

PERFORMING ARTS DEPARTMENT

MUSIC THEORY AND TECHNOLOGY: COURSE #896

Contact Information

Mark W. Hickey, Director
Acton Public Schools and
Acton/Boxborough Regional Schools
36 Charter Road
Acton, MA 01720
Telephone: (978) 264-4700, x3415
Fax: (978) 266-1133
E-mail: mhickey@mail.ab.mec.edu

The Department's Educational Philosophy

Education in the Arts plays a major role in three general areas of educational impact: societal, instructional and individual. Societally, students gain knowledge of events and historical movements that shaped society. Instructionally, the arts may help to develop critical and creative thinking skills. Individually, the arts can provide the means for communicating thoughts, emotions, and ideas that cannot otherwise be expressed.

Guiding Principles

For those students interested in developing skills in vocal, instrumental, and drama performance, the Performing Arts Department offers courses and activities of considerable variety. Performance material is selected to meet the varied needs and skill levels of the students, provide cultural enrichment for the students, provide aesthetic value for the students, make provision for technical growth of the students, provide for school and community service, and create interdisciplinary relationships.

MUSIC THEORY AND TECHNOLOGY: COURSE #896

Course Frequency: Two and a half times per week

Credits Offered: Two and a half

Prerequisite: None

Background to the Curriculum

The Music Theory instructor revised the curriculum for the Theory class in 2002. Using the National Standard for Music Education, the State Frameworks, and knowledge of music theory, the instructor identified concepts and skills necessary for a thorough musical education at the high school level. Each year, the instructor then develops materials and selects repertoire to facilitate the teaching of these skills and concepts. This curriculum is extensively tied to the National Standards for Music Education.

Core Topics/Questions/Concepts/Skills

The Music Theory curriculum is geared towards students who plan to continue to study music at the college level. The class not only covers typical music theory concepts, but also covers concepts designed to encourage the development of well-rounded musicians. These additional concepts include conducting skills, ear training practice, rhythmic coordination exercises, and music history. Also, in order to ensure immediate application of the musical concepts, the instructor asks students to compose or participate in creative assignments in which they need to use the musical skills or concepts covered in previous classes. The class is designed to give students a solid foundation for college study and to spark their inspiration in music.

Course-End Learning Objectives

<u>Learning objectives</u>	<u>Corresponding state standards, where applicable</u>
<p>1] Demonstrate knowledge of music theory concepts, including:</p> <ul style="list-style-type: none">• Vocabulary• Note names• Intervals• Major and minor scales• Key signatures (circle of fifths)• Triads and inversions• Diatonic chords in major and minor	<p>2.1 Demonstrate and respond to:</p> <ul style="list-style-type: none">• The beat.• Division of the beat.• Meter.• Rhythmic notation. <p>2.2 Use a system to read and sing at sight simple pitch notation.</p> <p>2.3 Identify symbols and traditional terms referring to dynamics, temp, and articulation.</p>

<ul style="list-style-type: none"> • Diatonic seventh chords in major and minor • Four-part writing and voice leading <ol style="list-style-type: none"> 2] Perform conducting patterns in 2, 3, 4, and mixed meters. 3] Demonstrate a knowledge of simple and compound meter. 4] Perform difficult rhythmic exercises, including syncopation while keeping a beat or conducting. 5] Identify and sing all diatonic intervals and tonic triads in major and minor keys. 6] Sight-sing easy melodies using the number system. <ol style="list-style-type: none"> 7] Compose (alone or with others) music adhering to specific guidelines. 8] Sequence an original composition using a sequencer such as the Korg Triton ProX workstation. 9] Sample original sounds using a sampler such as the Korg Triton ProX workstation and use sampled data in an original composition. 	<ol style="list-style-type: none"> 2.4 Use standard symbols to notate meter, rhythm, pitch, and dynamics. 2.5 Read whole, half, quarter, eighth, sixteenth, and dotted notes and rests. 2.6 Read simple melodies and intervals. 2.7 Identify, define, and use standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression. 2.8 Use standard notation to record one's own musical ideas and those of others. 2.9 Sight-read, accurately and expressively, music with a difficult level of 2. 2.11 Read and sing at sight: <ul style="list-style-type: none"> • Moderately difficult melodies. • All intervals and their inversions. • Triads and their inversions. 4.5. Create and arrange short songs and instrumental pieces within teacher-specified guidelines. 4.10 Use a variety of traditional and nontraditional sound sources and electronic media when composing and arranging.
---	--

Assessment

The Music Theory constantly assesses the students based on the curriculum above. These assessments occur a minimum of four times per marking period. Assessments may occur in several of the following ways:

- Students perform written quizzes or tests.
- Students sing or perform musical examples, both prepared and at sight, for a quiz grade.
- Instructor uses questioning to assess student understanding of a concept or skill.

The instructor also assesses the students' creative assignments based on the following criteria:

- Completion – Project must be complete in the allotted time.
- Group work – All members of the group must contribute.
- Assignment clearly conveyed – Requirements of assignment must be obvious within project.
- Variety – Project should include a variety of materials, ideas, and movements (if applicable).
- Number of original ideas – Project should incorporate at least two original ideas.
- Fluidity – Ideas should flow naturally, or ideas should have a reason for contrast.
- Representation – Project should be a representation of a concept (event, emotion, etc.).
- Justification – Students may be asked to justify your representation.
- Repetition – Students may be asked to repeat your performance. Therefore, they are to indicate if performance will include improvisation.

Additionally, the instructor assesses students on their effort, attendance, and behavior in class. The instructor will determine a grade for each term based on the combination of the aforementioned assessments.

Technology Learning Objectives Addressed in This Course

(This section is for faculty and administrative reference; students and parents may disregard.)

Not Applicable

Materials and Resources

The instructor has created her own series of worksheets, overheads, and handouts largely based on the theory textbook, Scales, Intervals, Keys, Triads, Rhythm, and Meter by Clough, Conley, and Boge, third edition. The instructor also develops sight-singing and rhythm-reading materials and “mini music history workbooks” as needed. The instructor creates her own creative assignments.