



Southern Lehigh School District

High School Syllabus

Music Theory I (Course 510)

2014-2015

Course Description:

This course is designed to give the student a basic understanding of the components and structures of music. Emphasis will be placed on those elements that are the most relevant to the music with which the student will have the most contact. Harmonies are limited to diatonic triads and 4-note chords. Students will learn to apply aural skills to course content material.

Course Content:

Physical/Acoustical Properties of Sound
Notation
Intervals
Keys & Temperament
Scales & Modes
Triads & Inversions
Harmonic Progressions & Cadences
Bass/Root Movement
Meter/Time Signatures
Rhythm Syllables
Rhythm/Note Values
Rhythmic Patterns
Solmization
Tonal Patterns
Rote Songs
Dictation (melodic, rhythmic, harmonic)
Basic Compositional Techniques and Devices
Basic skills using Finale music notation software

Required Textbooks and/or Other Reading/Research Materials

There is no one single text used for this course; rather content materials are drawn from a variety of sources. The following books are the principal sources of content:

Music in Theory and Practice (3rd Ed.) Bruce Benward
Harmonic Materials in Tonal Music (5th Ed.) Paul O. Harder
An Introduction to Sight-singing Arkis & Schuckman
Melodia (Book 1) Cole & Lewis
Finale (Computer Notation Software)
Auralia (Computer Ear-Training Software)

There is also a substantial amount of teacher-generated material used in this course.

Course Requirements:

Classwork
Homework
Quizzes
Tests
Basic Composition Projects
Computer Generated Ear-Training Drills (Pitch & Rhythm)
Dictation (Melodic, Rhythmic & Harmonic)
Solmization (Sightsinging)
Mid-term Examination (given during class sessions)
Final Examination (given during ending class sessions)

Grade Components/Assessments:

All work turned in is assigned a point value based largely on the scope of the assignment. Points earned during the marking period are totaled and divided by the possible number of points to arrive at a percentage. One half a student's grade is based on homework/classwork; the remaining half is based on assessment results. Within those two areas, the percentage breakdowns are as follows: homework/classwork 40%, tonal & rhythmic dictations 10%; quizzes 15% and tests/projects 35%). The resulting combination of scores/weights is translated into a letter grade.

Alternative Assessments: In general, the content material does not lend itself to traditional alternative assessment strategies beyond the first marking period but this should not preclude students from electing this course. Students with specific identified issues are urged to contact the instructor prior to enrollment. In some instances students will be responsible for creating their own compositions that are evaluated not on their artistic merit but on the degree to which the student has adhered to the directions and/or requirements of the project.

It is highly recommended that students keep a notebook to preserve their own notes, class handouts and returned assignments in a manner that benefits the student. Notebooks are not graded but a well-organized notebook will be extremely valuable. Students having difficulty mastering the basics of traditional music notation are usually able to overcome those difficulties with notation software programs such as Finale. Ear-training skills are developed at the student's own pace in the Auralia ear-training software.

Career Pathways: Traditional Academic

Business & Communication Technology Pathway
Engineering & Industrial Technology Pathway
Arts & Humanities Pathway

This course is appropriate for any student who wishes to learn more about the "mechanics" of music in order to aid their level of proficiency as an instrumentalist or singer, regardless of whether or not they are enrolled in any of the performing ensembles at the High School. It also serves to introduce students to basic techniques in composition should they have an interest in creating their own music. This course is also appropriate for any student

having an interest in other subjects or potential careers such as acoustics, acoustical architecture, instrument design/construction, music merchandising, copyright law, music publishing, etc. Any student seriously considering music as a career, whether as a performer or teacher, or combined with another discipline, such as musical theatre, should take this course no later than their junior year, to be followed by Music Theory II/AP in the succeeding year.

Required Summer Reading/Assignments:

There are none at this time.