

Music Theory and Ear Training Course Syllabus

Course: Music Theory and Ear Training III
Credit: One Carnegie Unit

Course Description

Music Theory and Ear Training III is for students who have completed the requirements for Piano-Theory and Theory II. A third year of music theory is required for graduation as a vocal or instrumental music major. This course reviews and reinforces basic musicianship skills: sight singing, ear training, and dictation, as well as the rudiments of written theory. The course focuses on interval and chord structure and harmonic analysis.

Content Standards

DCPS music content standards make up the core skills, concepts and knowledge for Music Theory III:

1. Perform a variety of repertoire.
2. Improvise, compose, and arrange.
3. Read and notate music.
4. Listen, analyze, and evaluate.

These standards are incorporated in the course outline below.

Course Outline

The student will:

1. perform all tasks covered in Theory II, with emphasis on sight singing, ear training, dictation, and piano proficiency skills.
2. identify and write all major and minor key signatures; explain and construct a diagram of the circle of fifths.
3. identify on the page and by ear, sing,* write, and play on the piano keyboard:
 - major and natural, harmonic, and melodic minor scales and tonic triads in all keys, using accidentals as well as key signatures, and the chromatic scale in C, ascending and descending.
 - tonal patterns and melodies in all major and minor keys in simple and compound meters utilizing scale passages and tonic triad and dominant seventh chord arpeggios.
 - tonal patterns and melodies in major keys utilizing the chromatic scale and incorporating scale passages, tonic triad arpeggios, and chromatic passing and neighboring tones.

- all intervals within an octave and their inversions, identifying them by number and quality.
- major, minor, diminished, and augmented triads and major 7th, dominant 7th, minor 7th, half-diminished 7th, and diminished 7th chords on a given note.
- diatonic triads on each degree of the major and minor scales, identifying them by Roman numerals.
- the descending fifths progression in major and minor keys; progressions incorporating the V7 chord.

4. transpose major and minor key chord progressions and chromatic scale melodies to any given key.

5. rewrite intervals enharmonically.

6. identify in a musical score and by ear the major or minor tonality and the type of scale occurring within a passage of music.

7. write chordal accompaniments to familiar melodies in major and minor keys; compose melodies and harmonize them with primary and secondary triads and the dominant seventh chord.

8. identify and write all chords studied according to popular chord nomenclature.

9. analyze simple pieces incorporating triads and dominant seventh chords using Roman numeral and figured bass designations; label neighboring and passing tones within the melody.

10. sight-read and write from dictation rhythm patterns incorporating triplets, syncopation, and irregular groupings in simple, compound, and irregular meters.

11. transpose a rhythm pattern from one meter to another (i. e. rewrite the pattern using larger or smaller note values)

12. define and apply musical terms appropriate to all concepts learned.

13. demonstrate responsibility and commitment to music theory through regular attendance, participation, and preparation.

*Note: Students will sing all songs and exercises using solfege syllables (moveable “Do” system with minor tonic on “La”) and letter names, including accidentals. Students will sing scales and chords by rote or from memory and will sight-read tonal patterns and melodies.

Materials: *Music Theory Reference Handbook* by Janet Peachey, worksheets, sight-singing materials, pencil, eraser, manuscript paper, theory notebook.

Course Requirements

1. Students must be in class on time each day. Any absence must be supported by a note from home. Three tardies equal one unexcused absence. Five unexcused absences within an advisory result in a grade reduction for that advisory. Ten unexcused absences within an advisory result in an automatic F for that advisory. Thirty unexcused absences within a school year result in an automatic F for the year.
2. Students must take all tests, quizzes, and final examinations. Make-ups will be given only for excused absences.
3. Piano proficiency exams will be administered at the end of the 2nd and 4th quarters. Skills to be assessed will be based on previous class keyboard assignments.
4. Students must turn in all class assignments at the end of the class and homework assignments on the designated due date. A student who has missed a class for any reason, including legitimate school performances, must make up all class and homework assignments that were missed.
5. Students must keep a theory notebook with all class notes, completed assignments, and handouts.
6. Students must bring all required materials to class each day: pencil, eraser, theory notebook, textbook (if given a textbook). All written work must be done in pencil.
7. Students may not eat, drink, or chew gum in class. The use of electronic devices such as cell phones, tablets, or MP3 players during class is strictly prohibited.
8. Students must participate in classwork. Sleeping or misbehaving in class will not be tolerated.

The grade for each advisory will be based on the following areas:

Participation	10%
Practice and Application	50%
Assesments	40%