

OPEN EDUCATION RESOURCES

Dr. C. Floyd Richmond
Tarleton State University
crichmond@tarleton.edu



NYSSMA
Rochester, NY

1:15 December 2, 2023

<http://floydrichmond.com/nyssma2023>

<http://musictheory.tech/>

<https://www.tarleton.edu/performingarts/music/>

TARLETON STATE UNIVERSITY

- Texas A&M University
- System Founding Member



TARLETON STATE UNIVERSITY

- Dr. James Hurley, President
- John Tarleton, Founder



TARLETON STATE UNIVERSITY

- Concert Ensembles



TARLETON STATE UNIVERSITY

- Bachelor of Arts
 - General Music
 - Music Business
- Bachelor of Music
 - Music Education
 - Performance
 - Jazz
 - Musical Theater
- Masters of Music Education



TARLETON STATE UNIVERSITY

- Masters of Music Education
 - Entirely online
 - Work at your Convenience
 - 8-week Classes
 - Starting in January
 - Technology in the Music Classroom
 - Research



OPEN EDUCATION RESOURCES

Dr. C. Floyd Richmond
Tarleton State University
crichmond@tarleton.edu



NYSSMA
Rochester, NY

1:15 December 2, 2023

<http://floydrichmond.com/nyssma2023>

<http://musictheory.tech/>

<https://www.tarleton.edu/performingarts/music/>

MUSIC THEORY:
A THOROUGH AND FAST-PACED REVIEW
OF THEORY I, II, III, AND IV

by

Dr. C. Floyd Richmond
Author of Alfred's MusicTech Series,
Composing Music with Notation

© 1996 -2023 C. Floyd Richmond



MUSIC THEORY:

**A THOROUGH AND FAST-PACED REVIEW
OF THEORY I, II, III, AND IV**

About this Project:

<https://floydreichmond.com/nyssma2023/overview.mp4>



MUSIC THEORY:
A THOROUGH AND FAST-PACED REVIEW
OF THEORY I, II, III, AND IV

<https://musictheory.tech/>



MUSIC THEORY: A THOROUGH AND FAST-PACED REVIEW OF THEORY I, II, III, AND IV

Available for educational use by students and teachers at no cost so long as
They link to the original source at <http://musictheory.tech/>.
Existing copyright notices are not removed.
These terms of distribution are not modified.
Concerns may be reported to editor@musictheory.tech.

Derivative editions are permitted so long as
They are registered (no cost) with editor@musictheory.tech
They link to the original source at <http://musictheory.tech/>.
They are available for educational use by students and teachers at no cost.
Existing copyright notices are not removed.
These terms of distribution are not modified.

Send corrections and suggestions to editor@musictheory.tech.



MUSIC THEORY: A THOROUGH AND FAST-PACED REVIEW OF THEORY I, II, III, AND IV

THEORY I	4
WHY IS MUSIC THEORY IMPORTANT	4
MUSIC THEORY THROUGHOUT HISTORY	4
WHICH NOTE TO PLAY	5
<i>Staff, Clef, Treble (G), Bass (F), Alto (C), Tenor (C), Ledger Lines, Octaves</i>	6
NAMING THE NOTES	7
ACCIDENTALS.....	8
<i>Lines, Space, Accidentals, Sharps, Flats, Naturals, Double Sharps, Double Flats, Octave Numbers</i>	9
RHYTHM.....	10
<i>Note Shape, Heads, Stems, Beams, Rhythmic Names, Duration</i>	10
STEM DIRECTION.....	11
<i>Stem Direction, Special Cases, Center Line, Beamed Notes</i>)	11



MUSIC THEORY:

A THOROUGH AND FAST-PACED REVIEW OF THEORY I, II, III, AND IV

RHYTHMIC RELATIONSHIPS	11
<i>Whole Notes, Half Notes, Quarter Notes, Eighth Rests, Sixteenth Notes</i>	11
<i>Whole Rests, Half Rests, Quarter Rests, Eighth Rests, Sixteenth Rests</i>	12
PATTERNS AND COUNTING	13
<i>One Beat Patterns, Two Beat Patterns, Kodaly, Gordan, Traditional</i>	13
METER AND TIME SIGNATURES	14
<i>Meter, Quadruple Meter, Triple Meter, Duple Meter, Conducting Patterns</i>	14
PICKUP NOTES	15
<i>Anacrusis, Conducting</i>	15
MORE ABOUT TIME SIGNATURES.....	16
<i>Common Time, Rhythmic Durations, Time Signatures with a 2, 4, or 8 on the bottom, Simple meter, 2/4, 3/4, 4/4</i>	16
COMPOUND TIME SIGNATURES.....	16
<i>6/8, 9/8, 12/8</i>	16
DOTTED NOTE VALUES	17
<i>Dotted Quarter/Eighth, Dotted Eighth/Sixteenth</i>	17
TIES	18
SLURS	18
REPEATS	19
<i>One-measure Repeats, Two measure Repeats, Simple Repeats, First and Second Endings, DC al Fine, DS al fine, DC al Coda, DS al Coda</i>	19



MUSIC THEORY:

A THOROUGH AND FAST-PACED REVIEW OF THEORY I, II, III, AND IV

MAJOR SCALES	20
<i>Chromatic Scale, Major Scale, Solfege, do, re, mi, fa, sol, la, ti, do, Fixed and Movable do, Whole and Half Steps in a Major Scale,</i>	20
KEY SIGNATURES	21
<i>Order of Sharps and Flats, Mnemonic Devices, Placement on the Staff, 15 Major Key Names and Number of Sharps and Flats</i>	22
TONALITY.....	22
MINOR SCALES	22
<i>Natural, Harmonic, and Melodic Minor Scales, Construction, 15 Mine Key Names and Number of Sharps and Flats</i>	25
MODES	25
<i>Minor Modes: Aeolian, Dorian, Phrygian; Major Modes: Ionian, Lydian, Mixolydian; Other Modes: Locrian; Other Scales: Pentatonic, Whole Tone, Octatonic, Pitch Class Set, Chromatic.....</i>	26
INTERVALS	27
<i>Consonant Intervals, Dissonant Intervals, Neutral Intervals, Melodic Intervals, Harmonic Intervals, Unison, 2nd, 3rd, 4th, 5th, 6th, 7th. Octave, Qualities of Interval: Major, Minor, Perfect, Diminished, Augmented, Doubly Diminished, Doubly Augmented, Listening to Intervals, Enharmonically Equivalent Intervals, Most Consonant, Neutral, and Dissonant Intervals, Inverting Intervals, Identifying Intervals, Constructing Intervals</i>	29
SCALE DEGREE NAMES	29
<i>Tonic, Supertonic, Mediant, Sub Dominant, Dominant, Submediant, Leading Tone, Sub Tonic.....</i>	29



MUSIC THEORY:

A THOROUGH AND FAST-PACED REVIEW OF THEORY I, II, III, AND IV

TRIADS	30
<i>Major (Mm), Minor (mM), Diminished (mm), Augmented (MM), Arrangement on Scale Steps in Major Keys, Arrangement on Scale Steps in Minor Keys, Identifying Triads, Spelling Triads</i>	31
CHORD SYMBOLS FOR TRIADS	31
<i>Popular Music Conventions, Roman Numeral Conventions</i>	31
TRIAD INVERSION	31
<i>Root Position – Bass Note: Root, First Inversion (6) Bass Note: Third, Second Inversion (64) Bass Note: Fifth</i>	32
HARMONIC PROGRESSIONS	33
<i>Dominant to Tonic Movement, Circle of Fifths, . . . iii, vi, ii, V I . . .</i>	33
CHORD SUBSTITUTIONS	33
<i>Chords with Shared Notes, Common Chord Substitutions</i>	33
MORE ABOUT CHORD PROGRESSIONS	33
<i>Chord Substitutions in Major and Minor Keys, I64 as a dominant substitution, Cadential 64 Progressions</i>	34
WRITING MUSIC	35
<i>Rhythms, Melodies, Harmonies, Texture, Form</i>	35
CREATING HARMONIES	36
<i>Two Voices, Three Voices, Four Voices, Voice Leading Rules, Resolving Adjacent Chords, Resolving Chords with Tendency Tones</i>	37



MUSIC THEORY: A THOROUGH AND FAST-PACED REVIEW OF THEORY I, II, III, AND IV

NON-CHORD TONES	38
<i>Passing Tone, Neighboring Tone, Appoggiaturas, Escape Tones, Anticipations, Suspensions, Retardations, Pedal Tones, Suspension Numbers, Identifying, Constructing.....</i>	38
CADENCES.....	39
<i>Function of Cadences, Types of Cadences: Authentic Cadences, Perfect Authentic Cadences, Imperfect Authentic Cadences, Plagal Cadences, Half Cadences, Deceptive Cadences; Strength of Cadences,.....</i>	39
PERIOD AND PHRASE CONSTRUCTION.....	39
<i>Phrases, Periods, Double Periods, Antecedent, Consequent, Parallel Construction</i>	39



MUSIC THEORY:

A THOROUGH AND FAST-PACED REVIEW OF THEORY I, II, III, AND IV

THEORY II.....	40
SEVENTH CHORDS	40
<i>M7 (MmM), Mm7 (Mmm), m7 (mMm), \acute{e}7 (mmM), \circ7 (mmm), Writing Quality with Popular and Roman Numeral Systems</i>	40
SEVENTH CHORD INVERSION.....	41
<i>Root Position (7), First Inversion (65), Second Inversion (43), Third Inversion (42), Popular and Roman Numeral Conventions, Seventh Chord Progressions, Substitutions, Doubling, Resolving, Identifying, Construction, Using 9th, 11th, and 13th Chords.</i>	42
SECONDARY DOMINANTS.....	43
<i>Concept, Purpose, Circle of Fifths, Major and Minor Keys, Identification, Construction, Resolution</i>	43
SECONDARY SEVENTH CHORDS	44
<i>Concept, Purpose, Identification, Construction, Resolution.....</i>	44



MUSIC THEORY: A THOROUGH AND FAST-PACED REVIEW OF THEORY I, II, III, AND IV

THEORY III.....	44
MODULATIONS	44
<i>Pivot Chords, Common Tones, Direct Modulations</i>	<i>45</i>
BORROWED CHORDS.....	45
PREDOMINANT CHORDS	46
<i>Neapolitan 6 (N6), Augmented Chords: German (G+6), Italian (I+6), French (F+6), Other +6 Chords, Enharmonic Spelling, Identification, Constructions, Resolution, Secondary Augmented Sixth Chords</i>	<i>47</i>



MUSIC THEORY:

A THOROUGH AND FAST-PACED REVIEW OF THEORY I, II, III, AND IV

THEORY IV	47
LATE ROMANTIC AND IMPRESSIONISTIC PRACTICES	47
<i>More Substitute Chords, $ct^{\circ}7$, Parallel Chords, Planing, Chromatic Mediants, Whole Tone Scales, Octatonic Scales, Pentatonic Scales, Modal Scales, Modified Modal Scales, Making Dissonances Approachable</i>	<i>48</i>
TWENTIETH CENTURY AND BEYOND	48
TWENTIETH CENTURY CLASSICAL MUSIC	48
<i>Meter (Changing Meters, Asymmetric Meters, Bimetric, Polymetric), Tonality (Bitonality, Polytonality), Non-Tertian Harmony (Tone Clusters, Secundal Harmony, Quartal Harmony, Quintal Harmony), Pandiatonic Harmony, Minimalism, Expressionism/Serialism, Aleatoric Music, Prepared Piano, Music Concrete, Electronic Music,.....</i>	<i>49</i>
JAZZ.....	50
<i>Origins, Influences, Vocabularies, Melodies, Rhythms, Expression, Harmony.....</i>	<i>51</i>
POP MUSIC.....	51
<i>Decades, Instruments (Folk, Clean Electric, Distorted Electronic, Keyboards, Bass, Drums, Vocals), Harmonies, Memorization, Modulations, Forms, Timbres</i>	<i>51</i>
FORMS.....	52
<i>Binary, Ternary, Round/Canon, Invention, Fugue, Passacaglia, Minuet, Theme and Variation, Rondo, Sonata Allegro, Tone Poem.....</i>	<i>52</i>



MUSIC THEORY:

A THOROUGH AND FAST-PACED REVIEW OF THEORY I, II, III, AND IV

The project includes

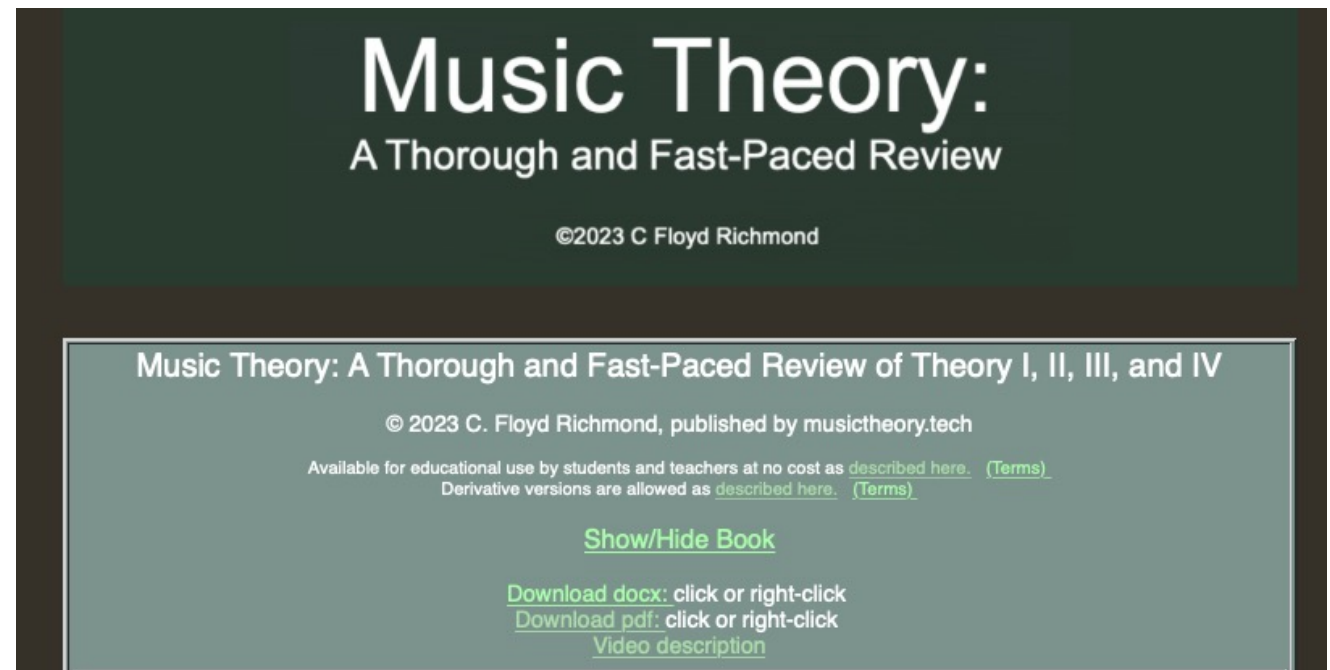
- A .doc or .pdf textbook (<https://musictheory.tech>).
- More than 30 “Music-Minute” videos describing various concepts.
- Interactive assessments for materials in the book.



MUSIC THEORY: A THOROUGH AND FAST-PACED REVIEW OF THEORY I, II, III, AND IV

The project
includes a
.doc or .pdf
textbook.

<https://musictheory.tech>

The image shows a screenshot of a digital textbook cover. The background is dark green. At the top, the title "Music Theory:" is written in large white font, followed by the subtitle "A Thorough and Fast-Paced Review" in a smaller white font. Below the subtitle, the copyright notice "©2023 C Floyd Richmond" is displayed. A light green rectangular box is centered on the page, containing the title "Music Theory: A Thorough and Fast-Paced Review of Theory I, II, III, and IV" in white. Below the title, the copyright notice "© 2023 C. Floyd Richmond, published by musictheory.tech" is shown. Further down, there are two lines of text: "Available for educational use by students and teachers at no cost as [described here.](#) [\(Terms\)](#)" and "Derivative versions are allowed as [described here.](#) [\(Terms\)](#)". At the bottom of the box, there are three links: "Show/Hide Book" in green, "Download docx: click or right-click" in green, "Download pdf: click or right-click" in green, and "Video description" in green.

Music Theory:
A Thorough and Fast-Paced Review

©2023 C Floyd Richmond

Music Theory: A Thorough and Fast-Paced Review of Theory I, II, III, and IV

© 2023 C. Floyd Richmond, published by musictheory.tech

Available for educational use by students and teachers at no cost as [described here.](#) [\(Terms\)](#)
Derivative versions are allowed as [described here.](#) [\(Terms\)](#)

[Show/Hide Book](#)

[Download docx:](#) click or right-click
[Download pdf:](#) click or right-click
[Video description](#)



MUSIC THEORY:

A THOROUGH AND FAST-PACED REVIEW OF THEORY I, II, III, AND IV

The project includes more than 30 “Music-Minute” videos

A Music Theory Minute

by Floyd Richmond

A review of essential topics in music theory which correlate with the book.
These videos review theory from the most basic to advanced concepts.

- 1:42 A Basic Role of Music Notation - <https://youtu.be/-MNPmZ04A1c>
- 0:47 Ledger Lines - <https://youtu.be/9ShnLDMRO44>
- 1:27 Note Names - <https://youtu.be/0Jn6BOouRGE>
- 2:11 Accidentals - <https://youtu.be/8czFQIX8r7Q>
- 1:23 Octave Numbers - <https://youtu.be/ledPCZ-kENY>
- 1:29 Major Scales - <https://youtu.be/MZh3XuY2nOI>
- 2:07 Key Signatures - <https://youtu.be/IUCkAsOw0o>
- 0:59 Tonality - <https://youtu.be/1hGo8xXJN-M>
- 1:14 Introduction to Minor Scales - https://youtu.be/_0HOg9Lg3tQ
- 4:05 Constructing Minor Scales - <https://youtu.be/5xlpMMZpCWo>
- 1:01 Relative Keys - <https://youtu.be/mjsL6VXIakU>
- 3:27 Modes and Scales - <https://youtu.be/kyQMeq2i9tc>
- 6:15 Intervals - https://youtu.be/LOyAuo_EWVA
- 1:26 Inverting Intervals - <https://youtu.be/L4uo40WGuUQ>
- 1:16 Scale Degrees - https://youtu.be/G_IXORG4fLU
- 2:38 Triads - <https://youtu.be/ICEdD9w7A4s>



MUSIC THEORY:

A THOROUGH AND FAST-PACED REVIEW OF THEORY I, II, III, AND IV

The project includes more than 30 “Music-Minute” videos

- 1:42 A Basic Role of Music Notation - <https://youtu.be/-MNPmZ04A1c>
 - 0:47 Ledger Lines - <https://youtu.be/9ShnLDMRO44>
 - 1:27 Note Names - <https://youtu.be/0Jn6BOouRGE>
 - 2:11 Accidentals - <https://youtu.be/8czFQIX8r7Q>
 - 1:23 Octave Numbers - <https://youtu.be/ledPCZ-kENY>
 - 1:29 Major Scales - <https://youtu.be/MZh3XuY2nOI>
 - 2:07 Key Signatures - https://youtu.be/_IUCkAsOw0o
 - 0:59 Tonality - <https://youtu.be/1hGo8xXJN-M>
 - 1:14 Introduction to Minor Scales - https://youtu.be/_0HOg9Lg3tQ
 - 4:05 Constructing Minor Scales - <https://youtu.be/5xlpMMZpCWo>
 - 1:01 Relative Keys - <https://youtu.be/mjsL6VXIakU>
 - 3:27 Modes and Scales - <https://youtu.be/kyQMeq2i9tc>
 - 6:15 Intervals - https://youtu.be/LOyAuo_EWVA
 - 1:26 Inverting Intervals - <https://youtu.be/L4uo40WGuUQ>
-



MUSIC THEORY:

A THOROUGH AND FAST-PACED REVIEW OF THEORY I, II, III, AND IV

The project includes more than 30 “Music-Minute” videos

- 1:16 Scale Degrees - https://youtu.be/G_IXORG4fLU
 - 2:38 Triads - <https://youtu.be/ICEdD9w7A4s>
 - 2:08 Chord Symbols - <https://youtu.be/6VbycYPiiDE>
 - 3:28 Triad Inversions - <https://youtu.be/awKbEh3HWbU>
 - 1:29 Chord Progressions - <https://youtu.be/bkgaSMS7J20>
 - 0:59 Chord Substitutions - <https://youtu.be/MSV4B8jjCVQ>
 - 1:34 More Chord Progressions - <https://youtu.be/0Of2aPthHe0>
 - 2:35 Writing Music - <https://youtu.be/WPc-dwnN9rM>
 - 3:00 Two, three, and four voice harmony - <https://youtu.be/BPxU7irxXiA>
 - 2:04 Voice Leading - <https://youtu.be/-SJrq9Kppns>
 - 1:56 Resolving Chords - <https://youtu.be/6aMIbPo72bQ>
 - 1:49 Non-Chord Tones - <https://youtu.be/FdQAjzIWvul>
 - 2:24 Cadences - <https://youtu.be/zjSr4hHKlwk>
 - 1:23 Phrases and Periods - https://youtu.be/DNOo1zr_Kg4
-



MUSIC THEORY:

A THOROUGH AND FAST-PACED REVIEW OF THEORY I, II, III, AND IV

The project includes more than 30 “Music-Minute” videos

- 2:17 Seventh Chords - <https://youtu.be/5WGoLrhAZGg>
- 3:46 Seventh Chord Inversions - https://youtu.be/YG-IWE1a_oY
- 3:20 Secondary Dominants - <https://youtu.be/AunDTXoNjjI>
- 3:38 Modulations - <https://youtu.be/xTckcleXZvw>
- 2:06 Borrowed Chords - <https://youtu.be/kMHkTfqrFto>
- 3:58 Predominant Chords - <https://youtu.be/tzB6eEfACz0>
- 3:44 Late Romantic And Impressionistic Harmony - https://youtu.be/b0Lx_mNdXRc
- 3:54 Music History - <https://youtu.be/J3oeWplcZl0>
- 1:31 Instruments of the Orchestra - <https://youtu.be/QOH0olQUy54>



MUSIC THEORY: A THOROUGH AND FAST-PACED REVIEW OF THEORY I, II, III, AND IV

The project
includes
interactive
assessments
for materials in
the book.

Theory Practice Activities and Assessments

assembled by Floyd Richmond

Assessment activities of essential topics in music theory which correlate with the book.

The following activities are from musictheory.net, teoria.com, <https://www.rhythmrandomizer.com/>, and [Floyd Richmond UseTech Musical FlashCards](#)

Follow these instructions to save your score.

To complete musictheory.net activities, click the link shown.

- Click the *start challenge*
- When done answering questions, you'll get a score report.
- On that report, click the *view report*
- Type your name and click the *sign report*
- Copy the link and submit it to your teacher to record your grade.

To complete teoria.com activities, click the link shown.

- Click the link shown. Sign-in. Answer questions.
- Click *End and See Score*. Screen capture the score and submit to your teacher.
- (If you don't have an account, Go to this [page](#). Enter your email. Click *I don't have a password*. Create account.)

To complete rhythmrandomizer.com activities, click the link shown.

Have a friend grade you as shown and submit your grade to your teacher.

To complete UseTech Musical FlashCards activities, click the link shown.

Complete the on-screen activity and print/save the score report. Submit your grade to your teacher.



MUSIC THEORY:

A THOROUGH AND FAST-PACED REVIEW OF THEORY I, II, III, AND IV

Notes, Staves, Clefs

<https://musictheory.net>

[Identify 10 notes](#) treble clef.

[Identify 10 notes](#) bass clef.

[Identify 10 notes](#) alto clef.

[Identify 10 notes](#) tenor clef.

[Identify 10 notes](#) keyboard.

[Identify 20 notes](#) treble, bass,
alto and tenor clefs with ledger
lines.

[Place 10 notes](#) treble clef staff.

[Place 10 notes](#) bass clef staff.

[Place 10 notes](#) alto clef staff.

[Place 10 notes](#) tenor clef staff.

[Place 10 notes](#) keyboard.

[Place 20 notes](#) treble, bass, alto
and tenor clefs with ledger lines

Notes, Staves, Clefs

<https://www.floydritchmond.com/usetech/musicalflashcards/>

[Identify 13 notes](#) treble clef.

[Identify 13 notes](#) bass clef.

[Identify 13 notes](#) alto clef.

[Identify 13 notes](#) tenor clef.



MUSIC THEORY: A THOROUGH AND FAST-PACED REVIEW OF THEORY I, II, III, AND IV

Rhythms

<https://www.rhythmrandomizer.com/>

Click the link below. Click *New Rhythm*. Click *Start Playback*. Clap the rhythm. Have a friend grade you: (1 error = A, 2 = B, 3 = C, etc.). If you do multiple problems, times that number of problems (example – do 5 problems A= 5 or less = 8, 10 or less = B, etc.) Submit your grade to your teacher. All problems have a 4 beat count-off.

[Level 1](#) – 4/4 (Q, QR, EE, E.S) Q=96 (2 bars)

[Level 2](#) – 4/4 (Add: SSSS, SSE, ESS, SES, TTT) Q=88 (2 bars)

[Level 3](#) – 4/4 (Add: Dotted Note Combinations) Q = 88 (2 bars)

[Level 4](#) – 4/4 (Add: Eight Rest Combinations and EQE) Q = 80 (2 bars)

[Level 5](#) – 4/4 (Add: Quarter and eighth tuplets) Q = 80 (2 bars)

[Level 6](#) – 4/4 (Most everything reasonable) Q = 80 (4 bars)

[Level 7](#) – 6/8 (Basic 6/8 rhythms) Q = 88 (4 bars)

[Level 8](#) – 6/8 (Add: SE combinations) Q = 72 (4 bars)

[Level 9](#) – 6/8 (Add duplets and other SE combinations) Q = 72 (4 bars)

[Level 10](#) – 6/8 (Most everything reasonable) Q = 72 (4 bars)



MUSIC THEORY:

A THOROUGH AND FAST-PACED REVIEW OF THEORY I, II, III, AND IV

Key Signatures

musictheory.net

[Identify 10 - major key signatures](#)

[Identify 15 - number of sharps and flats - major.](#)

[Identify 10 – minor key signatures](#)

[Identify 15 – number of sharps and flats – minor](#)

[Identify 15 – major or minor key signatures](#)

[Identify 15 – number of sharps and flats – major or minor](#)

Key Signatures

<https://www.floydritchmond.com/usetech/musicalflashcards/>

[Identify 15 - major key signatures](#)

[Identify 15 – minor key signatures](#)

[Identify 30 – major and minor key signatures](#)

Key Signatures

teoria.com

[Identify 15 major key signatures](#)

[Identify 15 major and minor key signatures](#)



MUSIC THEORY:

A THOROUGH AND FAST-PACED REVIEW OF THEORY I, II, III, AND IV

Scales

musictheory.net

[Identify 10 Mm scales](#)

[Identify 10 modes](#)

[Listen and identify 10 Mm scales.](#)

[Listen and identify 10 modes.](#)

[Construct 10 Mm scales](#)

[Construct 10 modes.](#)



MUSIC THEORY:

A THOROUGH AND FAST-PACED REVIEW OF THEORY I, II, III, AND IV

Intervals

musictheory.net

(Intervals – No Quality)

[Identify 15](#)

[Construct 10](#)

Major and Perfect Intervals

[Identify 15](#)

[Construct 10 Staff](#)

[Identify 10 Keyboard](#)

[Listen and identify 10 Staff](#)

Maj, Min, Dim, Aug

[Identify 15](#)

[Construct 10 Staff](#)

[Identify 10 Keyboard](#)

[Listen and identify 10 Staff](#)



MUSIC THEORY:

A THOROUGH AND FAST-PACED REVIEW OF THEORY I, II, III, AND IV

Chords

musictheory.net

[Identify 10 Chords Mm[°]+](#)
With [inversions](#)

[Listen and Identify 10 Mm[°]+](#)
With [inversions](#)

[Build 10 Chords Mm[°]+](#)
With [inversions](#)

Seventh Chords

musictheory.net

[Identify 10 Seventh Chords](#)
With [inversions](#)

[Listen and Identify 10](#)
With [inversions](#)
[Only M7, Mm7, m7](#)
[Only ^Æ7, °7](#)

[Build 10 Chords](#)
With [inversions](#)



MUSIC THEORY:

A THOROUGH AND FAST-PACED REVIEW OF THEORY I, II, III, AND IV

Other OER Resources in Music:

[https://oertx.highered.texas.gov/search?batch_size=100
&sort_by=search&view_mode=summary&f.search=Music
%20Theory](https://oertx.highered.texas.gov/search?batch_size=100&sort_by=search&view_mode=summary&f.search=Music%20Theory)

This search will find Music Theory and Music
Appreciation and History resources. [Results](#)



OPEN EDUCATION RESOURCES

Dr. C. Floyd Richmond
Tarleton State University
crichmond@tarleton.edu



NYSSMA
Rochester, NY

1:15 December 2, 2023

<http://floydrichmond.com/nyssma2023>

<http://musictheory.tech/>

<https://www.tarleton.edu/performingarts/music/>

TI:ME COMPOSITION FESTIVAL

Deadline: Jan 15, 2024.

Late submissions will not be accepted



TI:ME COMPOSITION FESTIVAL

The contest is open to students in grades PK-12, and to those in college.

Submissions will be judged by category and by grade group.

Grade Groups

- Elementary (Grade 6 and below)
- Middle School (Grades 7-8)
- High School (Grades 9-12)
- College – Undergraduate
- College – Graduate



TI:ME COMPOSITION FESTIVAL

Students will submit a project conforming to one of the categories listed below.

- Original Composition – DAW
- Original Composition – Notation
- Covers, Remixes & Loop-Based Projects
- Multimedia
- Applied Technology



TI:ME COMPOSITION FESTIVAL

- **Original Composition – DAW**
- Original compositions for any combination of electronic instruments and/or other instrument(s)/voices, and produced using digital audio workstation software (DAW). Compositions should demonstrate skill in production and using DAW software. Projects incorporating use of prerecorded loops will not be considered in this category. Entries will be submitted as mp3 audio files (160 kbps minimum)



TI:ME COMPOSITION FESTIVAL

- **Original Composition – Notation**
- Original compositions for any combination of electronic instruments and/or other instrument(s)/voices, and produced using notation software (DAW). Compositions should demonstrate skill using notation software. Submissions should include a score (PDF) and audio realization (mp3, 128 kbps minimum)



TI:ME COMPOSITION FESTIVAL

- **Covers, Remixes & Loop-Based Projects**
- Arrangements/recordings of pre-existing songs, song samples and projects incorporating a combination of original material and pre-recorded loops. Projects should demonstrate originality and creative use of technology and skills in mixing and production. Entries will be submitted as mp3 audio files (160 kbps minimum)



TI:ME COMPOSITION FESTIVAL

- **Multimedia**
- Works demonstrating the convergence of music with more than one discipline, which may include art/photography, video, broadcast journalism, digital storytelling or other media. Works need not be original compositions, but should reflect the creative use of technology and demonstrate skill in integrating media. Entries will be submitted as a video demonstration (mp4).



TI:ME COMPOSITION FESTIVAL

- **Applied Technology**
 - Distinctive projects that utilize technology for a specific purpose. Works may include the creation of new electronic musical instruments, interactive music systems, software projects to aid in composition, performance, and music instruction, and more. Entries will be submitted as a video demonstration (mp4).
-



TI:ME COMPOSITION FESTIVAL

Recent Winners

and

Example Projects



TI:ME COMPOSITION FESTIVAL - WINNERS

Original Composition – Notation

Middle School, [Forbidden Love](#) by Callan Fox, The Hockaday School, TX, student of Yung-Fang Ludford

High School, TIE: [Bridget](#) by Davis Shanks, Katy ISD, TX, student of Matthew Porter

High School, TIE: [Alla Luna](#) by Makenna Harding-Davis, Natomas Charter School, CA, student of Matthew Spiva

College: Undergraduate, [Covid Suite for Five Wind Instruments](#) by Daniel Gowans, Cantonment, FL, student of Mr. Nick Kozar

College: Graduate, [Walls of Jericho](#) by Samuel Jenkins, Houghton College, NY, student of Carrie Magin



TI:ME COMPOSITION FESTIVAL - WINNERS

Original Composition – DAW

Elementary, [Oceans](#) by James Ransom, Bloomington Junior High School, IL, student of Michele Carnahan

Middle School, [Under Harmonious Skies](#) by Kevin Li, Kealing Middle School, TX, student of Eric Lyday

High School, TIE: [Farouk Rises](#) by Jasur Cosby, Arundel High School, MD, student of Bob Abbott

High School, TIE: [Resfeber](#) by Benjamin Lowery, Benbrook Middle High School, TX, student of Deborah O'Brien,

College: Undergraduate, [The Life of a Loved One](#) by Will Eby, Houghton College, NY, student of Carrie Magin

College: Graduate, [Phlow](#) by Ken Sarmiento, Tarleton State University, TX, student of Floyd Richmond



TI:ME COMPOSITION FESTIVAL - WINNERS

Covers, Remixes & Loop-Based Projects

Elementary: [The Cross](#) by Rylee Hadley, Brock Intermediate School, TX, student of Kelly Clements

High School, [Closer](#) by Henry Tobias, McKinley High School, OH, student of Brian Laakso

College: Undergraduate, [School Days](#) by Timothy Knighten, Riverside City College Riverside CA, student of Jennifer Amaya



TI:ME COMPOSITION FESTIVAL - WINNERS

Multimedia

Elementary, [Two Worlds](#) by Connie Zhao, The Hockaday School, TX, student of Yung-Fang Ludford

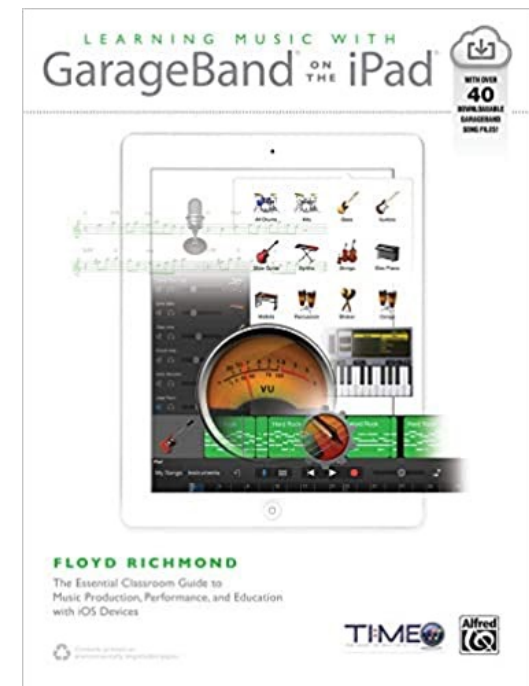
High School, [Transformation](#) by Karie Rodriguez, Lee Academy, TX, student of Ms. Delma Denise Ramos

College: Undergraduate, [Stranded](#) by Jordyn Ramos, Tarleton State University, TX, student of Floyd Richmond



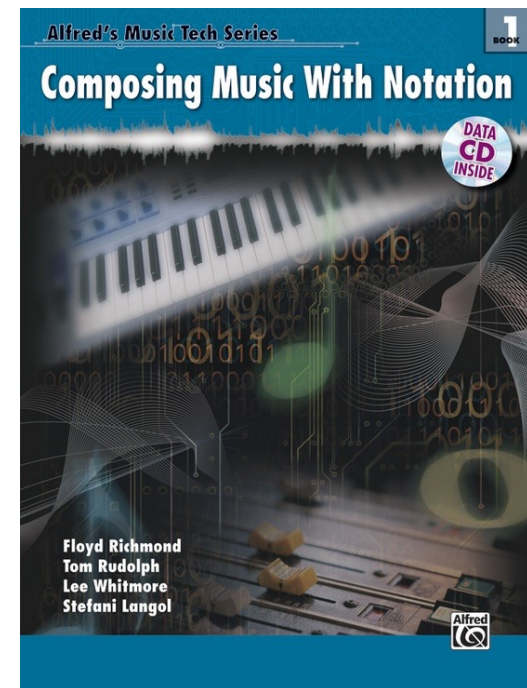
LEARNING MUSIC WITH GARAGEBAND ON THE IPAD

- Over Forty Lesson Plans with Resources
- Detailed Pictures



COMPOSING MUSIC WITH NOTATION

- Chapter 1: Using Notation Software
- Chapter 2: Copy and Paste Building Blocks
- Chapter 3: Sixteen Bar Songs
- Chapter 4: Jazz
- Chapter 5: Theme and Variation



OPEN EDUCATION RESOURCES

Dr. C. Floyd Richmond
Tarleton State University
crichmond@tarleton.edu



NYSSMA
Rochester, NY
1:15 December 2, 2023

<http://floydrichmond.com/nyssma2023>

<http://musictheory.tech/>

<https://www.tarleton.edu/performingarts/music/>