**Music Theory III**

**Course Syllabus**

**Geneva Community High School**

**Instructor: Neal Shipton**

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**Textbook: Music: In Theory and Practice, 7th ed., Vol. I by Benward and Saker and accompanying Workbook**

**Supplementary materials supplied by the instructor**

**Required materials (have these by the third day of class):**

1. **3-ring, 1 ½” binder**
2. **Manuscript paper**
3. **Lined notebook paper**
4. **Topics covered in this course may include (but are not limited to):**

**Review of material from Music Theory I & II:**

* *Scales & Modes*
* *Intervals*
* *Transposition*
* *Chords: Triads, 7th Chords & Positions*
* *Cadences (including Phrygian Half-Cadence)*
* *Non-Chord Tones*
* *Melodic Organization*

**Voice Leading in Two Voices**

* *Species Counterpoint*
* *Parallel, Contrary, Oblique and Similar Motion*
* *Cantus Firmus*
* *Voice Leading*

**Common Practice Period Overview & Techniques**

**Voice Leading in Four Voices**

* *Texture*
* *Voice Leading Rules for Triad Positions*
* *Writing a Soprano Line*
* *Open vs. Close Position*
* *Common Chord Progressions*

**Harmonic Progressions**

* *Harmonic Rhythm*
* *Common chord progressions in major and minor keys*
* *Circle Progression*

**Non-dominant 7th Chords**

* *In major: I7, ii7, iii7, IV7, vi7, vii*ø*7*
* *In minor: i7, ii*ø*7, III7, iv7, IV7, VI7, vi*ø*7, VII7, vii°7*
* *Proper usage and spelling of non-dominant 7th chords*

**Secondary Functions\***

* *Chromaticism*
* *Tonicization*
* *Secondary Dominant Chords*
* *Secondary Leading-Tone Chords*
* *Proper usage, part-writing and voice leading of nondominant 7th chords*

**Modulation\***

* *Closely related keys*
* *Pivot chord/common chord modulation*
* *Phrase modulation*
* *Chromatic modulation*
* *Identification and analysis of modulations*

**Ear Training and Musical Dictation**

**Usage of Finale© Music Composition Software Program**

***\*These topics will be covered in Music Theory IV if time does not allow them to be covered in Music Theory III.***

1. **Your grade in Music Theory III will be based upon the following:**
   * Written homework
   * Announced Quizzes/Tests
   * Final Exam
2. **Guidelines for Homework/Tests:**
   * All written homework, quizzes, and tests will be “weighted” equally toward the student’s class grade
   * All work must be done in PENCIL. Illegible work or work done in pen/marker will not be accepted.
   * Late work must be turned in THE NEXT DAY for reduced credit. After that time, no late work may be accepted.
   * It is the student’s responsibility to contact the teacher about any missed work due to absence. In general, you will have the same number of days you were absent from class to complete a missed assignment.
3. **Grading**
   * Homework (two types of assignments – see below)
     1. **Assignments that you will turn in for grading**
        1. Point value for these assignments will be based off of the total number of questions on the assignment
        2. You will either be asked to hand these in directly to the instructor or turn them into the Music Theory 3 drawer on Mr. Shipton’s desk in the band office
     2. **Assignments that will be checked for completion in class**
        1. This will generally be done at the beginning of class
        2. These assignments will have arbitrary point values (i.e. 5pts or 10pts)
        3. Assignments must be fully completed when checked to receive full credit
        4. A partially finished assignment will be considered late and must be shown to the instructor when complete to receive partial credit
   * **Grading Breakdown**
     1. Homework, quizzes, tests and in-class assignments = **90%**
     2. Concert/Recital Report = **10%**
     3. Your final semester grade will be calculated as follows:

Coursework (Homework, quizzes/tests, in-class assignments) = **80%**

Final Exam = **20%**

1. **Concert/Recital Report**
2. Each student must attend one “acceptable” concert and/or recital (see #2) **during the course of the semester (preferably the last half)** and turn in a typed summary of the event. Each summary must include a program (or ticket stub) from the performance. This report will account for 10% of the total marking period grade at the end of the semester.
3. Each concert/recital attended must be:
   1. a LIVE musical performance
   2. performed by a professional or semi-professional individual or organization (college/university performances are acceptable)
   3. at least 30 minutes in length
   4. the featured event (e.g., a guitar player in the corner of the room at Potbelly would be considered background or incidental music)
   5. something you are not entirely familiar with (get “outside” of the box)
4. Please follow these guidelines for each typed summary (you should also refer to the attached rubric for additional clarification):
   1. The summary must be typed, in no larger than size 12 font (Times New Roman). Your margins should be no larger than 1 inch.
   2. Your summary should be no less than two pages double-spaced.
   3. Be sure to include the following information in your summary:
      1. The name of the individual or performing group
      2. The date and location of the performance
      3. Any special significance of the concert (was it giving in conjunction with a festival, or in commemoration of a person or event?)
      4. The medium of the performance (orchestra, choir, jazz band, etc.)
      5. The genre(s) and style(s) of the music you heard (baroque, romantic, impressionistic, 20th Century, march, ballad, rock, swing, fusion, bebop, etc.)
      6. Your personal reflections – What interested you in attending this performance? What were some of the strong/weak points of the performance? What did you experience that was new or inspirational to you? Would you attend a performance of this nature again – why?
      7. **Refer to the attached RUBRIC for further details!**
   4. **All of your commentary should be musical in nature. Try to incorporate as much theoretical knowledge into your paper as possible. Use musical terms, draw comparisons to other performing groups, etc. *Any opinions/reflections/observations must be “backed up” with musical, theory-based information, terms and commentary!***
   5. **The tone of your paper must be professional.** Avoid “common speech”.
5. All concert/recital reports are due by Wednesday, December 6, 2017.