

Music Theory – Curriculum Overview

	MUSIC THEORY I	MUSIC THEORY II
Quarter 1	<p>Elements of Sound</p> <ul style="list-style-type: none"> ▪ Frequency/pitch ▪ Intensity/volume ▪ Duration ▪ Timbre <p>Notation/Note Reading</p> <ul style="list-style-type: none"> ▪ Treble, bass, C clefs ▪ Piano Keyboard <p>Scales/Modes</p> <ul style="list-style-type: none"> ▪ Half/Whole steps ▪ Accidentals ▪ Enharmonic notes ▪ Major scales ▪ Minor scales – natural, harmonic, melodic ▪ Pentatonic scales ▪ Whole tone scales ▪ Blues scales ▪ Modes <p>Intervals</p> <ul style="list-style-type: none"> ▪ Perfect, major, minor, augmented, diminished ▪ Ascending & descending <p>Ear-training/Aural Skills</p> <ul style="list-style-type: none"> ▪ Pitch discrimination ▪ M2, m2, M3, m3 ▪ Major, minor triads ▪ Melodic dictation <p>Sight-singing Dalcroze Eurhythmics</p>	<p>Non-Harmonic Tones</p> <ul style="list-style-type: none"> ▪ Note of approach/note of resolution ▪ Passing tones, Neighbor tones, Escape tones, Appoggiatura, Anticipation, Changing tones, Pedal tones, Suspensions, Retardations ▪ Composing with non-harmonic tones ▪ Figured bass analysis of non-harmonic tones <p>Uses of the 7th Chord</p> <ul style="list-style-type: none"> ▪ Dominant 7th, Leading-tone 7th, Non-dominant 7th ▪ Composing with 7th chords ▪ Historical development of 7th chords <p>Ear-training Aural Skills</p> <ul style="list-style-type: none"> ▪ Review of Theory I skills ▪ Addition of tri-tone ▪ Major, minor, diminished, augmented triads ▪ Melodic dictation <p>Sight-singing</p>
Quarter 2	<p>Rhythm/Meter</p> <ul style="list-style-type: none"> ▪ Compound & Simple meters ▪ Duple, Triple, Quadruple meters ▪ Rhythmic notation ▪ Rhythmic composition <p>Triads</p> <ul style="list-style-type: none"> ▪ Major, minor, augmented, diminished – composing and identifying ▪ Macro analysis ▪ Inversions ▪ Harmonic analysis and figured bass <p>Ear-training/Aural Skills</p> <ul style="list-style-type: none"> ▪ M2, m2, M3, m3 ▪ Major, minor triads ▪ Melodic dictation <p>Sight-singing Dalcroze Eurhythmics</p>	<p>Secondary Dominant & Secondary Leading-tone Chords</p> <ul style="list-style-type: none"> ▪ Analyzing secondary dominant and secondary leading-tone chords ▪ Composing with secondary dominant and secondary leading-tone chords ▪ Historical development of secondary dominant and secondary leading-tone chords <p>Augmented 6th and Neapolitan Chords</p> <ul style="list-style-type: none"> ▪ Italian, German, French 6th chords ▪ Neapolitan chords ▪ Composing and analyzing augmented 6th and Neapolitan chords ▪ Historical development of augmented 6th and Neapolitan chords <p>Ear-training/Aural Skills</p> <ul style="list-style-type: none"> ▪ Addition of M6, m6, M7, m7 ▪ Triads in inversions ▪ Melodic dictation <p>Sight-singing</p>
Quarter 3	<p>7th Chords</p> <ul style="list-style-type: none"> ▪ Major/major, Major/minor, Minor/minor, Half & Fully Diminished 7th chords – composing and identifying ▪ Macro analysis ▪ Inversion ▪ Harmonic analysis and figured bass <p>Melodic Organization</p> <ul style="list-style-type: none"> ▪ Motives, Phrases, Periods ▪ Phrase/period structure ▪ Sequence & Repetition ▪ Composing and analyzing melodies <p>Ear-training/Aural Skills</p> <ul style="list-style-type: none"> ▪ M2, m2, M3, m3, P4 ▪ Major, minor, diminished triads ▪ Melodic dictation <p>Sight-singing Dalcroze Eurhythmics – project</p>	<p>Compound Chords</p> <ul style="list-style-type: none"> ▪ 9th, 11th, 13th chords ▪ Harmonic analysis for compound chords ▪ Composing with compound chords ▪ Use of compound chords in jazz stylings <p>Modulation</p> <ul style="list-style-type: none"> ▪ Closely related keys ▪ Common chord, static and chromatic modulations ▪ Composing with modulations <p>Sibelius Computer Notation Program Composition – Fine Arts Festival project</p> <p>Ear-training/Aural Skills</p> <ul style="list-style-type: none"> ▪ All intervals ▪ Triads in inversions ▪ Melodic dictation <p>Sight-singing</p>

Quarter 4	<p>Cadences</p> <ul style="list-style-type: none"> ▪ Authentic, Plagal, Half, Deceptive ▪ Composing and identifying cadences <p>Part-writing & Harmonic Progressions</p> <ul style="list-style-type: none"> ▪ Chorale-style/4 part composing ▪ Common practice part-writing procedures ▪ Common harmonic progressions ▪ Composing and analyzing chorales <p>Ear-training/Aural Skills</p> <ul style="list-style-type: none"> ▪ M2, m2, M3, m3, P4, P5 ▪ Major, minor, diminished, augmented triads ▪ Melodic dictation <p>Sight-singing</p> <p>Dalcroze Eurhythmics – project presentation</p>	<p>Composition – Fine Arts Festival composition presentation</p> <p>Instrument Transposition and Orchestration</p> <ul style="list-style-type: none"> ▪ Orchestral/band instrument transposition ▪ Orchestration techniques ▪ Instrument playing ranges ▪ Full, condensed, C scores <p>Borrowed Chords</p> <p>Form</p> <ul style="list-style-type: none"> ▪ Simple – binary, ternary ▪ Compound – rondo, sonata, theme & variation <p>Ear-training/Aural Skills</p> <ul style="list-style-type: none"> ▪ All intervals ▪ Triads in inversions ▪ Melodic dictation ▪ Two-part dictation <p>Sight-singing</p>
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