Course Syllabus: Music Theory III
Lamar D. Fain College of Fine Arts
MUSC 3603 Section 01
Fall 2024 08/26/24 - 12/12/24
Monday, Wednesday, Friday 9 a.m.
Friday 10 a.m. (or TBA)

Contact Information

Instructor: Dr. Jennifer ~~Amox~~ McGowen
Office: C117F (Enter C117E, the music office, to reach C117F.)
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E-mail: jennifer.mcgowen@msutexas.edu *Please message me from within D2L. If you must use my school email, please place "Theory III" in the subject line.*
If you do not receive a response from me within 24 hours, please email or text me again.

Course Description

Credit Hours: 3

Are you ready to explore how you can use music to elicit emotions in your audiences? In Music Theory I, you learned the basic grammar of music—how to spell and recognize intervals, scales, and chords and basic ways that music is organized into patterns of stressed and unstressed beats forming simple and compound meters. In Music Theory II, you studied the melodic and harmonic structure of a particular type of music found in Europe during the eighteenth century that we often refer to as "Common Practice Period (CPP)" art music, and you began to craft your own musical phrases using the same methods that were taught to some of history's leading composers. In Music Theory III, you will learn how chromaticism provides additional drama and tension to diatonic passages and how to compose your own simple, small compositions through the study of structure and form.

This is the third of four classes designed to give the student the necessary knowledge, vocabulary, and skills germane to a collegiate music graduate. Music Theory III includes the following activities: sight-singing more difficult melodies, dictation of more advanced melodies, two-part and four-part dictation, part-writing of figured basses and melodies using altered chords, modulations, 9th, 11th, and 13th chords. Students will also have the opportunity to freely compose several short works in various styles.

Prerequisite:
MUSC 2623 Music Theory II and MUSC 2621 Sight-Singing and Ear Training II, both with a minimum grade of C.

Course Materials

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 offline 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 notetaking application to every class.**

Books
- Rogers, Nancy and Ottoman, Robert W. *Music for Sight Singing.* 10th Ed. New York: Pearson, 2019.
- 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, in addition to Analysis of Musical Form.

- You will need a physical copy of the **workbook**
- You will also need access to the **digital resources,** which are provided for 1080 days (approximately 3 years).
- The **textbook** may be in a format of your choice: e-Book, loose leaf, paperback, or hardcover.

Academic Success

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.

Student Learning Outcomes

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 III will demonstrate fluency with technical terminology through the **identification** and/or **construction** of the following music fundamentals:

- Pitch-reading on treble, alto, tenor, and bass clef
- Counting systems (Kodaly, Eastman, 1-e-&-a)
- Solmization systems (fixed do, moveable do, la-based minor, do-based minor, scale degree numbers)
- Major, natural (pure) minor, harmonic minor, and melodic minor scales
- Major and minor key signatures
- Major, minor, diminished, and augmented triads
- Major-minor, minor-minor, half-diminished, and fully-diminished seventh chords
- Harmonic progressions in Common Practice Period and post-1900 popular and jazz styles
- Secondary dominant and leading-tone chords
- Borrowed chords (modal mixture)

Theme 2
Music is an aural art form that can be visually captured through music notation in order to improve its longevity and performance accuracy.

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

- standard placement of notepads, stems, accidentals, and other staff elements
- style-specific spacing and placement used in Common Practice Period chorale-style and keyboard-style 4-part writing
- style-specific notation systems for use in studio and praise band settings (piano roll notation, lead sheet notation, Nashville number system)

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 I will strengthen their cultural awareness and analytical and critical thinking skills by **summarizing** basic stylistic characteristics of various styles of Western 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) Students who successfully complete Music Theory I will strengthen their analytical and critical thinking skills by **analyzing** how the following musical elements elicit emotional response by comparing these characteristics to oral communication and motion principles in the physical world:

- Tendency tones
- Treatment of dissonance
- Embellishing tones
- Modulation
- Chromatic voice-leading chords
- Structural elements

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 I will strengthen their written, technological, and analytical and thinking skills by **composing, transcribing, and dictating** the following musical structures:

- melodies
- harmonic progressions
- phrases

- periods
- sentences

Scientifically-Based Research and References

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

Harris, Eric Lynn. "Teaching Music Theory in the Traditional Wind Band Rehearsal: A Rationale, Survey of Materials, and Recommendations." PhD diss., University of Southern Mississippi, 2006.

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* and *Hooktheory II.* Hooktheory LLC: 2016.

White, John D. *Guidelines for College Teaching of Music Theory.* London: The Scarecrow Press, 2002.

Grading and Assessment

All assignments will be assigned and submitted electronically on D2L.

Assignments	Percentage
Fluency Quizzes & InQuizitives	30%
Performance Opportunities	20%
Classwork*	30%

Projects	20%
Final Grade Percentage	100%

*The lowest grade will be dropped from the average for this category.

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 & InQuizitives

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 **December 8 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.

Classwork Assignments

Classwork assignments involve identification, construction, comprehension, composition, and analysis exercises taken mostly from the *Concise Introduction* workbook. Aural skills assignments involve error detection and melodic, rhythmic, and harmonic dictation. If these assignments are not completed during class, they will need to be completed as homework. Assignments can be submitted as legible photos (no HEIF files—convert your files on an iPhone) taken of handwritten work in the workbook or as PDFs from created of handwritten work on an iPad.

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.

Performance Opportunities

Performance opportunities will consist of singing of prepared melodies, sight-singing, clapping and counting of prepared rhythmic phrases, and sight-reading rhythmic phrases. There will be three performance opportunities this semester.

Performance opportunities will be graded based on the following holistic grading scale:

- **A+** work exceeds expectations and demonstrates content/skill mastery and assertiveness (accurate pitch/rhythm, performed confidently and musically).
- **A** work exceeds expectations and demonstrates content/skill mastery (accurate pitch/ rhythm)
- **B+** work exceeds expectations and demonstrates content/skill mastery (no more than 2 pitch/rhythm errors)
- **B** work meets expectations (no more than 3 pitch/rhythm errors; stopping/restarting).
- **C** work displays a need for more practice (no more than 5 pitch/rhythm errors; stopping/restarting more than once)
- **D** work displays a need for significant remediation of a concept and resubmission of the assignment (numerous errors; inability to maintain steady tempo or maintain tonic; repeated misunderstanding of a pitch or rhythm concept). Please contact the department tutor or the instructor to set up a tutoring session.
- **F** is reserved for assignments that are not submitted.

Exams

The final exam (Functional Harmony Assessment) is required but not calculated in the student's grade. There are no other examinations.

Resubmissions and Extra Credit Opportunities

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 music theory course sequence.

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

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

In case of severe illness, please contact the instructor. All course work and lecture videos can be found on D2L. If a student fails to attend

Important Dates

Please refer to the official university academic calendar: https://msutexas.edu/registrar/calendars.php
Last day for term schedule changes: August 29, 2024 at 4 p.m.

Last Day to drop with a grade of "W:" November 25, 2024 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 a100% 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) exists in determining the amount of the refund. (Examples of each refund calculation will be made available upon request).

Classroom Policies

Please refer to: Student Handbook 2024-2025

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 or electronic entity's (e.g. generative A.I., like ChatGPT) 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.)*

The first infraction against the academic dishonesty policy will result in an F on the assignment. The second infraction will result in a D or F for the course and reporting to the Dean of Students.

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 universitysponsored 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.

Attendance Policies
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. 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 October 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.*

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.

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

Course Schedule

Week	Content & Activities

Week 1
08/26 – 09/01
Diatonicism
	Topics:
	• Diatonic materials review
	• Protonotation
	• Solmization Systems: la-based vs. do-based minor
	Resources:
	• *Concise Introduction* online resources
	• Musical Alphabet Dice
	• Dry Erase Keyboard/Staff
	Fluency Quizzes with Due Dates:
	    • FQ 1: Treble/Bass/Alto/Tenor Pitch ID (09/01/24)
	    • FQ 2: Keyboard Chromatic Pitch ID (09/01/24)
	    • FQ 3: Major Key Signature ID (09/01/24)
	    • FQ 4: Minor Key Signature ID (09/08/24)
	    • FQ 5: Scale Aural ID (09/08/24)
	• FQ 6: Scale Construction (09/08/24)
	• FQ 7: Chord Function ID (09/15/24)
	    • FQ 8: Chord Quality ID (09/15/24)

Week 2 09/04-09/08 Diatonicism	**Topics:** • Melodic transcription • Transposing instruments (clarinet/trumpet, alto sax, F horn) • Monophony **Resources:** • *Concise Introduction* online resources • Musical Alphabet Dice • Dry Erase Keyboard/Staff • Noteflight music notation application • HookTheory **Projects with Due Dates:** • Project 1: Transposition (09/08/24) **Fluency Quizzes with Due Dates:** • FQ 4: Minor Key Signature ID (09/08/24) • FQ 5: Scale Aural ID (09/08/24) • FQ 6: Scale Construction (09/08/24) • FQ 7: Chord Function ID (09/15/24) • FQ 8: Chord Quality ID (09/15/24)

Week	Content & Activities
Week 4 09/16-09/22 Chromaticism (Secondary/ Applied Dominant Chords)	**Topics:** • Solmization Systems: Kodàly vs. Eastman counting system • Rhythmic dictation (dotted quarter beat unit, subdivisions of 3) • Melodic error detection (stepwise, skips within tonic triad) • Melodic dictation (stepwise, skips within tonic triad) • Secondary (applied) dominants tonicizing V • Fa vs. fi (raised scale degree 4) **Resources:** • *Concise Introduction* online resources • *Concise Introduction* workbook Ch. 25-26 • *Music for Sight-Singing* 4.20-4.23 • Musical Alphabet Dice • Dry Erase Keyboard/Staff • Common children's tunes (*Hot Cross Buns, Mary Had a Little Lamb, Ode to Joy, Jingle Bells, Row, Row, Row Your Boat*) **Fluency Quizzes with Due Dates:** • FQ 7: Chord Function ID (09/15/24) • FQ 8: Chord Quality ID (09/15/24) • FQ 9: Secondary Dominant ID (09/22/24)
Week 4 09/16-09/22 Chromaticism (Secondary/ Applied Dominant & Leading Tone Chords)	**Topics:** • Rhythmic dictation (dotted quarter beat unit, subdivisions of 3) • Melodic error detection (stepwise, skips within tonic triad) • Melodic dictation (stepwise, skips within tonic triad) • Secondary (applied) dominants tonicizing V • Do vs. di (raised scale degree 1) • Re vs. ri (raised scale degree 2) • Sol vs. si (raised scale degree 6) **Resources:** • *Concise Introduction* online resources • *Concise Introduction* workbook Ch. 26 • *Music for Sight-Singing* 4.58-4.76 • Musical Alphabet Dice • Dry Erase Keyboard/Staff • Common children's tunes (*Hot Cross Buns, Mary Had a Little Lamb, Ode to Joy, Jingle Bells, Row, Row, Row Your Boat*) **Performance Opportunities with Due Dates:** • PO #1 (09/29/24) **Fluency Quizzes with Due Dates:** • FQ 9: Secondary Dominant ID (09/22/24)

Week	Content & Activities
Week 5 09/23-09/29 Chromaticism (Modulation)	**Topics:** • Dotted half & dotted 8ᵗʰ beat unit in compound meter • Rhythmic error detection (quarter note beat unit, dots & ties) • Rhythmic dictation (dotted quarter note beat unit, rests) • Melodic error detection (stepwise, skips within dominant triad) • Melodic dictation (leaps within tonic triad) • Harmonic dictation (tonic ID) • Modulation to the dominant • Solmization systems: Moveable do **Resources:** • *Concise Introduction* online resources • *Concise Introduction* workbook Ch. 27-28 • *Music for Sight-Singing* 4.58-4.76, 5.29-5.36 • Musical Alphabet Dice • Dry Erase Keyboard/Staff • Common children's tunes (*Frère Jacques, Three Blind Mice, London Bridge, Happy Birthday*)
Week 6 09/30-10/06 Chromaticism (Modulation)	**Topics:** • Dotted half & dotted 8ᵗʰ beat unit in compound meter • Rhythmic error detection (quarter note beat unit, dots & ties) • Rhythmic dictation (dotted quarter note beat unit, rests) • Melodic error detection (stepwise, skips within dominant triad) • Melodic dictation (leaps within tonic triad) • Harmonic dictation (tonic ID) • Modulation to the closely related keys **Resources:** • *Concise Introduction* online resources • *Concise Introduction* workbook Ch. 26 • *Music for Sight-Singing* 4.58-4.76 • Musical Alphabet Dice • Dry Erase Keyboard/Staff • Common children's tunes (*Frère Jacques, Three Blind Mice, London Bridge, Happy Birthday*) **Projects with Due Dates:** • Project 2: Solo with Accompaniment Featuring Tonicization/Modulation (10/06/24)

Week	Content & Activities
Week 7 10/07-10/13 Chromaticism (Modal Mixture)	**Topics:** • Half/8th beat unit in simple meter • Melodic leaps in subdominant chords • Rhythmic error detection (simple & compound meter up to subdivisions of 3) • Rhythmic dictation (simple & compound meter up to subdivisions of 3) • Melodic error detection (leaps within dominant triad) • Melodic dictation (leaps within tonic triad) • Harmonic dictation (tonic/dominant ID) • Modal Mixture/Borrowed Chords • Mi vs. Me; La vs. Le; Ti vs. Te **Resources:** • *Concise Introduction* online resources • *Concise Introduction* workbook Ch. 29 • *Music for Sight-Singing* Ch. 8, 10.19-10.24, 10.29-10.32 • Musical Alphabet Dice • Dry Erase Keyboard/Staff • Common children's tunes (*Frère Jacques, Three Blind Mice, London Bridge, Happy Birthday)*
Week 8 10/14-10/20 Chromaticism (Neapolitan Sixth Chord)	**Topics:** • Half/8th beat unit in simple meter • Melodic leaps in subdominant chords • Rhythmic error detection (simple & compound meter up to subdivisions of 3) • Rhythmic dictation (simple & compound meter up to subdivisions of 3) • Melodic error detection (leaps within dominant triad) • Melodic dictation (leaps within tonic triad) • Harmonic dictation (tonic/dominant ID) • $\flat II^6$ or N^6 • Re vs. Ra **Resources:** • *Concise Introduction* online resources • *Concise Introduction* workbook Ch. 30 • *Music for Sight-Singing* Ch. 8, 10.19-10.24, 10.29-10.32 • Musical Alphabet Dice • Dry Erase Keyboard/Staff **Performance Opportunities with Due Dates:** • PO #2 (10/27/24)

Week	Content & Activities
Week 9 10/21-10/27 Chromaticism (Augmented Sixth Chords)	**Topics:** • Half/8th beat unit in simple meter • Melodic leaps in subdominant chords • Rhythmic error detection (simple meter up to subdivisions of 4) • Rhythmic dictation (simple meter up to subdivisions of 4) • Melodic error detection (leaps within subdominant triads) • Melodic dictation (leaps within subdominant triads & V7) • Harmonic dictation (I IV V; i iv V) • Augmented sixth chords (It^{+6}, Fr^{+6}, Ger^{+6}) • Tritone Subs **Resources:** • *Concise Introduction* online resources • *Concise Introduction* workbook Ch. 31 • *Music for Sight-Singing* Ch. 8, 10.56-10.61, 10.75-10.77 • Musical Alphabet Dice • Dry Erase Keyboard/Staff • *Open Music Theory* **Performance Opportunities with Due Dates:** • PO #2 (10/27/24)
Week 10 10/28-11/03 Non- functional harmony (diatonic sequences)	**Topics:** • Half/8th beat unit in simple meter • Melodic leaps in subdominant chords • Rhythmic error detection (simple meter up to subdivisions of 4) • Rhythmic dictation (simple meter up to subdivisions of 4) • Melodic error detection (leaps within subdominant triads) • Melodic dictation (leaps within subdominant triads & V7) • Harmonic dictation (I IV V; i iv V) • Augmented sixth chords (It^{+6}, Fr^{+6}, Ger^{+6}) • Tritone Subs **Resources:** • *Concise Introduction* online resources • *Concise Introduction* workbook Ch. 22 • *Music for Sight-Singing* Ch. 8, 10.19-10.24, 10.29-10.32 • Musical Alphabet Dice • Dry Erase Keyboard/Staff • *HookTheory*

Week	Content & Activities
Week 11 11/04-11/10 Non-functional harmony (Chromatic Sequences)	**Topics:** • Melodic leaps in V7 (including tritone) • Rhythmic error detection (simple meter up to subdivisions of 4) • Rhythmic dictation (simple meter up to subdivisions of 4) • Melodic error detection (leaps within primary triads, anacrusis) • Melodic dictation (leaps within subdominant triads & V7) • Harmonic dictation (I IV ii V vi; i iv V VI) **Resources:** • *Concise Introduction* online resources • *Concise Introduction* workbook Ch. 33 • *Music for Sight-Singing* Ch. 9 • Musical Alphabet Dice • Dry Erase Keyboard/Staff **Projects with Due Dates:** • Project 3: Reharmonization using Chromatic Chords (11/25/24)
Week 12 11/11-11/17 Basic Jazz Harmony & Reharmonization	**Topics:** • Melodic leaps in V7 (including tritone) • Rhythmic error detection (simple meter up to subdivisions of 4) • Rhythmic dictation (simple meter up to subdivisions of 4) • Melodic error detection (leaps within primary triads, anacrusis) • Melodic dictation (leaps within subdominant triads & V7) • Harmonic dictation (I IV ii V vi; i iv V VI) • II V I • Chord extensions (9ths, 11ths, 13ths) **Resources:** • *Music for Sight-Singing* Ch. 9 • Musical Alphabet Dice • Dry Erase Keyboard/Staff • *Open Music Theory* **Projects with Due Dates:** • Project 3: Reharmonization using Chromatic Chords (11/25/24)

Week	Content & Activities
Weeks 13-14 11/18-11/25 Chromaticism (Common- Tone Diminished 7th Chords, Other Chromatically Altered Chords)	**Topics:** • Melodic leaps in V7 (including tritone) • Rhythmic error detection (simple meter up to subdivisions of 4) • Rhythmic dictation (simple meter up to subdivisions of 4) • Melodic error detection (leaps within primary triads, anacrusis) • Melodic dictation (leaps within subdominant triads & V7) • Harmonic dictation (I IV ii V vi; i iv V VI) • ct°7 • V+ **Resources:** • *Concise Introduction* online resources • *Concise Introduction* workbook Ch. 32 • *Music for Sight-Singing* Ch. 9 • Musical Alphabet Dice • Dry Erase Keyboard/Staff • *Open Music Theory* **Performance Opportunities with Due Dates:** • PO #3 (12/12/24)
Week 15 12/02-12/08 Chromaticism (Chromatic Modulation)	**Topics:** • Melodic leaps in V7 (including tritone) • Rhythmic error detection (simple meter up to subdivisions of 4) • Rhythmic dictation (simple meter up to subdivisions of 4) • Melodic error detection (leaps within primary triads, anacrusis) • Melodic dictation (leaps within subdominant triads & V7) • Harmonic dictation (I IV ii V vi; i iv V VI) **Resources:** • *Concise Introduction* online resources • *Concise Introduction* workbook Ch. 33 • *Music for Sight-Singing* Ch. 9 • Musical Alphabet Dice • Dry Erase Keyboard/Staff • *Open Music Theory* **Performance Opportunities with Due Dates:** • PO #3 (12/12/24)
Week 16 Finals Week	**Performance Opportunities with Due Dates:** • PO #3 (12/12/24) **Final Exam (completion grade only) with Due Dates:** • Functional Harmony Assessment (12/12/24)

Appendix 1
TExES Domains and Competencies

Texas Examinations of Educator Standards (TExES)

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, wholetone). (SLO 1,3-4)
B. Identifies different rhythms and meters and interprets rhythmic and melodic phrases aurally (e.g. syncopation, hemiola, augmentation, contour, sequence, repetition). (SLO 1, 4)
C. Recognizes and describes the melody, harmony, and texture of a musical work (e.g. modal, tonal, atonal, ostinato, doublings, melody, and countermelody). (SLO 4)
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). (SLO 4)

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). (SLO 3)
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). (SLO 3)

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). (SLO 3)
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). (SLO 3)

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). (SLO 3-4)
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. (SLO 3-4)
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. (SLO 3-4)
D. Recognizes and describes melody, harmony, and texture of a musical work (e.g. modal, tonal, atonal, ostinato, doublings, melody, and countermelody). (SLO 3-4)
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). (SLO 3-4)

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). (SLO 2, 5)
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). (SLO 3-5)
C. Knows how to improvise melodically, rhythmically, and harmonically (e.g. question and answer, variation, twelve-bar blues). (SLO 3-5)
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 Teas (e.g. folk songs, work songs, jazz, blues, gospel, Texan, country, bluegrass). (SLO 4)
  C. Analyzes the purposes and roles of music in society and culture and analyzes relationships between music and society, culture, and technology. (SLO 4)

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. (SLO 1, 4)
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. (SLO 4)

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.