Theory Teaching Portfolio

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MUSIC THEORY TEACHING PHILOSOPHY

Music theory and aural skills are critical well-rounded musicianship because they teach students to develop informed performance and listening. Only by understanding the fundamental structures of music can students make informed decisions about interpreting music. For example, without a clear idea of the form of a piece or structure of a phrase, one cannot create a sense of large-scale tension, release, and shape. And without aural awareness of important harmonies or dissonance, one cannot react and interpret music effectively. Similarly, informed, sensitive listening and error detection skills learned in music theory and aural skills give students the tools to practice and teach more efficiently. Practical application is critical throughout the theory sequence in order to maintain student interest and enthusiasm. When students see applicability of a subject, they are able to retain, understand, and apply their knowledge more effectively. As both a performer and theorist, I strive to incorporate theory and aural skills tools into my own performance and teaching, showing my students the practical application of their other coursework.

Learning the fundamentals of music theory is much like learning arithmetic. In order for students to achieve fluency in learning and talking about music, they must first internalize fundamental patterns and procedures, just like students must be able to add, subtract, multiply, and divide before learning algebra or geometry. Fundamental math skills translate into scales, chords, and intervals, then later into melodic and harmonic patterns, progressions, and formal structures. By learning to recognize and interpret patterns, students are able to recognize exceptions to those patterns and explain the importance of those exceptions. Likewise, they will be able to recognize established norms in the music they are learning, both in theory classes and in their applied lessons and make informed, rather than simply intuitive, musical decisions that will ultimately create a more effective performance.

Music theory is more than just the analysis of pitches on a page. It is the incorporation and careful consideration of all written and unwritten cues, the interaction of articulations, dynamics, tempo, rhythm, pitch, register, timbre, and changes within those parameters. Music theory is a multi-faceted subject that simultaneously incorporates writing, reading, hearing, performing and interpreting music. While we often approach each aspect separately, learning is most effective when all of the above tools are combined and used in the discussion and performance of music.

SAMPLE SYLLABI AND COURSE PLANS

MUTH 1511 Fundamentals Syllabus

University of Oklahoma
College of Fine Arts
School of Music

MUTH 1511 Fundamentals

Fall 2013
Tues./Thurs. 6:45 pm–7:45 pm, CMC 109

INSTRUCTOR: Cassie Keogh
EMAIL: cassiekeogh@ou.edu
OFFICE: CMC 006C
OFFICE HOURS: Wednesdays 2:00–2:30, Thursdays 2:30–3:30

COURSE OBJECTIVES

This class serves to reinforce and practice musical fundamentals learned in Structures and Aural Skills, including:

- Clefs, basic notation and note reading, Circle of Fifths, key signatures, scales, modes, triads, chords, rhythm, harmonic function, and informed musical listening.

Many of you have had limited exposure to these topics, so this course provides you with an extra opportunity to ask questions and work with the material.

REQUIRED MATERIALS

Kostka & Payne, *Tonal Harmony*, 7th ed., Text and Workbook
Manuscript paper

Please bring these materials to every class

ATTENDANCE

To pass MUTH 1511, you must attend at least 80% (10 of the 12) fundamentals drill sessions. Absences are excused only if related to a class outside the school of music, government duty, or religious holiday, and approved by me in advance. Illness is not excused. Roll will be taken at the beginning of class. Two tardies will also constitute one absence, so do not be late! Please contact me via email before any conflicts if you know you will be absent or late. *Failure to attend at least 80% of the Fundamentals sessions will result in a Failing grade in MUTH 1511.*

OTHER COURSE INFORMATION:

Theory Tutoring Center:
University College sponsors a free tutoring center during the semester. Times will be posted soon. I highly recommend visiting the tutoring center for help on homework and general questions or simply for a quiet place to study where individual help is available if you need it.

The University of Oklahoma is committed to the goal of achieving equal educational opportunity for students with disabilities. Any student in this course who has a disability should contact me personally as soon as possible so we can discuss accommodations necessary to ensure full participation and facilitate your educational opportunities.

It is the policy of the University of Oklahoma to excuse absences of students that result from religious observances and to provide without penalty for the rescheduling of examinations and additional required class work that may fall on religious holidays.

The OU Academic Misconduct Code defines academic misconduct as any act that improperly affects the evaluation of a student's academic performance or achievement. This includes plagiarism, submission of work for more than one class, fabrication, forgery, and fraud, as well as attempting to commit such acts or assisting others in doing so.

IMPORTANT DATES

Week 4	Keyboard Quiz #1
September 17, 8:30am	PROFICIENCY EXAM
September 24, 7:50am	Proficiency Exam retake
Week 7	Keyboard Quiz #2
October 15, 7:50am	Final Proficiency Exam retake
October 24, 8:30am	MIDTERM EXAM
Week 12	Keyboard Quiz #3
Week 15	Keyboard Quiz #4
December 11, 4:30pm	FINAL EXAM

MUTH 1511 Fundamentals Course Plan

Course Composite with MUTH 1511: Fundamentals and Counterpoint

		Concept	Exercises
Week 1	Thurs 8/22	Clefs Notes on the staff Notation basics enharmonicism Spelling H, W steps Major scale pattern	Drawing clefs Notating pitches on the clefs—with stems—in the proper octave --Tip the staff sideways to see how relates to piano Notating accidentals Quick-call enharmonics Singing half/whole steps Spelling half/whole steps Diatonic vs. chromatic half steps Sing major scale, find half steps
Week 2	Tues 8/27	Spelling H, W steps Simple/compound meters How to use your given resources Major scale pattern Order of #s/bs Major Circle of Fifths	Diatonic vs. chromatic half steps Notating rhythms for simple/compound meters to show beat Singing rhythms and then writing down small patterns Error detection Notating rests Textbook scavenger hunt Spelling major scales w/ half/whole steps Sayings for order of sharps and flats Pattern of 5ths for each new sharp/flat Counting 5ths to find key, pattern of sharps/flats Spelling Major scales w/ key signatures
	Thurs 8/29	Major/minor scale patterns Key Signatures Major/minor Circle of 5ths	Writing major and minor scales with accidentals Writing key signatures (focus on major) Recognizing key signatures (focus on major) Writing scales with key signatures Identifying minor key signatures by looking at and singing common songs Identifying variable scale degrees Writing minor scales—different types Singing common tonal patterns from notation (focus on major)
Week 3	Tues 9/3	Major/minor Circle of 5ths Key Signatures Major vs. minor	Writing key signatures (focus on minor) Recognizing key signatures (focus on minor) Identifying minor key signatures by looking at and singing common songs Given two/three notes, list all possible major/minor scales Identifying variable scale degrees—how different from parallel major Writing minor scales—different types Singing common tonal patterns from notation (focus on

		Intro to intervals	minor) Singing tonal patterns with solfege to echo what is played on piano Notating tonal patterns we sing in different keys Singing/writing/hearing P5 and P4—So-do
	Thurs 9/5	Minor scales Intervals Generic intervals Interval modifiers Interval inversion Descending intervals	Drill relative/parallel relationships Recite minor circle of fifths Recognizing generic intervals by distance on staff Tip staff/clef sideways for piano keyboard Is the interval in the major scale? Spelling intervals above a note (focus on larger intervals) Recognizing intervals (focus on larger intervals) To find large or descending intervals Use inversion Spell from a major scale and adjust bottom note
Week 4	Tues 9/10	More key signatures All ways to find intervals Triads	Relative relationships Three notes in what major/minor scales? In what key is ___ scale degree __? Think of major scale of bottom note Invert to smaller, count half steps Descending intervals—in major scale of top note it's major Manipulating intervals—shrink or expand and what results Write from smallest to largest and compare intervals Write triads above every note—what is created with all white keys? Use Major and minor scales to find M/m triads
	Thurs 9/12	Triads cont. Proficiency exam review Tonal pattern recognition	Use M/m scales to find triads Give rt, 3rd, or 5th, students spell triad Chord shapes—CFG=---- DEA=/\ B=/----- Sing M/m/A/d triads Flashcard review key signatures Notate and recognize ascending and descending intervals Writing minor scales with variable scale degrees Definitions: diminished/augmented; simple/compound meter; interval inversion; accents—agogic, dynamic, tonal; chromatic vs. diatonic half steps; enharmonicism; relative/parallel Sing with solfege tonal patterns that I play on piano
Week 5	Tues 9/17	Tonal patterns Half/whole steps	Sing w/ solfege from patterns on piano Sing half/whole steps above a given note on piano Sing scalar half/whole steps—ie ti-do and do-re Write where halfs fit in do-sol in M and m Chant solfege syllables and students sing back

		Compound intervals Rhythm Intro to melodic dictation	Naming compound intervals—for counterpoint exercises Find five common rhythms in simple and compound meter, chant 2-4 meas. rhythm from incipits that students notate Notate "Soft Kitty," first only rhythm, then add solfege, then on clef
	Thurs 9/19	Rhythm Modes Tonal patterns	Using 5 rhythms created by class, form and notate several mini-dictations, in compound and simple meter Find modes 2 ways—relate to M/m on that note or think of scale starting on scale degree Given key signature, write different modes Determine key signature for given mode Small groups alternate to sing tonal patterns Playing, then singing w/solfege triads in inversions, multiple keys Simple dictation using tonal patterns
Week 6	Tues 9/24	Rhythm dictation Clef reading Minor key signatures Interval review	Compound meter idioms with sixteenth notes Chant rhythm for Row, Row, Row your boat Sing Row Row in solfege Notate Row Row, with rhythm, in alto clef—find lines and spaces of tonic triad Sight-singing from Berkowitz in alto clef—duets chant minor circle of fifths—reinforce pattern and how related to #s/bs identify intervals—focus on Aug and dim intervals spell intervals above and below given note—focus on Aug and dim intervals; large intervals using inversions
	Thurs 9/26	Identifying tonal patterns in sight-singing(minor) Intervals Dictation	In Berkowitz SS exercise, students bracket recognized tonal patterns, then sing melody Timed analysis of a single melody (1 min analysis for tonal patterns then sing) Before and after analyzing—sing melody once only knowing key signature, sing second time thinking of tonal patterns Identify intervals above and below given note (focus on large, aug, and dim intervals) Identify intervals across different clefs Notate melody built entirely of tonal patterns—importance of grouping notes
Week 7	Tues 10/1	Tonal patterns Intervals Clef reading Rhythm	Play longer incipits, students sing back in solfege Intervals across multiple clefs Sight-singing and canons in alto and tenor clefs Sight-singing rhythms based on common incipits; focus on compound meter (Berkowitz)

MUTH 2612 Aural Skills III Syllabus

University of Oklahoma
College of Fine Arts
School of Music

MUTH 2612: Aural Skills III, Section 2

Fall 2012
Tues./Thurs. 8:30 am–9:20 am, CMC 014

INSTRUCTOR: Cassie Keogh
EMAIL: cassiekeogh@ou.edu
OFFICE: CMC 006C
OFFICE HOURS: Monday 1:30–2:30, Thursday 1:30–2:30

Course supervisor: Dr. Rachel Lumsden rlumsden@ou.edu

COURSE OBJECTIVES

Our success as future performers, teachers, and composers depends on the musical meaning we perceive through listening and performing. Aural skills courses help to give meaning to the musical sounds that you hear, see, and produce. In this Aural Skills class, we will delve into concepts discussed in the Structures class, approaching them from the aural perspective. The end goal of this course is to draw specific connections between written and aural theory in order to enhance both your abilities of musical interpretation as well as improve upon your aural training. This knowledge is important for musicians working at any level because these specific skills are essential in every facet of a musical career.

REQUIRED TEXTS:

Berkowitz, et al., *A New Approach to Sight Singing*, 5th Edition, W.W. Norton & Co., 2011.
Horvit, et al., *Music for Ear Training*, 3rd Edition, Thomson/Schirmer, 2009.

GRADING POLICY:

Singing exams (3)	30%
Dictation exams (3)	30%
Homework (melodies/rhythms)	15%
Homework (dictations)	15%
Dictation quizzes	10%

GRADING SCALE:

A	90–100%
B	80–89.9%
C	70–79.9%
D	60–69.9%
F	0–59.9%

ATTENDANCE

A student is allowed to miss a maximum of three (3) class periods during the semester. Each subsequent absence will reduce the student's final point total by 2 points. Arriving late to class twice will be equivalent to one absence. A student is considered tardy if he/she arrives after roll has been taken; it is the student's responsibility to make sure he/she is counted present. The only excused absence is one caused by illnesses with formal medical documentation (doctor's notes), religious holidays, or official university or government obligations.

MAKE-UP EXAMS

Exams missed will not be made up without notifying me at least 24 hours in advance and my consent. In case of a medical emergency, a doctor's note is required. It is the responsibility of the student to inform the instructor of the reason for absence as soon as possible. *There will be no make-up of homework assignments (melodies, rhythms, dictations) or dictation quizzes.*

POLICIES FOR MELODY PREPARATION

Students will be assigned several melodies from the Berkowitz textbook to prepare each week. These melodies are to be prepared by the date given, at which time the student may be called upon to perform any of the melodies for that week or any previous week in class. You are required to conduct while performing all melodies.

GRADING CRITERIA FOR SINGING EXERCISES	
A	Excellent. Near-perfect, with excellent tuning, rhythm, conducting, and musicality. Shows attention to detail and a superior level of preparation.
B	Good. Basic accuracy of intervals, rhythms, tuning, and conducting. Small errors or lapses, but not so significant as to cause the singer to stop mid-phrase.
C	Passing. Mostly accurate intervals, rhythms, tuning, and conducting. One or two errors, but the singer is capable of completing the assigned exercise.
D	Weak. Many errors of intervals, rhythms, tuning, and conducting. Inability to correct errors once pointed out. Obvious lack of preparation for the task at hand.
F	Failing. Unable to perform any aspect of the assigned task to a basic level of musicianship.

QUIZZES

The instructor will give short dictation quizzes throughout the semester. These will be unannounced and may not be made up. The lowest quiz grade will be dropped.

FINAL EXAM

The final exam for this course will occur on Monday, December 10, 4:30–6:30 pm. Please adjust all travel plans accordingly.

GENERAL POLICIES AND GUIDELINES

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IMPORTANT DATES (Subject to Change)

Week of 9/18	Dictation exam #1
Week of 9/25	Singing exam #1
Week of 10/25	Dictation exam #2
Week of 10/30	Singing exam #2
December 4	Dr. Stephenson's Holiday Play
December 10	Final Exam (Singing exam #3 and Dictation exam #3), 4:30–6:30 pm

Aural Skills III Course plan

Week	Topic/Goals Assignments due	Sight-Singing (Berkowitz unless noted)	Dictation (Horvit unless noted)
Week 1 8/20-24	Secondary Dominants	Melodies: • pp. 59–61, #255–260 • pp. 72–73, #302, 305, 306 • pp. 83–84, #340–345 Duets: • pp. 227–231, #63–71 [continue next week as needed]	Melodic: P. 308 #2, #6, #7 P. 311 #7 P. 312 #10 Harmonic: P. 319 #2, #3, #4 P. 322 #1, #2 P. 328 #2, #3 P. 331 #5
Week 2 8/27-31	Pivot Chord Modulations Dict HW #1	Melodies: pp. 58–59, #251–254 (to V) pp. 54–55, #236–240 (to III) pp. 78–79, #324–326 (to subdominant) and p. 71, #295 (tonicizes supertonic) and pp. 82–83, #336–339 (to supertonic) Duets (continue from last week)	Melodic: P. 341 #2, 3, 5, 6, 7, 9, 14, 15, 16 P. 346 # 1, 2, 3, 5 P. 347 #1, 2, 3 P. 349 #1, 2, 3, 4 Harmonic: P. 350 #
Week 3 9/4-7	Mode Mixture Dict HW #2	Melodies: pp. 92–93, #373–377 pp. 93–94, #378–383 Duets: p. 229, #67	P. 277 #9, 10, 15 P. 281 #4, 10, 14 P. 285 #2, 5 P. 289 #5 Harmonic: P. 292 #12, 13, 14, 15, 16, 19 P. 300 #1, 5 P. 304 #1, 4 P. 306 #2 Aladdin—"One Jump"-mode mix
Week 4 9/10-14	Mode Mixture cont. No modulation w/ mode mix in AS III? Dict HW #3 Dict Quiz #1	Continue from week 3	Composed comparison examples—see AS III folder
Week 5 9/17-21	Neopolitans Dict HW #4 Singing HW #2 **Dictation exam #1**	Melodies: pp. 63–64, #270–272 pp. 110–111, #443–448 [only if you have extra time—these melodies are very difficult]	Melodic: P. 369-preliminary exercises #1, 2, 5, 7, 8 P. 371-Phrase-length #7, (10) P. 377 #2

	Melodic: P. 179 #636	Also see Ottmann pp. 323-328 Duets: pp. 246–247, #102–103 p. 257, #125 Literature excerpts: p. 375, #130	Harmonic: P. 381-82 #1, 5, 6 P. 388 #1 P. 390 #2 P. 392 #2, 3 Composed comparison examples—see AS III folder
Week 6 9/24-28	N6 cont. **Singing Exam #1**	Continue from week 5 Karpinski SS Ch. 59, pp. 236–241	Continue from week 5 Karpinski ET Ch. 59
Week 7 10/1-5	Augmented Sixth Chords Dict HW #5 Dict Quiz #2	Continue from Week 6 Melodies: p. 65, #273–275 Duet: p. 263, #133 Sing and play: p. 313, #98, p. 320 #105 Karpinski SS Ch. 60, pp. 242–245 Ottman pp. 319–322	Common patterns from written examples—see AS III folder • Chromatic voice exchange • Chromatic lament bass • Chromatic out to ^5
Week 8 10/8-12	Exam review Aug6 cont	Review for Structures Midterm Continue from Week 7 Horvit SS pp. 201–210	Karpinski handout examples Laitz examples Melodic-preliminary #3, 4, 6, 7 Phrase-length #5, 7, 8 P. 375 #1 first phrase P. 377 #1, 4 P. 379 #1 Harmonic-P. 381-82 Basic #2, 3, 4, 7 P. 384-85 Phrase-length #2, 3, 10, 11 p. 388 #2 P. 390 #1, 4 P. 392 #1, (3)
Week 9 10/15-19	Modulation with N6 Dict HW #6 Dict Quiz #2 Singing HW #3	Horvit SS pp. 201–210, #22, 27	Continue previous, see composed examples in AS III folder, keyboard quiz examples Harmonic-p. 389 #5 (p. 390 #3)
Week 10 10/22-26	Modulation with Ger6 **Dict Exam #2** Dict HW #7	Horvit SS pp. 201–210 #10, 11, 16, 17, 19, 20	Continue previous, see composed examples in AS III folder, keyboard quiz examples Harmonic-p. 383 #10

			p. 388 #4 p. 391 #5
Week 11 10/29-11/2	Enharmonic vii^{o7} modulation **Singing Exam #2**	Horvit SS pp. 201–210 #18, 25, 28 Karpinski SS #801-809	See keyboard quizzes Harmonic-p. 383 #9 p. 392 #4
Week 12 11/5-9	Common-tone vii^{o7}s Dict HW #8 Dict Quiz #3	Berkowitz Melody: p. 92 #373, Duet: p. 236 #80–83 see composed examples in AS III folder	See keyboard quizzes Harmonic-p. 384 #10
Week 13 11/19-21	Modes, chromatic, octatonic, and whole tone scales Dict HW #9 Dict Quiz #4 Singing HW #4	Berkowitz melodies: p. 66–68 #276–287 Duets: pp. 231–235 #72–79 Karpinski SS pp. 173–180 Ottman pp. 328–346	Review N6 and Aug6 (See composed examples in AS III folder)
Week 14 11/26-30	Symmetrical scales cont Dict HW #10 Dict Quiz #5 Singing HW #5	Berkowitz Melodies: pp. 138–140 #549–553	Review N6 and Aug6 (See composed examples in AS III folder)
Week 15 12/3-7	Review for final exams Dict HW #11 (replace low score) **Dict Exam #3**	See composed review examples in AS III folder	See composed review examples in AS III folder

MUTH 3512 Structures V Course Syllabus

University of Oklahoma
College of Fine Arts
School of Music

MUTH 3512: Structures V

Fall 2013
Section 1: Tues./Thurs. 10:30 am–11:20 am, CMC 014
Section 2: Tues./Thurs. 11:30 am–12:20 pm, CMC 014

INSTRUCTOR: Dr. Roland Barrett
EMAIL: rcbarrett@ou.edu
OFFICE: CMC 232
OFFICE HOURS: tba and by appointment

TEACHING ASSISTANT: Cassie Keogh
EMAIL: cassiekeogh@ou.edu
OFFICE: CMC 006C
OFFICE HOURS: Wednesdays 2:00-2:30, Thursdays 2:45-3:15

COURSE DESCRIPTION:

MUTH 3512: A study of the late nineteenth and twentieth century compositional practices. Development of post-tonal theoretical analysis skills.

Composers represented:

Satie	Feldman
Debussy	Reich
Ravel	Riley
Ives	Glass
Bartok	Young
Messiaen	Crumb
Schoenberg	Cage
Webern	Zorn
Babbitt	
Stockhausen	
Boulez	

APPROACH/PHILOSOPHY:

This study of music theory will be an examination of the techniques, styles, philosophies, and practices of representative composers of the 20th century. **We will work to accomplish this goal through the development of various strategies by which to analyze selected 20th century pieces and passages, and through the actual creation and composition of various non-serial atonality and twelve-tone pieces.**

REQUIRED MATERIALS:

- Anthology of Scores—available at Crimson & Cream copy center-you **will** need this by Thursday!
- Manuscript Paper
- Spiral or 3-ring notebook

RECORDINGS:

- All recordings will be available for listening at learn.ou.edu
- Students are expected to listen to ALL available recordings during the course of the semester.

SUPPLEMENTARY READING (OPTIONAL):

- Stefan Kostka, *Materials & Techniques of Twentieth-Century Music*
- Miguel A. Roig-Francoli, *Understanding Post-Tonal Music*
- Joseph N. Straus, *Introduction to Post-Tonal Theory*
- John Rahn, *Basic Atonal Theory*

EVALUATION/DETERMINATION OF GRADES:

Papers/Assignments

- 6-8 "small" assignments
    - short anwer, listing, problem solving, brief essay, short composition, etc. (may be anywhere from 1 to 4 pages in length)

Opportunities:

- 4 (worth approximately 70 points each)
    - #1: Thursday, September 12th
    - #2: Thursday, October 17th
    - #3: Thursday, November 14th
    - #4: Final Opportunity:
        - 10:30 section: Friday, December 13 , 8:00am-10:00am
        - 11:30 section: Monday, December 9, 10:30am-12:30pm

GRADING SCALE:

A: 90-100%
B: 80-89%
C: 70-79%
D: 60-69%

ATTENDANCE/PUNCTUALITY POLICY:

2 absences are allowed (for any reason). Final grade will be lowered one letter per each additional absence.

***Students must be aware that there will be numerous in-class projects, quizzes, and time spent working on upcoming assignments. These activities will usually occur at the beginning of the class period. Absences and tardiness may *directly* affect a student's grade, as these in-class activities are almost impossible to make up at a later date.**

Religious Holidays:

It is the policy of the University to excuse absences of students that result from religious observances and to provide without penalty for the rescheduling of examinations and additional required class work that may fall on religious holidays.

SAMPLE COURSE MATERIALS

Structures II Lesson Plan

THE SUBMEDIANT

Lesson plan—50-minute theory lecture

Context:
2nd semester of a 4-semester undergraduate tonal theory sequence
Students will have an understanding of tonal progression and phrase patterns using I, V(7), IV, ii(7) and their inversions. They have not been introduced to secondary dominants or other chromatic/altered chords. The course meets 3 days/week for 50 minutes.

Learning Objectives:

Students will:

- Differentiate between uses of the submediant as weak predominant and as tonic substitute
- Write, using good voice leading, an idiomatic use of the submediant
- Identify submediant in context, both aurally and visually

Resources/Materials:

Laitz, *The Complete Musician*, (3rd ed), Ch. 13
Blackboard/whiteboard
Document projector or handout with musical examples

Musical Examples:

"Stand By Me"— John Lennon, (recording only)
Beethoven Violin Sonata no. 5 in FM, op. 24, I. (Laitz p. 270)
Mozart Kegelstatt Trio, K. 498, I. (mm. 9-16), Laitz online supplements

- http://www.oup.com/us/companion.websites/9780199742783/resources/pdf/Chapter13Q.pdf
- Solution http://www.oup.com/us/companion.websites/9780199742783/resources/pdf/Chapter13A.pdf

"Every Breath You Take"— The Police (recording only)

Lesson Plan:

1. divide class into 4 groups to use later in the lesson
2. Submediant in context:
   A. Write a tonic triad on board. Next to that, write a subdominant. Between the two, write a submediant.
      a. "Notice I and vi share two notes in common, as do vi and IV. As such, vi acts as a great way to get between I and IV."
   B. Play progression: I—IV—V—I
      a. Students identify bass line, write progression on board, students sing
   C. "Notice that all chords are the same quality, and that we have a leap between I and IV. So now we can spice it up a bit by filling in the gap and harmonizing ^6."
      a. Write ^6 to fill in arpeggiation
   D. Play progression: I—vi—IV—V—I

        a. Put progression on board, students sing
        b. "We use vi on ^6 to add a different color (different mode from tonic) and to make the arpeggiation more interesting. This happens ALL the time in pop music, not just classical music. We call this harmonic arpeggiation."
        c. Play *Stand By Me*, students sing bass line with solfege during song (verse and chorus)
3. Submediant as part of Co5 progression
    A. Write ii—V—I progression on board (voicing as Beethoven)
    B. "What is the root relationship here?" (students answer Co5 root motion)
    C. "Let's extend the Co5 progression before ii." (add vi so the progression is I—vi—ii—V—I)
        a. Play progression, students sing all 4 parts
    D. Play and show Beethoven Violin Sonata, Op. 24 I., harmonic analysis completed.
        a. "Look at the piano part. If we were to reduce it by taking out the arpeggiation, we have the exact same progression and voice-leading as our previous example."
        b. two motions to ii using vi
        c. which is a stronger PD-D-T motion?
            i. Second because of the faster motion to V then I, creating a cadence
            ii. First is emphasizing the vi, and we hear it as a mode shift but still part of a longer tonic prolongation
    E. "We see vi functioning as a part of the Co5 progression a lot, because it connects so nicely between I and ii. Once again, vi is acting as a bridge between tonic and a strong predominant."
4. Submediant as tonic substitute in deceptive motion
    A. "Remember how I and vi share two notes? Since do and mi are the defining pitches of the tonic triad, this makes the submediant a possible substitute for tonic. We see this a lot when we hit a root position V chord in the middle of a phrase. We expect a resolution to I, but it is too early to cadence, so this happens..."
        a. Play I—IV—V7—vi, students listen to the bass line, write it down
    B. Put progression on board, with resolution of V7—vi and V7—I. "What is different?"
        a. The bass line changes, but other voices resolve as expected
        b. "Notice that ti and re still move as expected to do, and the chordal 7th, fa, still resolves down to mi. The only difference is the bass note, but it completely changes the character of the resolution."
    C. Write incorrect voice leading on board and have students identify parallels.
    D. Part-write V—vi, resolving the leading tone, ^2 down to ^1, ^5 down to ^3 (2 voices in contrary motion to bass)
        a. "Notice that we move in contrary motion to the bass, and all notes resolve as you would expect, which results in doubling tonic. This avoids parallels, and emphasizes ^1, which strengthens the case for using vi as a tonic substitute. Remember to resolve to vi in contrary motion!!!"
        b. Sing correct resolution of deceptive motion—3.A. progression projected
    E. Play Mozart Kegelstatt, K. 498, I (mm. 9-16)
        a. "Listen for deceptive motion, and how it has an expectation to continue on. Notice the melodic material comes back and with a similar progression resolves to I."

b. Play again, with students following notation.

5. play Sting "Every Breath you take"—Police (If time)
    A. Students recognize use of vi
        i. Both functions of vi—to lead to PD and as tonic substitute in deceptive motion
        ii. Play opening again, students sing bass line in solfege with recording

Homework assignment (handout):

1. Analyze the following examples using Roman numeral analysis and function labels. Identify and explain the function of vi.
    i. Mozart Sonata in DM, K. 284, Andante (mm. 1-4)
    ii. Beethoven Quartet in Bb Op. 130, Alla danza tedesca (mm. 1–8)
2. Write a progression using vi as part of PD expansion and as tonic substitute. Identify and explain each use. Realize in SATB chorale style, and include a two-level harmonic analysis.

Aural Skills III Lesson Plan

THE N^6 AS PART OF A CIRCLE-OF-FIFTHS PROGRESSION
Lesson Plan—50-minute aural skills lecture/lab

Context:
3rd semester of a 4-semester undergraduate aural skills sequence
Students have experience recognizing the N6 chord as an expansion of the pre-dominant. They also have used it in part writing and have seen it in common-practice music in the co-requisite tonal theory sequence. This lesson is an introduction to hearing the N6 chord in a circle-of-fifths sequence and reinforces melodic patterns using the N6. The course meets 2 days/week for 50 minutes.

Objectives:
Students will:
1. Demonstrate the use of a N6 as part of a Co5 progression by:
    a. Singing a progression arpeggiating a Co5 sequence
    b. Recognizing and correctly notating the Co5 sequence in 4-part harmonic dictation
    c. Distinguishing "ra" in melodic patterns
2. Sight-read melodies that contain N6, reinforcing the melodic patterns that imply N6

Resources:
Berkowitz et al, *A New Approach to Sight-Singing*, 5th ed.
Composed N6 harmonic and melodic dictation examples

Lesson Plan:
1. Warm-up
    a. Descending scalar pattern—play measure at a time, students sing back with solfege then notate
        i. d minor, ¾ meter: do re me fa sol; sol fa me re do; sol fa me ra do; me re do ti do; me ra do ti do
    b. Students sing arpeggiated progression: I-V-bVI-N6-vii^{o7}/V-V7-I
        i. Notate the bass line (do sol le fa fi sol do)
        ii. "What is the name of the motion from V-bVI?" [deceptive motion]
2. Quiz
    a. Harmonic—see composed example
    b. Melodic—see composed example
3. Sight-reading
    a. Berkowitz melodies #801, 802, 805
    b. Identify key and visually locate every tonic (do) and dominant (sol) in the melody. Those will serve as anchors
    c. Look for accidentals—what are they (solfege) and how do they function
    d. Tonicize melody appropriately—find highest and lowest notes of melody so that it fits in a comfortable range

e. Practice what looks like the trickiest passage in your head with solfege, imagining how it will sound and feel to sing (individually)
f. As a class, perform the melody
    i. Students keep track of difficult places—why were they hard? What are some techniques for practicing those places on your own or correcting/recovering from the mistakes we made as a class
    ii. Practice difficult places
    iii. Repeat melody, again locate sections needing practice—these melodies will be on the singing exam so have them prepared!

Announcements:

1. Sign up for singing exam time—pass around during class
2. Keyboard exam coming up Nov. 6 and 8
3. Check D2L for dictation homework assignment
4. Happy Halloween!!!! ☺

Structures V Lesson Plan

ANALYSIS OF FULL 12-TONE WORK—SCHOENBERG OP. 33A *(50-minute lecture)*

Context:

Undergraduate or introductory-level class on post-tonal music; meets 2 days/week for 50 minutes
This analysis assignment is the final project of a multi-week sequence on serial music. Students will know how to construct a matrix given an original row, and have analyzed several straightforward pieces.

Learning Objectives:

Students will:

1. Understand how to initially find the tone row on which a serial piece is constructed
2. Complete fixed zero, movable zero, and numeric matrices
3. Analyze an intricate, advanced serial work by a notable 12-tone composer
    a. Identify chords, row forms, and manipulations of those building blocks
4. Intelligently discuss musical characteristics of the serial work
5. Identify and explain the origins of inversional hexachordal combinatoriality
6. Explain how pitch groupings and composer's choice of tone rows interact with other musical elements, such as dynamics, articulation, orchestration, register, and successive attack activity and how those elements either follow or depart from common practice of Schoenberg's contemporaries

Materials:

1. MUTH 3512 Coursepack
2. Blank matrix
3. Document projector/camera
4. Blackboard/whiteboard
5. Schoenberg Op. 33a score and recording

Lesson Plan:

1. Steps 2–3 completed in a previous lecture, but included here as review for students
2. Determine P_0
    a. Find a place in the score where the first tetrachord appears in a linear way
        i. M. 6, m. 8, m. 14 all hint at first and last pitches, but we don't see a total linearization until m. 32 in the right hand, where all twelve pitches appear in order, in the same groups of four notes as in the beginning.
    b. mm. 32–33 is P_0 in linear order
3. Given P_0, students construct a movable-zero matrix
4. "How do we find tone rows in a serial piece?"
    a. Examine the right hand of the score in mm. 3–5.
        i. "Where do we look on the matrix? Since it starts with A-B, a M2 (not a P5), we know to look on the bottom and right side of the matrix for a R or RI form. [students locate A-B on the matrix] and look! We can follow RI_5 to find all 12 pitches in order."
    b. Now identify the row form in the left hand in mm. 3–5.
        i. D-E (or E-D) is a R or RI form, students identify and follow the form through to complete again in m. 5
5. "now look back at mm. 1–2. What row forms do we see?

a. The first tetrachord in m. 1is B,C,F,Bb. Are those four notes anything we have seen before? [students recognize the first tetrachord of P_0]
b. Look at the shape of the chords in mm. 1–2. Do you notice a pattern?"
    i. If no guesses, ask students to compare the first chord of m. 1 and last of m. 2. [students notice inversion of chord 1 as chord 6]
    ii. Now compare chords 2 and 5, 3 and 4. [Students notice inversional relationship]
    iii. What is the row form in m. 2? [students identify RI_5]
    iv. How is the inversion and retrograde of the tone row also reflected in the music? [the chords of m. 1 appear in reverse and inversion in m. 2, musically recreating the retrograde and inversion of the order of note]

6. Inversional Hexachordal Combinatoriality
a. "Look at mm. 14–15. What is going on in the right hand?" [students answer P_0]
    i. "But notice it is only the first 6 notes of P_0. We call this a hexachord, hex for six notes. Since it is not the complete tone row, we have to specify that.
b. "Now look at the left hand in mm. 14–16 bt.3. What do we have here?" [students recognize I_5, make sure they again specify that it is only the first hexachord]
c. "So we have two different rows going on simultaneously. Which we have seen before, but this is a special scenario."
    i. Write all notes of the chromatic scale on the board
        1. Students call out the pitches of the RH, and you check them off on the board
        2. Same thing for left hand
    ii. "All 12 notes, which we call an **aggregate** since theorists love big words [write on board], have been used between the two rows. This is what we call **combinatoriality** [write on board]: combining parts of separate rows to form an **aggregate**.
    iii. Since the aggregate is formed using hexachords, we call it **hexachordal** [add in front of comb] combinatoriality.
    iv. And because it's formed between a prime form and inversion form, we call it **inversional** [add in front of hex…] **hexachordal combinatoriality**. Throw that term around at theory parties and everyone really gets excited…"
d. "Why is this important? Even by the end of the 1920s, just a few years after his first serial works, Schoenberg was tiring of the 12-tone system. Simply repeating the 12 notes in order was not enough. Even though it seems from constructing a matrix that there are infinite possibilities to combine and manipulate the rows, the system is in fact quite limited.
e. Combinatoriality is a way to get more mileage out of the system. It is just one more way Schoenberg attempted to create constant alternation through the twelve tones. It was an intentional choice: he uses these two tone rows specifically because he can fulfill the aggregate in two ways simultaneously: vertically through combination and horizontally through each individual row."
    i. Demonstrate on board:

P_0:	Hex1	Hex2	=aggregate
I_5:	Hex1	Hex2	=aggregate
	Agg	Agg	

f. "Although you might think from looking at the writings, analysis, and textbook excerpts on this piece, combinatoriality is not the most important feature of mm. 14–18. Pitches aside, what else is striking about this passage?"
    i. [student-led discussion of texture, voicing, articulation, melody/accompaniment, common-practice style and voice leading]
    ii. [play excerpt] "we don't actually hear the combinatoriality; it's cool but it doesn't really change how we would hear or perform the piece."

7. General musical observations:
    a. Schoenberg creates a lot of contrast simply by varying the manner of presentation of the tone rows. We can find places where they are presented entirely vertically, as tetrachords, or entirely horizontally, as individual melodic lines, or as a combination of vertical and horizontal presentations.
    b. Chromaticism aside, Op. 33a is still very much in the tradition of common-practice German art music. Compare mm. 14–18 to a Schubert art song. Articulation, texture, voicing, section delineation, dynamics, manner of presentation; all can be discussed the same way you have been since Structures I!
    c. There are important musical features that help delineate sections within the piece, and even statements of each tone row. Use the musical features to guide your pitch analysis.
8. Tips for the assignment:
    a. Look for things you've seen before—in all of the analysis we did today, we only found two rows and their retrogrades. As we discussed, Schoenberg chose this group of tone rows for a reason.
    b. Look for the first tetrachord—Bb,F,C,B. That will be the start or end of P_0/R_0 and will help you find the rest of the row
    c. If you're really interested in the pitch elements of the piece, calculate the Best Normal Order and Prime Form of each of the six tetrachords in mm. 1–2. Theoretically speaking, the relationship is pretty cool. And it's a good review of set theory! ☺

Homework assignment:

1. Complete a "moveable zero" pitch matrix
2. Complete a "fixed zero" pitch matrix
3. Complete a numeric matrix

    ****You may use any one of these matrices for your analysis****

4. Locate and label all row forms in mm. 1–18 and mm. 32–40. (Label as neatly as possible)
5. Discuss Schoenberg's row form methodology in mm 14–18. Discuss the technique, the source(s) of the pitches, and the overarching philosophy behind the methodology.
6. Choose ONE structural element and discuss how it helps give the piece it's formal structure
    a. Include THREE specific references to actual measures or passages
    b. No less than 3–4 double-spaced, typed pages
    c. Include an introductory thesis statement and a concluding/summarizing statement

STUDENT COURSE EVALUATIONS

Students complete an online multiple-choice survey for each class across campus, including optional additional comments. All student comments for each class are included below. Students were asked to comment both on the content and structure of the class, the efficacy of my teaching, and to provide suggestions for my improvement.

Aural Skills III, Fall 2012

I had Cassie Keogh for my instructor in Aural Skills. She is, hands down, the best aural skills instructor I have ever had! I love her enthusiasm and passion for music. I am very excited to have her as my instructor next semester!

Cassie Keogh is such a great instructor. She is ultimately willing to help anyone at make it fit it in her schedule to accommodate her students. I love that we generally have a lot of homework assignments, because the drill practice and helped me significantly! This has been my best semester of aural skills so far. Cassie also made a separate video for us giving us a student-centered approach and trying to evaluate what we did wrong in our dictation, and how to improve and gave us feedback AND extra credit. Most importantly, her enthusiasm is what keeps me engaged, and she is such a role model. She makes Aural Skills/Theory fun at 8:30 in the morning. If I don't have her next semester, I might cry.

Cassie was a great instructor. I hope to have her again next semester.

Cassie is awesome, and a very good teacher. She is passionate about what she does and works with her students to help them achieve their potential. She is good enough at piano, but if she was better, that'd be cool too. Her piano playing does not inhibit my learning in any way.

Cassie Keogh was my Aural Skills teacher, and I think she is a wonderful teacher. Cassie really tries her best to personalize the assignments based off of theoretical concepts that her students are learning in Musical Structures. She is always prompt on getting our grades for both classes back to us, and she utilizes d2l to allow us to keep track of how we are doing in Aural Skills. During class, she makes sure to go over and explain any concepts that are challenging or that her students may be struggling with. Her teaching allows students to make a clear connection between theory and aural skills, which I think is wonderful. I think that our class as a whole has definitely increased our ear training ability, and she has cultivated that. If she ends up teaching the next semester, I hope to have her for my last Aural Skills class at OU.

I really improved a lot in this class. Thanks so much for planning for this class and having activities to help us learn not just listening for dictation or singing melodies all the time. I love your enthusiasm and passion for what you are teaching, it makes a big difference for the students and their desire to learn.

Ms. Keogh is a very good instructor, and her boundless enthusiasm for the subject matter is easily the best feature of her stellar teaching style. Like some of my other professors, Ms. Keogh cares for and works with the students, even outside of class and on her own time. I greatly respect her both as a person and as an instructor.

Aural Skills IV, Spring 2013

Cassie, I have thoroughly enjoyed being in your class. I saw much improvement in my aural skills throughout the course of this class. I don't know if teaching is what you want to do for the rest of your life, but if it is you are going to do great things. If it isn't that would be okay, however, I think you would be doing a great disservice to the music profession because you have a gift for this and I truly believe you need to use it. I hope to see you around in following semesters. You are awesome!

I love you Cassie! I'll miss having you as a teacher.

Cassie is an exemplary teacher. She always has a clear plan for what we need to accomplish, but she can also deviate from that plan in order to accommodate for students that need more time or extra help. She really has a knack for teaching aural skills and theoretical concepts, and is great at preparing us for our exams.

She goes above and beyond the call of duty and gives up her own personal time to students that need extra tutoring. I have loved being in her class for two semesters, and I am so excited for her to one day be a professor somewhere. She will be a wonderful asset. She helps students make connections and learn, and has multiple ways to explain concepts. I am sad to be leaving her class.

Cassie is a great teacher, and her daily lessons thoroughly prepare us for the quizzes and tests given. This is the only aural skills semester during which my dictating and sight singing have notably improved. Thank you for a great year!

I have enjoyed having Cassie as a teacher for the past 2 semesters. Her positivity and enthusiasm go above and beyond making the learning environment even more effective. I have learned so much in the classes I've had with her. She is a great teacher and I would recommend her to anyone!

Cassie...you are perfect. I'm going to miss you a lot. I really mean it when I say you are the best aural skills teacher. I have helped my friends from the other sections who struggle with many concepts, intervals, etc. because they have not done the exercises we do in class, and the other GAs don't do much real teaching, they just correct us or give us abstract/unstructured suggestions.

One suggestion--I think you could spend the last few weeks of a semester structured similarly to this one by asking the class what are the hardest things, and working on them or just giving a few tips for practicing. Sometimes you talked a lot and it seemed like you re-explained things that we had already mastered. The exercises that help me the most are when you write the solfege syllables on the board and point to them. Also, you could try finding four-part hymns or chorales that feature the chords or progressions we are learning about, and having us sight-sing the harmonies slowly without the piano so we are able to figure out the intervals on our own instead of just memorizing what it sounds like. (it would also be more fun)

Structures V, Fall 2013

You have always made Theory fun to learn. This class was kind of boring until you showed up. I'm always excited when you teach us!

Thanks for all your help. I learned a lot from you.

Cassie is by far the best GA I have ever had. Because of her I have been able to understand music theory to an extent to where I am confident on tests and class assignments. So many times I have questioned if what I was doing was correct but with her as a GA I have been able to ask questions and get a straight answer which clears up my hesitations. She breaks things down in a way that allows someone who is not as great at music theory a fighting chance. I love her enthusiasm and her passion for the subject. That alone has been a huge contributing factor to why I have thoroughly enjoyed being in this course.

Without a doubt, the best teaching assistant in the school of music and possibly the entire University.

Cassie works harder than any other GA I've ever met. Not only does she love teaching, but she is great at it. She has a really special talent for teaching and it shows in the grades of her students. I am so thankful to have worked with her.

Fantastic GA, probably the best GA I have had. She is an awesome teacher who is incredibly intelligent and passionate.

Excellent instructor and leader in the classroom

Ms. Keogh is the best graduate student teacher that I have ever encountered. She was my last aural skills teacher, so I'm very familiar with her teaching style. On top of being just plain awesome at explaining any theoretical thing you might be confused about, she is also just a really sweet and caring individual. She truly wants you to understand, and her love of theory and teaching really shines through. Ms. Keogh goes above and beyond. She always has a bunch of office hours times. And, even if you catch her in the hall to ask a question in between classes, she will help you as much as she can. I have known of her even helping students that aren't even in her section (this is in reference to aural skills, in particular). If they come to her

office, she will help them any way she can. Ms. Keogh is also really wonderful at finding ways to explain the hard parts of theory. She bridges the student-teacher gap, and she knows how to explain things in a way that students can really understand. I am so thankful to have met her and had the privilege to be her student. She's great!!

Cassie is very knowledgeable as well and displays enthusiasm for the material and the class as a whole. She is always available when students need outside help and she explains material in a patient, comprehensive, and easily understandable manner.

Very wonderful! Energetic and knowledgeable, I have taken classes with her in the past, and would not hesitate to take another with her in the future.

Aural Skills II, Spring 2014

In a perfect world I would have Cassie for the rest of Aural Skills at OU. Honestly, she is the most patient and concerned instructor in the University. She recognizes the potential for greatness in her students and is willing to do anything to help us succeed. She makes dictation less frightening (a huge feat as far as I'm concerned)! I hope to be in her class as long as I have to take theory.

Cassie is fabulous and I loved her class!

Because of Cassie, I have gotten much better at theory and aural skills. She is very approachable which made it easy for me to go in and ask for help. I am able to get good grades on my singing tests and dictations whereas before I was failing. I am so thankful for all that I have been able to learn from her.

I loved being in this section of aural skills. I feel like I learned so much more than last semester when I was with a different instructor. Possibly because teaching and learning styles lined up well. Instruction in class was always clear and helpful and there was always an undercurrent of support that bolstered my confidence in the class.

Aural Skills II, Spring 2015

Cassie was probably one of the best teachers I have had in a while. She always made herself available for questions and she was very helpful. She was very willing to help out and explain things in different ways. She made sure we were always prepared for test and was understanding if anything ever came up. She was very knowledgeable of the information. She could explain the content in many ways to make sure everyone could understand. She was also great about communicating with the class if something had changed. She always had a positive attitude and made it very evident she wanted us to learn and succeed.

Really made everything a lot more clear. I came into the course a little behind, and was caught up in no time.

Cassie Keogh was a wonderful teacher, that who made class both enjoyable and educational! I have no down points to Cassie's teaching or attitude in class. She was always to willing to meet and discuss topics you are not comfortable with.

Cassie never gave us tests and homework that were over our head. She adequately prepared us in class and assigned us helpful homework assignments. One comment that I would like to make is that I hardly ever did any of the work that she suggested for class preparation. Maybe if there had been some kind of incentive to do it, I would have tried it.

Cassie does a great job working with the students to make sure they are learning. She tries really hard to make everything fair and change approach to learning for each individual.