

Introduction to Music Theory

Winter 2019

Aaron Holloway-Nahum

April 18th | 5pm

Overview of Course

May 2nd | Thursday Preview | 5pm

Introduction to Notation, Basic Terms and Ideas

Clefs and Notes

Intervals and Chords

May 3rd | Friday Course | 10.30 - 13.30

How Counterpoint leads to Harmony

May 9th | Thursday Preview | 5pm

Basics of Harmony

Keys and Modes

Major, Minor and Seventh Chords

May 10th | Friday Course | 10.30 - 13.30

Harmony, Harmonic Substitution and Modal Interchange

How Harmony relates to Form

June 13th | Thursday Preview | 5pm

Basics of Melody

Melody/Harmony Relationships

Non-Harmonic Tones

June 14th | Friday Course | 10.30 - 12

Analysis of Sample Repertoire/Songs

June 14th | Exam | 12.00 - 13.00

Assessment

20% of your mark is Attendance at FRIDAY sessions

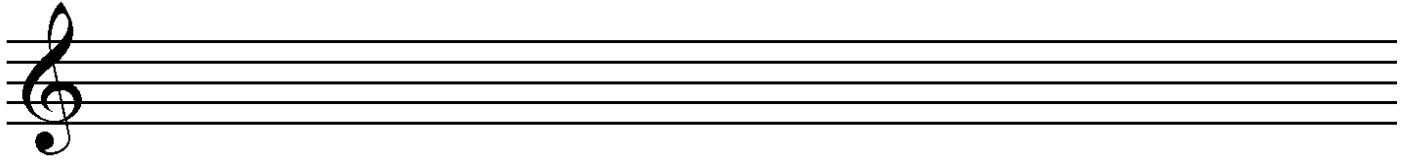
30% of your mark is in completion of ASSIGNMENTS given at the end of each Friday course, and due at the next Friday course.

50% of your mark is from the final EXAM

Introduction to Music Theory for Songwriters

Sample Exam Questions

Write the notes of C-Major in order from most stable to least stable



Please explain the following three notations

$C^{\Delta 7}$



I - V - vi - VI

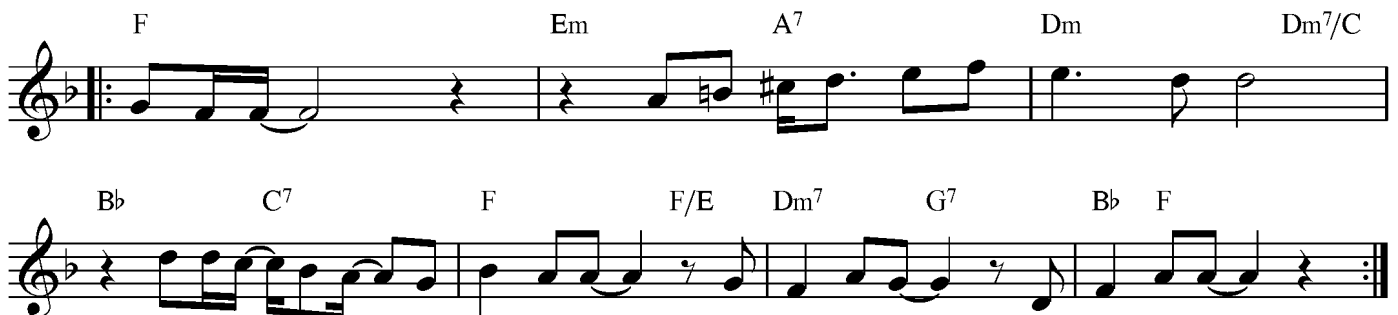
In Harmony...

The tonic family chords are:

The subdominant family chords are:

The dominant family chords are:

Offer a possible reharmonization of the melody below, use one example simple substitution and one of modal interchange and label it:



F Em A⁷ Dm Dm⁷/C

B \flat C⁷ F F/E Dm⁷ G⁷ B \flat F