

# **Music Theory**

## **Curriculum Guide**

**Course # 851**  
**Revised May 2008**  
**Credits: 5**

**Prerequisite:** Chorus, Band, or Permission of Instructor

### **Course Description:**

Music Theory is open to sophomore, junior, and senior music students interested in learning the fundamentals and structure of music. In the first half of the year the student is exposed to basic music theory procedures, rudimentary ear training and composition.

High Point Regional High School's curriculum and instruction are aligned to the State's Core Curriculum Content Standards and address the elimination of discrimination by narrowing the achievement gap, by providing equity in educational programs and by providing opportunities for students to interact positively with others regardless of race, creed, color, national origin, ancestry, age, marital status, affectional or sexual orientation, gender, religion, disability or socio-economical status.

### **Objectives**

1. Demonstrate basic skills in melody, rhythm, harmony, and ear training.
2. Analyze the harmonic structure of music using diatonic triads.
3. Compose and harmonize a simple melody.

### **III. Concepts/Skills**

#### Week 1

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1. The staff
  2. The treble and staff
  3. The bass clef and staff
  4. The grand staff
  5. Leger lines
  6. Whole, half, quarter notes
  7. Measures, bar lines
  8. Common time and note values
  9. Whole, half, quarter rests
  10. 2/4 & 3/4 Time
  11. The dotted half note

#### Week 2

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12. Ties and slurs
  13. Repeat signs, first and second endings
  14. Eighth notes and eighth rests
  15. Dotted quarter notes
  16. Flat
  17. Sharp
  18. Natural

#### Week 4-5

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- 19. Whole and half steps
  - 20. Chromatic Scale
  - 21. Major Scales
  - 22. Key Signatures and Circle of Fifths
  - 23. Dynamics
  - 24. D.C., D.S., Coda and Fine
  - 25. Tempo markings
  - 26. Sixteenth notes and rests
  - 27. Dotted eighth notes

### Week 6-7

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- 28. Intervals
  - 29. 6/8 & 3/8 Time
  - 30. Triplets and syncopation

### Week 8-9

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- 31. Major chords and triads

### Week 10

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- 32. Chords related to a key
  - 33. I, IV, V, I

### Week 11-12

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- 34. Dominant seventh chord
  - 35. Inversions
  - 36. Inversions of the dominant seventh chord
  - 37. Transposition

### Week 13

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- 38. Minor triads
  - 39. Augmented and diminished chords
  - 40. I, vi, ii, V7, I

### Week 14-15

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- 41. Natural minor
  - 42. Harmonic minor
  - 43. Melodic minor

### Week 16-17 Implementation of Technology\*

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- 44. Harmonizing a melody
  - 45. Passing tones and neighboring tones
  - 46. Composing a melody
  - 47. \*Finale music writing program\*  
Have a basic knowledge of how Finale Music Notation Software works.  
Transcribe a short piece of music to use basic function tools of finale.

### Week 18

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- Review and mid-term exam

**I.** In the second half of the year, instruction continues with diatonic chord progressions in root position, then with inversions. When sufficiently prepared, students begin composing original material, applying the skills learned in class and also adding more advance concepts of traditional harmonic structure.

## **II. Objectives**

1. Demonstrate basic skills with diatonic chord progressions in root position and inversions.
2. Analyze the harmonic structure of music using diatonic triads in root position and inversions.
3. Create original compositions using traditional harmonic structures.

## **III. Concepts/Skills**

### Week 19

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1. Review of intervals and triads

### Week 20

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2. The cadence in relation to form
  3. Perfect and imperfect authentic cadences
  4. Semi cadences

### Week 21

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5. SATB Voice ranges
  6. Doubling
  7. Open and closed position
  8. Spacing between adjacent voices
  9. Conventional procedures of voice leading using tonic and dominant triads

### Week 22-23

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10. Subdominant triad
  11. Plagal cadences (perfect and imperfect)
  12. The IV (oriv) V progression
  13. Parallel fifths and octaves
  14. The melodic augmented second

### Week 24

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15. Phrases and periods
  16. Melodic composition

### Week 25

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17. C clefs
  18. Transposing instruments

### Week 26-27

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19. The triad in first inversion
  20. The triad in second inversion
  21. Cadential six-four chord
  22. Stationary six four chord
  23. Passing six-four chord

24. Writing to or from a first inversion triad
25. Writing consecutive first inversion triads
26. Figured Bass

### Week 28

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27. Harmonic progression in major keys
  28. Harmonic progression in minor keys
  29. The supertonic triad and leading tone triad

### Week 29

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30. Writing passing and neighboring tones
  31. Suspensions
  32. Appoggiatura and echapee

### Week 30

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33. Dominant seventh chord
  34. Supertonic seventh chord

### Week 31-32

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35. Root movement by downward thirds
  36. Root movement by downward fifths
  37. The deceptive cadence
  38. The vi-iii-IV progressions
  39. Inversions of mediant and submediant triads

### Week 33

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40. The phrase group and double period
  41. Introduction to chromaticism

### Week 34-35

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42. Secondary dominant chords
  43. Modulation

### Week 36

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Review and exam

## **IV. Activities/Materials**

1. Text: Practical Theory, Sandy Feldstein  
Text: Elementary Harmony by Robert W. Ottman, publisher Prentice Hall
2. Piano
3. Blackboard
4. Manuscript paper

## **V. Methods of evaluation**

In addition to periodic quizzes, students will be tested at least twice during each marking period. Students will be given a music theory exam at the conclusion of each semester.

**Mid-Term and Final Exams: last revised January and June 2008.**