

Music Foundations 2

2011 - 2012

Mr. Marshall

Introduction Packet



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Massachusetts Arts Curriculum Frameworks General Music Standards

Music Foundations 2

Overview

Music Foundations 2 meets six times in a cycle and is a highly demanding elective only open to the serious music students in grades 10 - 12 interested in pursuing a career in music that have successfully completed Music Foundations 1 or has been approved for the course by a member of the High School Music Department Staff. This class will continue advanced studies of music theory, arranging, composition and ear training. This course is designed to prepare students with experience in performing music, instrumentally or vocally, for a career in the music industry. Students will also research college music programs, prepare portfolios to include with college applications and prepare for college-level music auditions. Students are assessed daily, on quarterly project/compositions and during weekly tests on their ability to demonstrate learned skills in musical theory, ear training, arranging, composition, historical styles and musical performance. Successful completion of this course will result in better-developed performance skills on a student's principal instrument, provide a student the skills needed to compose their own music and help the career driven student musician gain acceptance to a highly regarded under-graduate music program!

Instructional Activities

1. Assigned outlines, worksheets and readings
2. Viewing and evaluating of musical scores
3. Listening and evaluating audio media
4. Student research projects, presentations and compositions
5. Music computer software reinforcement of curriculum
6. Use of the internet for research
7. Frequent lecture reinforcing handouts
8. Class discussions
9. Evaluations of audio recordings by students
10. Evaluations of music performances by students
11. Written / Aural Quizzes & Tests

Instructional Materials and Resources

1. Various handouts and outlines specifically designed for this course
2. Use of the Internet for research purposes (web sites used can be located on the Music Links (Music Theory Sites) Page located at <http://www.somersetmusic.org>)
3. Student or school-owned melodic, musical instruments and supplies
4. Various Choral/Instrumental Score
5. MIDI Computer Lab Stations
6. **Berklee College of Music: Harmony 1 (Fall 2006 Edition)** by Barrie Nettles
7. **Berklee College of Music: Harmony 2 (Spring 2007 Edition)** by Barrie Nettles
8. **Berklee Music Theory Book 1** by Paul Schmeling
9. **Berklee Music Theory Book 2** by Paul Schmeling
10. **Arranging for Large Jazz Ensemble** by Dick Lowell and Ken Pullig
11. **Thirty Days to Music Theory** by Ellen Wilmerth
12. **The Complete Idiot's Guide to Music Theory** by Michael Miller
13. **Finale: An Easy Guide to Music Notation** by Thomas E. Rudolph & Vincent A. Leonard, Jr.
14. **Beyond Functional Harmony** by Wayne J. Naus
15. **How to Comp: A Study in Jazz Accompaniment** by Hal Crook
16. **Finale 2009** (Music Notation Software)
17. **Alfred's Essentials of Music Theory** (Music Theory Software)
18. **Band-in-a-Box Pro 8** (Accompaniment Software)

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Grading Requirements

Grading is scored quarterly as follows:

- **30% Tests & Projects:** Students will have a test at the end of every chapter in the course. Preparation for these tests will be in the form of outlines. Many small (week to complete) and larger (two or more weeks to complete) projects will be assigned throughout the year.
- **10% Quizzes:** Quizzes (both announced and unannounced) will be administered to touch upon weekly lessons.
- **20% Term Projects:** One major project per quarter will be assigned focusing on the many musical elements touched upon during the term.
- **30% Class/Homework:** In class assignments are assigned on a daily basis. Many computer assignments will be administered as well in order to assist in each chapter. Out of class review and summation assignments are administered throughout a chapter of study.
- **10% Participation and Cooperation**

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Instructional Objectives

The successful student will have learned:

I. Music Theory

- Notation & Rhythms
 - Musical Terms and Symbols
 - Time Signatures
 - Meter Recognition
 - Note Reading
 - Rhythmic Notation
 - Harmonic Rhythms & Stress Patterns
- Harmonic Construction, Identification, Recognition & Usage
 - Interval Identification & Recognition
 - Inversions of Intervals
 - Triad Construction, Identification & Recognition
 - Inversions of Triads
 - Diatonic 7th Chord Construction, Identification & Recognition
 - Inversions of 7th Chords
 - Chord Voicings
 - Non-Chord Tones (7th Chord Extensions & Available Tensions)
 - Smooth Voice Leading Principles
 - Diatonic Chord Functionality (Tonic, Supertonic, Mediant, Subdominant, Dominant, Submediant & Leading Tone)
 - Non-Diatonic 7th Chord Identification & Recognition
 - Secondary Dominant 7th Chords & Available Tensions
 - Extended Dominant 7th Chords & Available Tensions
 - Nomenclature / Roman Numeral Chord Progression Analysis (ii7_V7, V7→IMaj7, V7/IV→IVMaj7, (V7/III), etc.)
 - Chord Progression Available Tensions & Root Motion (Down 5ths, Retrogression, Down 3rds & Stepwise)
 - Dominant Chord Resolution (Deceptive & Expected)
 - Diatonic Reharmonization
 - Cadences (Dominant, Subdominant, Traditional Full & Full Contemporary Cadences)
- Scale Construction, Identification, Recognition & Usage
 - Key Signatures
 - Circle of 5ths
 - Major Scales
 - Chromatic Scales
 - Scale Construction (Formulaic, Major Association, & Relative Association)
 - Scale Tendencies (Tonic, Mediant & Dominant Pitches)
 - Characteristic Pitches for Major, Natural Minor & Modal Scales
 - Natural, Harmonic and Melodic Minor Scales
 - Modal Scales

II. Ear Training

- Identification of Intervals and Scales
- Identification of Chords
- Identification of Rhythm
- Identification of Melody
- Identification of Harmony and Form
- Identification of Ensemble Types
- Identification of Styles
- Identification of Dynamic Contrast
- Identification of Articulations
- Identification of Tempo Changes

III. Arranging

- Instrument Transpositions
 - Instrument Ranges & Sound Characteristics
 - Comparison of Instrument Ranges
 - Low-Interval Limits
 - Special Effects for Wind Instruments
 - Reharmonizing Approach Notes (Chromatic Approach, Scale Approach (Dominant, Parallel & Diatonic), Double Chromatic & Indirect Resolution Approaches)
 - Chord Scales
 - Preparing a Score
 - Stylistic Elements and Characteristics used in Arranging
- Techniques in arranging for the following instrumentations:
 - Concert Band
 - Marching Band
 - Jazz Band
 - Rock Band
 - Chorus
 - Solo Vocal with Piano Accompaniment

IV. Composition

- Pitch Shapes
- Chords and Harmony
- Scales
- Melody
- Form
- Rhythm
- Timbre and Texture

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Course Materials

1. Pencil

The use of a pencil (*NOT PEN*) is required on a daily basis. Pencil usage over a pen is crucial in working with printed music. Cues, markings and changes in the written music will be made every day. The teacher will not supply you with one and neighboring students may not have an extra pencil on them. Students who forget to bring pencils to class will lose Participation Credit towards their grade!

2. Three-Ring Binder (1 ½ or 2 inches)

All handouts are to be kept in a three ring binder. By the end of the course, all materials will fill up a 1-½ inch binder. You must have your binder with you every day! Students who forget to bring their binder to class will, at the least, lose Participation Credit towards their grade!

3. Notebook (1 subject with three holes for binder storage)

Notes are taken throughout the year and you should have a one-subject notebook with three holes so you can store it in your three-ring binder. Please do not keep notes in a multiple use notebook as I may ask for your notebook overnight for grading purposes and this will cause conflicts with other classes. Students who forget to bring their notebook to class will, at the least, lose Participation Credit towards their grade!

4. Music Composition / Staff Notebook

Many assignments throughout the year will require students to write musical notation on music composition or staff paper. Notebooks are available for purchase that contain music composition / staff paper rather than standard wide or college ruled composition paper. You are required to bring your music composition / staff notebook to class every day. Students that forget to bring their music composition / staff notebook to class will, at the least, lose Participation Credit towards their grade! Music composition / staff notebooks can be purchased for a nominal price at Symphony Music Shop (Dartmouth), Ray Mullin Music (Swansea), Rick's Music World (Raynham), Doug's Music (Seekonk) and Friends Music (Westport).

5. Agenda Book

All assignment, project and test/quiz dates should be recorded in your agenda book on a daily basis! The successful student is one who is organized and manages their time well. Please get into the routine of recording all assignments in your agenda so that nothing becomes a surprise to you! Students who forget to bring their agenda book to class will, at the least, lose Participation Credit towards their grade!

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Standard 1 – Singing:

Students will sing, alone and with others, a varied repertoire of music.

Standard 2 - Reading and Notation:

Students will read music written in standard notation.

Standard 3 – Playing Instruments:

Students will play instruments, alone and with others, to perform a varied repertoire of music.

Standard 4 – Improvisation and Composition:

Students will improvise, compose and arrange music.

Standard 5 - Critical Response:

Students will describe and analyze their own music and the music of others using appropriate music vocabulary. When appropriate, students will connect their analysis to interpretation and evaluation.

Standard 7 - Roles of Artists in Communities:

Students will describe the roles of artists, patrons, cultural organizations, and arts institutions in societies of the past and present.

Standard 8 - Concepts of Style, Stylistic Influence, and Stylistic Change:

Students will demonstrate their understanding of styles, stylistic influence, and stylistic change by identifying when and where art works were created, and by analyzing characteristic features of art works from various historical periods, cultures, and genres.

Standard 9 – Inventions, Technologies, and the Arts:

Students will describe and analyze how performing and visual artists use and have used materials, inventions, and technologies in their work.

Standard 10 – Interdisciplinary Connections:

Students will apply their knowledge of the arts to the study of English language arts, foreign languages, health, history and social science, mathematics, and science and technology/engineering.