i>Variations on the Theme BACH</i> ; Schoenberg <i>Three Piano Pieces</i>			

# **Appendix 1**

## TEXES Domains and Competencies

### **Texas Examinations of Educator Standards (TEXES)**

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The Student Learning Outcomes (SLOs) for Music Theory I link to the following TEXES domains and competencies necessary to become a music educator in the state of Texas:

#### **Domain 1: Listening**

*Competency 001: The teacher applies standard terminology to describe and analyze various elements in a musical recording.*

The beginning teacher:

- A. Interprets music symbols and terms aurally (e.g. dynamics, embellishments, articulation, tempo markings), identifies specific melodic and harmonic intervals and recognizes scales and pitch collections (e.g. modal, major, minor, pentatonic, whole-tone).
- B. Identifies different rhythms and meters and interprets rhythmic and melodic phrases aurally (e.g. syncopation, hemiola, augmentation, contour, sequence, repetition).
- C. Recognizes and describes the melody, harmony, and texture of a musical work (e.g. modal, tonal, atonal, ostinato, doublings, melody, and counter melody).
- D. Analyzes chordal structures (e.g. major, minor, dominant seventh), harmonic progressions, cadences (e.g. authentic, half, deceptive, plagal) and harmonic textures (e.g. polyphonic, homophonic, monophonic).

*Competency 002: The teacher recognizes and describes music of diverse genres, styles, and cultures in a musical recording.*

The beginning teacher:

- A. Recognizes and demonstrates knowledge of major periods, styles, and individuals in the history of music and their significance (e.g. Middle Ages, Renaissance, Baroque, Classical, Romantic, Modern).
- B. Characterizes and classifies examples of non-Western music (e.g. Indonesian gamelan, African drumming, Indian raga, Cuban salsa) by genre, style, culture, or historical period.
- C. Recognizes and describes music that reflects the heritage of the United States and Texas (e.g. folk songs, work songs, jazz, blues, gospel, Tejano, country, bluegrass).

*Competency 003: The teacher evaluates and critiques musical compositions and performances in a musical recording.*

The beginning teacher:

- A. Identifies vocal and instrumental sounds and distinguishes among timbres (e.g. voice and instrument types and ensembles).

- B. Recognizes accurate pitch, intonation, rhythm, and characteristic tone quality; recognizes and diagnoses performance problems; and detects errors accurately.
- C. Identifies and analyzes musical forms in performance and listening repertoire (e.g. twelve-bar blues, binary, ternary) and characteristics of style and expression in musical performance (e.g. dynamics, tempo, articulation, embellishments).

## **Domain 2: Music Theory and Composition**

*Competency 004: The teacher knows how to read, write, and interpret standard music notation.*

The beginning teacher:

- A. Knows standard music terminology and identifies and interprets music symbols and terms from notation (e.g. dynamics, embellishments, articulation markings, tempo markings).
- B. Recognizes clefs, keys, and meters; recognizes scales and pitch collections (e.g. modal, major, minor, pentatonic, whole-tone); identifies specific melodic and harmonic intervals; and identifies different rhythms and meters.
- C. Reads melodies in various modes and tonalities; interprets rhythmic and melodic phrases from notation; and reads music that incorporates complex rhythmic patterns in simple, compound, and asymmetric meters.
- D. Recognizes and describes melody, harmony, and texture of a musical work (e.g. modal, tonal, atonal, ostinato, doublings, melody, and countermelody).
- E. Analyzes chordal structures (e.g. major, minor, dominant seventh, diminished seventh), harmonic progressions, cadences (e.g. authentic, half, deceptive, plagal) and harmonic textures (e.g. polyphonic, homophonic, monophonic).

*Competency 005: The teacher understands methods and techniques of musical composition and improvisation and knows how to arrange music for specific purposes and settings.*

The beginning teacher:

- A. Knows how to compose and arrange simple vocal and instrumental music for specific purposes and settings (e.g. scoring techniques, transpositions, ranges).
- B. Analyzes compositional devices (e.g. repetition/contrast, delayed resolution, augmentation/diminution, fugue, tone row, ostinato) and applies knowledge of music forms (e.g. binary, ternary, rondo, concerto, opera, twelve-bar blues).
- C. Knows how to improvise melodically, rhythmically, and harmonically (e.g. question and answer, variation, twelve-bar blues).
- D. Applies criteria for evaluating and critiquing musical compositions, evaluates specific musical works and styles using appropriate music terminology, and knows how to offer constructive suggestions for the improvement of a musical composition.

## **Domain 3: Music History and Culture**

*Competency 006: The teacher demonstrates a comprehensive knowledge of the history of Western music.*

The beginning teacher:

- A. Recognizes and describes major periods (e.g. Middle Ages, Renaissance, Baroque, Classical, Romantic, Modern), styles, and individuals in the history of Western music and their significance.
- B. Characterizes and classifies examples of Western music by genre, style, culture, or historical period.

*Competency 007: The teacher understands music of diverse genres, styles, and cultures and knows how music can reflect elements of a specific society or culture.*

The beginning teacher:

- A. Characterizes and classifies examples of non-Western music (e.g. Indonesian gamelan, African drumming, Indian raga, Cuban salsa) by genre, style, culture, or historical period.
- B. Recognizes and describes music that reflects the heritage of the United States and Texas (e.g. folk songs, work songs, jazz, blues, gospel, Texan, country, bluegrass).
- C. Analyzes the purposes and roles of music in society and culture and analyzes relationships between music and society, culture, and technology.

#### **Domain 4: Music Classroom Performance**

*Competency 008: The teacher demonstrates knowledge of methods and techniques for singing.*

The beginning teacher:

- A. Understands performance skills and appropriate techniques for singing (e.g. tone production, sight-singing methods).
- B. Understands proper health techniques to use during vocal rehearsals and performances (e.g. maintaining good posture, protecting the changing voice).
- C. Selects appropriate vocal literature to enhance technical skills and provide musical challenges.
- D. Understands standard terminology used in communicating about students' musical skills and performances.
- E. Knows how to offer meaningful prescriptions for correcting performance problems and errors (e.g. diction, tone production, intonation, phrasing) and understands the constructive use of criticism when evaluating musical skills or performances.

*Competency 009: The teacher demonstrates knowledge of methods and techniques for playing musical instruments.*

The beginning teacher:

- A. Understands performance skills and appropriate playing techniques (e.g. bowing, fingering, embouchure, rudiments) for a range of instruments (e.g. band, orchestral, classroom).

- B. Understands proper health techniques to use during instrumental rehearsals and performances (e.g. posture, hand position, instrument maintenance).
- C. Selects appropriate instrumental literature to enhance technical skills and provide musical challenges.
- D. Understands standard terminology used in communicating about students' musical skills and performances.
- E. Knows how to offer meaningful prescriptions for correcting performance problems and errors (e.g. intonation, vibrato, articulation, tone production) and understands the constructive use of criticism when evaluating musical skills or performances.

*Competency 010: The teacher knows how to conduct vocal and instrumental performances.*

The beginning teacher:

- A. Selects appropriate conducting techniques for small and large ensembles (e.g. basic conducting patterns, techniques for communicating expression markings, cuing techniques).
- B. Demonstrates knowledge of appropriate vocal and instrumental performance techniques for small and large ensembles.
- C. Knows how to interpret music through performance and demonstrates knowledge of musical performance styles.
- D. Demonstrates knowledge of a varied musical repertoire for vocal and instrumental performance.
- E. Understands legal and ethical issues related to the use or performance of music in an educational setting, applies knowledge of copyright laws to make appropriate decisions about the use of music in an educational setting, and knows federal and state policies and regulations concerning the use and performance of music.

## **Domain 5: Music Education**

*Competency 011: The teacher knows how to plan and implement effective music instruction.*

The beginning teacher:

- A. Demonstrates knowledge of the content and performance standards for music that comprise the Texas Essential Knowledge and Skills (TEKS) and recognizes the significance of the TEKS in developing a music curriculum.
- B. Knows how to use multiple forms of assessment and knowledge of the TEKS to help determine students' progress in developing music skills and understanding, applies knowledge of techniques and criteria for ongoing assessment of students' musical knowledge and skills, and knows how to use assessment results to help develop instructional plans.
- C. Demonstrates an understanding of appropriate sequencing of music instruction and knows how to deliver developmentally appropriate music instruction that is sequenced and delivered in ways that encourage active engagement in learning and make instructional content meaningful.
- D. Knows how to adapt instructional methods to provide appropriate learning experiences for students with varied needs, learning modalities, and levels of development and musical experience.



- E. Knows how to provide instruction that promotes students' understanding and application of fundamental principles of music and that offers students varied opportunities to make music using instruments and voice, to respond to a wide range of musical styles and genres, and to evaluate music of various types.
- F. Demonstrates an understanding of materials and resources available for use in music education and applies knowledge of procedures and criteria for selecting an appropriate repertoire for the music class.
- G. Knows how to use varied materials, resources and technologies to promote students' creativity, learning, and performance, and understands the use of technology as a tool in the music class.
- H. Instructs students to apply skills for forming and communicating critical judgments about music and music performance; knows strategies and benefits of promoting students' critical-thinking and problem-solving skills in relation to music; and knows how to provide students with frequent opportunities to use critical-thinking and problem-solving skills in analyzing, creating, and responding to music.

*Competency 012: The teacher knows how to provide students with learning experiences that enhance their musical knowledge, skills, and appreciation.*

The beginning teacher:

- A. Demonstrates awareness of the importance of helping students develop music skills that are relevant to their own lives and of providing students with a level of musical self-sufficiency that encourages lifelong enjoyment of music.
- B. Knows how to provide students with opportunities to contribute to the music class by drawing on their personal experiences and by encouraging students to pursue musical knowledge independently.
- C. Demonstrates knowledge of various music and music-related career options and knows how to promote music as an integral element in students' lives, whether as a vocation or as an avocation.
- D. Knows how to help students develop an understanding and appreciation of various cultures through music instruction and discussion of current events related to music and knows how to incorporate a diverse musical repertoire into instruction, including music from both Western and non-Western traditions.
- E. Knows how to integrate music instruction with other subject areas and analyzes relationships among the content, concepts and processes of music, the other fine arts and other subjects.
- F. Applies strategies and procedures for effectively managing and organizing the music class in various settings (e.g., rehearsal room, concert hall, marching field); knows how to manage time, instructional resources and physical space effectively for the music class; and knows how to teach students concert etiquette.
- G. Demonstrates knowledge of techniques for effectively and efficiently managing varied resources for the music education program and applies strategies for managing and documenting the use and condition of musical instruments and other materials in the music program.