

Pedagogy of Music Theory

MUT 6751

Dr. Leslie Odom

Fall, 2015

MUB 221

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Text: Rogers, Michael R., Teaching Approaches in Music Theory. Southern Illinois University Press, 2004; second edition.

Additional materials will be on reserve and/or in the stacks of the School of Music Library.

Course Content: Students will examine leading articles and books on the subject of teaching in general and the teaching of music theory in particular.

Through this work, students will:

- Develop a personal philosophy about teaching
- Develop an understanding of learning styles
- Become acquainted with some recent learning theories
- Acquire a knowledge of different approaches to the study of written and aural theory
- Become acquainted with representative texts
- Learn some strategies for presenting specific concepts
- Develop skills in planning a class, an assignment, a test, and a syllabus

Grading Policy: Evaluation of student work will be based on the quality and content of the final project, the teaching internships, written assignments and class preparation and participation. Excessive absences, both in class meeting times and observing teaching internships, will affect the final grade.

Final Project: For all texts and articles reviewed, the student(s) will make an annotated bibliography, due on the last day of classes.

email is best for contacting me. If you do not receive a response within 48 hours, resend your email. Please check your UFL email every night as I tend to do emails after 9:30 p.m.

For students with disabilities—to request classroom accommodations, contact the Assistant Dean of Students/Director of the Disability Resources Program at P202 Peabody Hall or call 392-1261 (V), 392-3008 (TDD).

Assignments: All students will be writing examples of tests in the areas of both written skills and aural skills.

Week 2 – Ear Training test – you must have a test for the students and an answer sheet for the teacher; please make enough copies for everyone in the class; put your name on it.

You must include:

- Melodic intervals
- Harmonic intervals
- Triads in root position
- 7th chords in root position
- 4-8 bar melodic dictation (only using quarters, 8th notes, 16th notes; NO rests or dotted rhythms)
- Harmonic dictation (6 – 12 chords; 4/4 time; quarter notes only; no NHT; Use at least one secondary V7 and one secondary leading tone 7th)

Week 4 – Partwriting rules; grading homework

Week 5 – How to realize a figured bass example

Week 7 – Grading strategies; how to balance written work vs. aural work

Week 8 – Sharing websites and computer programs

Teaching Internships: Throughout the semester, each student will be assigned topics and class time in an effort to gain actual teaching experience. All students are expected to observe these internships and complete an evaluation.

- You will teach a class on a basic theory concept during selected Theory 3 class lab sections for 25 minutes. Your topic must be approved by Dr. Odom by two weeks prior to your teaching date. You must give Dr. Odom a teaching outline/plan and any handouts/etc. that you will use by one week prior to your teaching date.
- Topics may include: scales; key signature; intervals; triads; 7th chords; binary form; ternary form; other concepts may be used once approved by Dr. Odom

In addition

- You will observe 30 minutes of sight singing tests with the Theory 3 class (times TBA) in Dr. Odom's office