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## Music in theory and practice answers

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[iiiInstructor's Manual to Accompany MUSIC IN THEORY AND PRACTICE VOLUME I](#) BRUCE BENWARD University of Wisconsin Madison GARY WHITE Iowa State University v Contents General Comments vi 1 Notation 12 Scales, Tonality, Key, Modes 63 Intervals and Transposition 124 chords 19 How to Teach Macro Analysis 295 Cadences and Nonharmonic Tones 316 Melodic Organization 377 Texture and Textural Reduction 418 Voice Leading in Two Voices 49 Species Counterpoint 559 Voice Leading in Four Voices 69 10 Harmonic Progression and Harmonic Rhythm 77 11 The Dominant Seventh Chorus d 83 12 The Leading-Tone Seventh Chords 93 13 Nondominant Seventh Chords 99 14 Modulation 105 15 Secondary Dominants and Leading-Tone Chords 115 16 Two-Part (Binary) Form 129 17 Three-Part (Ternary) Form 133 vi General Comments Purpose of This Text 1. Basics. To ensure that students have a thorough and competent knowledge of the basics of music. Mastering the basics is the basis of all other music activities and undoubtedly the most valuable possession stake a music student can gain in this development phase. The first four chapters of the text are devoted exclusively to the basics. 2. Melody. Studying harmony without a parallel study of the melody gives the students a biased view of the music. One chapter is entirely dedicated to the melody, while another seven melodies are included as components. 3. Voice leading. A thorough knowledge and know-how in vocal guidance is of the utmost importance for the understanding of melody and harmony. Since the understanding of harmony depends on the ebb and flow of melodies that form chords, analytical skills in vocal guidance are essential for a complete understanding of the music itself. The numerous vocal tasks in this text testify to the importance attached to this critical facet of Art. 4. Harmony. A clear perception of the vertical aspect of music in all its different configurations is a particular goal of this text. 5. Texture. The harmonic implications of accompanying textures are made clear by the harmonic reduction of arpeggiated and figure chords. Experienced instructors are aware of the difficulty students encounter when they are not sorting chord from chord tones in dense textures. 6. Harmonic progression. All music from The Baroque to Romanticism is based on functional harmonic tension (progression to the tonic) and relaxation (achievement of the tonic). In fact, harmonic progression is probably the most important feature of this music. Eight chapters of this text are dedicated to the study of chords and their relationships with another. 7. Form. Chapters 6 (Melodic Organization), 16 (Two-Part [Binary] Form) and 17 (Three-Part [Ternary] Form) deal exclusively with this topic, and its importance in other chapters maintains awareness of formal relationships in music. 8. Analysis. One of the predominant objectives of this text is to give students an efficient and broad opportunity to analyse compositions that they can study or perform during their professional life. The analysis is strongly emphasised in almost all chapters except the basics. A considerable number of assignments throughout the text involves analyzing the music literature in one way or another. Approach information, backed up by application strategies and immediately followed by a sufficient number of orders to ensure good work knowledge, is the basic approach of this text. Knowledge is useless if students cannot apply it. Music in Theory and Practice, Volume 1, is comprehensive and emphasizes harmony, but also other music parameters that convey a broad understanding of music as a whole. Both the subject and the tasks represent a wide range of strategies. Terms Terms should be used to stimulate thinking, not restrict them. Applying terms to music is a must-remember of definitions in itself is useless. Musical judgment and intuition The students, at the beginning of the course, show little musical judgment. Therefore, their only recourse is to read the above guidelines and to follow them diligently. But with frequent application, guidelines become part of their intuition, and students begin to develop sophistication and useful strategies. Most students learn by mimicking the professor's thought processes. Effective instructors are those who willingly and carefully convey their *modus operandi* in detail. Good working models help students cultivate and expand their own musical judgment and intuition. vii The environment The optimal size for a music theory class is about fifteen students who continue as a group through the two-year sequence. Students tend to learn from each other, not only in the classroom, but also through cross-group activities. Large classes of twenty or more are often intimidating and inhibit free discussion. Unfortunately, financial constraints and normal attrition often make ideal conditions impossible to achieve. Academic Level Volume 1 (this text) is designed for a theory course in the first year at the university or university. Teaching notes Illustrations The text relies heavily on illustrations from the Students too often ignore the music illustrations, often because of visual impairments. In cases where this is the case, the instructor can perform and explain illustrations in the classroom. If the value of the illustrations is emphasized often enough, the problem disappears. Definitions Term terms are used in While students need to learn definitions, the application of terms to music literature is much more critical. Student Compositions Students learn a lot from writing short compositions and most enjoy such tasks. Writing and manoeuvring specific devices in a musical environment is a powerful educational tool. Initially, criticism of student compositions should be encouraging and positive, but should contain sufficient information to improve the next efforts. Harsh criticism of compositions should take place outside of class, because students are often sensitive to their own compositions and view derogatory remarks as a personal attack. Some instructors may want to rearrange the order. The chapter titles with the bold can be taught in a different order than in the text. The Fundamentals of Music 1 Notation 2 Scales, Tonality, Key, Modes 3 Intervals and Transposition 4 Chords The Structural Elements of the Music 5 Cadences and Nonharmonic Tones 6 Melodic Organization 7 Texture and Textural Reduction 8 Voice Leading in Two Voices 9 Voice Leading in Four Voices 10 Harmonic Progression and Harmonic Rhythm 11 The Dominant Seventh Chord 12 The Leading-Tone Seventh Chords 13 Nondominant Seventh Chords 14 Modulation\* 15 Secondary Dominants and Leading-Tone Chords\* 16 Two-Part (Binary) Form\* 17 , for the teachers who prefer, the order of chapters 14 and 15 can be reversed. + Although the authors support the printed order, for those instructors who prefer, the order of chapters 16 and 17 can be reversed. ix Course Syllabus, Freshman Year Semester System Semester 1 Week Chapters 1 Introduction and 12 23 24 35 36 47 58 59 610 611 712 813 814 915 9 Semester 21 102 103 114 125 126 137 148 149 1510 1511 1512 1613 1614 1715 1 Quarter 7 Chapters 1 Introduction and 12 23 24 35 36 47 58 59 610 6 Quarter 21 72 83 84 95 96 107 108 119 1210 12 Quarter 31 132 143 144 155 156 157 168 169 1710 1711 Purpose of this chapter Although most of the students studied and performed a considerable amount of music in a first theory course, many will have only a fleeting knowledge of the current music notation and no background in relation to their evolution. Writing music symbols is much more difficult than the casual act of reading notes. Since this text immediately obliges students to write music, the need for clear and accurate manuscript writing is self-evident. Stressed experienced instructors are already aware of the stress points, but for those who are teaching the course for the first time, these points are Ordinary manuscript by all means. 2. Proper vertical alignment of music symbols a problem that did not occur with words. 3. Be uncompromising, require the highest accuracy. 4. Sometimes sometimes Manuscript, as opposed to printed, uses abbreviations. Sticky notes are an example. Try to keep such fast and dirty devices to a minimum. Some helpful procedures for an effective presentation 1. Show students examples of good manuscript writing Stravinsky is a good source. 2. Ask students to transcribe the first four bars of a printed string quartet beyond the tasks in the text. Demand that the four rods be reduced to two, with the two violin parts written on the colonel and the viola and the cello on the under. 3. Achieving a good manuscript writing takes time and can only be acquired through practice. Expect miracles. The following chapters will provide opportunities for further improvements. Tasks Regular written tasks to be monitored (graded) by the instructor are crucial for the Success Page 2 iii teacher's manual to accompany music in theory and practice volume i bruce benward university of wisconsin madison gary white iowa state university v contents... Music literacy curriculum literacy curriculum music alphabetization literacy curriculum literacy curriculum Music literacy curriculum literacy Syllabus theory of music, popular music theory, theoretical diplomas... moores school of music director courtney crappell composition area coordinator rob blacksmith music theory area coordinator timothy koozin musicological area coordinator howard pollack... Music Theory Intermediate Stage December 2005 2 Introduction ..... musik musc 1 musik musc ronda mains Head of Department 201 Music Building 479-575-4701 Email: rmains@uark.edu chris macrae Director of graduate studies 309 music building 479-575-4534... Music literacy Curriculum Theory theory of music, popular music theory, theoretical diplomas 2013 - 2015 curriculum by step, front, graded and diploma examinations in music literacy... 1. Jazz Theory is. edition by hiroaki honshuku index notation ..... 2 Classes... Music theory from Wikipedia, the free encyclopedia music theory is the study of the practices and possibilities of music. it usually results from the observation of how musicians... 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