

Music Theory

Fine Arts Curriculum Framework

Revised 2008

Course Title: Music Theory
 Course/Unit Credit: 1
 Course Number: 459010
 Teacher Licensure: Please refer to the Course Code Management System (<https://adedata.arkansas.gov/ccms/>) for the most current licensure codes.
 Grades: 9-12
 Prerequisite: Instrumental Music I or Vocal Music I

Music Theory

Music Theory is a two-semester course designed for students who have successfully completed one year of formal training in music at the high school level. Music Theory is a rigorous course designed to expand and to enhance the skills of the serious high school musician. Students in Music Theory examine components of music composition, melodic practices, theories of harmony, and other musical concepts. Students analyze music from different stylistic periods and develop notation, aural, and sight-reading skills. Emphasis is placed upon the application of rhythm, melody, harmony, form, and other compositional devices into original compositions. One year of formal training in music at the high school level is a prerequisite for this course. The Standards for Accreditation requires a one-half unit course of "Survey of Fine Arts" or one-half unit of an advanced art or advanced music course. Music Theory may be used to fulfill this requirement and does not require Arkansas Department of Education approval.

Strand	Content Standard
Musical Components	
	1. Students shall analyze the components essential to the production of music.
Critical Analysis	
	2. Students shall analyze music using aural, notating, and reading skills.
Contributions	
	3. Students shall evaluate the historical and cultural contributions of musicians and the musical community.

Strand: Musical Components

Content Standard 1: Students shall analyze the components essential to the production of music.

MC.1.MT.1	Analyze components of music duration in a composition, including, but not limited to <ul style="list-style-type: none">• <i>note values</i>• <i>rest values</i>• <i>dotted notes</i>• <i>time signatures</i>• <i>tempo</i>• <i>simple meter</i>• <i>compound meter</i>• <i>duple meter</i>• <i>triple meter</i>• <i>complex meter</i>• <i>mixed meter</i>
MC.1.MT.2	Analyze components of music notation in a composition, including, but not limited to <ul style="list-style-type: none">• <i>treble clef</i>• <i>bass clef</i>• C clefs: <i>alto and tenor</i>• <i>pitch</i>• <i>melody</i>• <i>interval</i>• <i>interpretive notation</i>
MC.1.MT.3	Analyze the relationship of musical components to the tonality of music, including, but not limited to the following components <ul style="list-style-type: none">• <i>key signatures</i>• <i>accidentals</i>• <i>whole steps and half steps</i>• <i>major, natural minor, harmonic minor, melodic minor, whole tone, chromatic, and pentatonic scales</i>• <i>relative and parallel scales</i>• <i>scale degrees</i>• <i>modes (church modes)</i>• <i>atonal</i>

Strand: Musical Components

Content Standard 1: Students shall analyze the components essential to the production of music.

MC.1.MT.4	Analyze components of <i>harmony</i> in the following, including, but not limited to <ul style="list-style-type: none">• <i>chords: consonant and dissonant</i>• <i>chord positions: root, and first and second inversions</i>• <i>chord structures: major, minor, augmented, diminished, and seventh</i>• <i>basic chord progressions</i>• <i>basic concepts of figured bass</i>• <i>basic voice leading rules</i>• <i>standard four-part harmony</i>• <i>non-harmonic tones (e.g., passing tones, neighboring tones, embellishments)</i>
MC.1.MT.5	Analyze components of <i>counterpoint</i> (e.g., 1x1, 2x1, 3x1, 4x1)
MC.1.MT.6	Analyze transpositions in both <i>major</i> and <i>minor keys</i>
MC.1.MT.7	Analyze music <i>phrases</i> to include <i>antecedent</i> and <i>consequent</i>
MC.1.MT.8	Analyze <i>twelve-bar blues</i> progressions
MC.1.MT.9	Analyze <i>cadences</i> (e.g., <i>perfect authentic [PAC]</i> , <i>plagal</i> , <i>imperfect authentic [IPAC]</i> , <i>deceptive</i> , <i>half</i>)
MC.1.MT.10	Analyze musical <i>form</i> including, but not limited to <ul style="list-style-type: none">• <i>AB</i>• <i>ABA</i>• <i>rondo</i>• <i>theme and variation</i>
MC.1.MT.11	Analyze <i>musical textures</i> including, but not limited to <ul style="list-style-type: none">• <i>monophonic</i>• <i>homophonic</i>• <i>polyphonic</i>

Strand: Critical Analysis

Content Standard 2: Students shall analyze music using aural, notating, and reading skills.

CA.2.MT.1	Analyze <i>modulation</i> in a variety of musical compositions
CA.2.MT.2	Notate a simple <i>melody</i> from dictation
CA.2.MT.3	Notate a <i>rhythm</i> from dictation
CA.2.MT.4	Classify instrumental <i>timbres</i> using aural skills <ul style="list-style-type: none">• brass• woodwinds• percussion• strings
CA.2.MT.5	Classify vocal <i>timbres</i> using aural skills <ul style="list-style-type: none">• soprano• alto• tenor• bass
CA.2.MT.6	Analyze the physical properties of sound as they relate to specific instruments and combinations of instruments (e.g., <i>frequency, amplitude, harmonic series, wavelength</i>)
CA.2.MT.7	Analyze musical theories including, but not limited to <ul style="list-style-type: none">• <i>modal harmony</i>• <i>four-part harmony</i>• <i>music cognition</i>• <i>serial composition</i>

Strand: Contributions

Content Standard 3: Students shall evaluate the historical and cultural contributions of musicians and the musical community.

C.3.MT.1	Evaluate musical <i>forms</i> and <i>styles</i> of compositions throughout history (e.g., <i>Medieval, Renaissance, Baroque, Classical, Harlem Renaissance, Impressionism</i>)
C.3.MT.2	Evaluate the contributions of musical composers from a variety of time periods
C.3.MT.3	Describe legal issues in relation to music performance, production, and publishing (e.g., copyright)

Glossary for Music Theory

AB	A musical plan that has two different parts or sections (binary)
ABA	A musical plan that has three sections, first and last sections are the same; the middle section is different (ternary)
Accidental	A symbol used to raise (sharp) or lower (flat) a <i>pitch</i> or to cancel (natural) a previous sign
Amplitude	The difference between the high and low points of a sound wave or a sound cycle
Antecedent	Theme that is imitated; see <i>consequent</i>
Atonal	Without tonal center
Augmented chord	A <i>chord</i> with a raised fifth <i>interval</i>
Baroque	A musical period around 1600-1750
Bass clef	A symbol used to denote <i>pitches</i> below middle C
Cadence	Resting point at the end of a <i>phrase</i> , section, or complete composition
Chord	Simultaneous combination of three or more different <i>pitches</i>
Chord progression	Movement from one <i>chord</i> to another
Chromatic scale	A series of <i>half steps</i>
Classical	A musical period around 1750 - 1830
Complex meter	Five or more beats per measure
Compound meter	Beat divisible by three rather than two
Consequent	The imitation of a theme; see <i>antecedent</i>
Consonant	An accord of sounds sweet and pleasing to the ear
Counterpoint	The art of combining two or more <i>melodies</i> to be performed simultaneously and musically
Deceptive cadence	A <i>cadence</i> that sounds as if it will be final and then does not reach a definite resolution
Diminished chord	A <i>chord</i> with a lowered fifth <i>interval</i>
Dissonant	Two or more <i>notes</i> sounded together which are discordant
Duple meter	Beats per measure divisible by two
Embellishments	Added <i>tones</i> which ornament a <i>melody</i>
Figured bass	A system in which the bass part is marked to indicate the <i>harmonies</i> that goes with each <i>note</i>
Form	The overall plan of a piece of music (e.g., <i>AB, ABA, rondo</i>)
Four-part	Music with four distinct parts (e.g., soprano, alto, tenor, and bass voices)
Frequency	Number of vibrations per second for a musical <i>tone</i> ; abbreviation is Hz
Half cadence	Cadence ending in the I-V harmonic progression
Half step	Movement from one <i>note</i> to another <i>note</i> without skipping <i>notes</i> in between
Harlem Renaissance	An African American cultural movement of the 1920s and early 1930s that was centered in the Harlem neighborhood of New York City

Harmonic minor scale	Music based on a series of <i>tones</i> arranged in W-H-W-W-H-1½-H
Harmonic series	The overtones that are present with any fundamental <i>tone</i>
Harmony	Two or more different <i>tones</i> sounding at the same time
Homophonic	A <i>style</i> of composition in which there is one <i>melody</i> , with other parts moving rhythmically together
Imperfect Authentic Cadence (IPAC)	The progression from dominant to tonic root position <i>chords</i> with the tonic <i>note</i> not in the soprano or bass
Impressionism	A movement in the arts in France from 1880 to 1910
Interpretive notation	Markings in music including staccato, accents, slurs, fermata, and other such stylistic indicators
Interval	The distance between two or more <i>itches</i>
Inversions	<i>Chords</i> not in root position
Key signature	The sharp or flat signs placed at the beginning of a composition immediately after the clef sign, indicating its tonality
Major chord	Composed of a major third above the tonic <i>note</i> , and a perfect fifth above the tonic
Major key	A key based on the <i>major scale</i>
Major scale	A sequence of eight <i>notes</i> arranged in the following specific pattern of <i>whole</i> and <i>half steps</i> , beginning and ending with the tonic: tonic, <i>whole step</i> , <i>whole step</i> , <i>half step</i> , <i>whole step</i> , <i>whole step</i> , <i>whole step</i> , <i>half step</i> to tonic
Medieval	European music written during the Middle Ages
Melodic minor scale	The same as the <i>natural minor</i> with the exception that the sixth and seventh <i>tones</i> are raised by a semitone (<i>half step</i>) when the <i>scale</i> is ascending; When the <i>scale</i> is descending, the <i>melodic minor</i> is the same as the <i>natural minor</i> .
Melody	The tune; a series of <i>itches</i> that moves up, down, or stays the same
Minor chord	Composed of a minor third above the tonic and a perfect fifth above the tonic
Minor key	A key based on the <i>minor scale</i>
Mixed meter	Changing meter within the song
Modal harmony	Commonly refers to music based on the Gregorian mode (e.g., dorian, Phrygian, mixolydian)
Modes (church mode)	A series of <i>notes</i> into which the octave is divided according to specific systems
Modulation	The process of changing from one key to another
Monophonic	Single <i>melody</i> in unison
Music cognition	An interdisciplinary approach to understanding the mental processes that support musical behaviors
Musical textures	Layering of sounds by adding or subtracting voices or instruments
Natural minor scale	Music based on a series of <i>tones</i> arranged in W-H-W-W-H-W-W
Neighboring tones	A non-harmonic <i>note</i> a step above or below another <i>note</i>
Note	Symbol used to indicate <i>pitch</i> and duration
Parallel scales	Two <i>keys</i> , one <i>major</i> and one <i>minor</i> , having the same tonic
Passing tone	A non-chordal <i>tone</i> that moves between two <i>chord tones</i> in a stepwise motion
Pentatonic scale	A <i>scale</i> of five <i>tones</i> (e.g., C-D-E-G-A)

Perfect Authentic Cadence (PAC)	The progression from dominant to tonic root position <i>chords</i> with the tonic <i>note</i> in the soprano and bass
Phrases	Musical sentences
Pitch	The highness or lowness of a <i>tone</i>
Plagal cadence	<i>Cadence</i> ending in the IV-I harmonic progression; also known as <i>Amen Cadence</i>
Polyphonic	A style of composition that has many voices, each with its own <i>melody</i> , thus creating a rich texture of sound
Relative scales	Keys that share the same <i>key signature</i>
Renaissance	European music written during the Renaissance, approximately 1400-1600
Rest	Silence in music; symbol used to indicate the duration of silence
Rhythm	The pattern of long and short sounds and silences in music
Rondo	A musical <i>form</i> in which a section is repeated, with contrasting sections in between (e.g., ABACA)
Scale	An ascending or descending pattern of <i>whole</i> and <i>half steps</i>
Scale degrees	The names and numbers of each <i>note</i> of the <i>scale</i>
Serial composition	A technique for composition that uses sets to describe musical elements, and allows the manipulation of those sets
Seventh chord	A <i>chord</i> consisting of a root <i>note</i> , the third above the root, the fifth above the root, and the seventh above the root
Simple meter	Accented beats of each measure divisible by two
Styles	Characteristics of particular people or groups of people or periods that make genres of music unique (e.g., folk, symphony)
Tempo	Speed of the beat
Theme and variation	A style of composition that presents a basic theme, and then develops and alters the theme in successive statements
Timbre	The quality of sound that distinguishes one instrument or voice from another
Time Signature	A symbol indicating how many beats are in a measure and which <i>note</i> gets the beat
Tones	Musical sound on a specific <i>pitch</i>
Treble clef	A symbol used to denote <i>itches</i> above middle C
Triple meter	Beats per measure divisible by three
Twelve-bar blues	A twelve-measure <i>chord progression</i> of I-I-I-I' IV-IV-I-I V'-IV-I-I
Voice leading	Part writing
Wavelength	The distance between two successive crests or two successive troughs of a wave; the distance between corresponding points on adjacent waves
Whole steps	Movement from one <i>note</i> to another <i>note</i> skipping one <i>note</i> in between
Whole tone scale	A <i>scale</i> of <i>whole steps</i>