**Curriculum**

**Introduction to Music Theory**

**Course Overview**

This course covers the music theory syllabus of the Associated Board of the Royal Schools of music. Students work through the textbook and workbooks from Grade One through to Grade 5, with an opportunity to take the ABRSM Grade 5 exam at the end of the course.

**Department Standards**

* Students will sing alone and with others, a varied repertoire of music.
* Students will perform on instruments, alone and with others, a varied repertoire of music.
* Students will improvise melodies, variations, and accompaniments.
* Students will compose and arrange music within specified guidelines.
* Students will read and notate music.
* Students will listen to, analyze, and describe music.
* Students will evaluate music and music performances.
* Students will understand relationships between music, the other arts, and disciplines outside the arts.
* Students will understand music in relation to history and culture.

**Benchmarks**:

Reading and writing music in bass and treble clefs.

Recognizing and naming triads.

Reading alto and tenor clefs.

Understanding transpositions and transposing instruments.

Recognizing and naming expressions and dynamic markings in Italian.

Reading and writing music with simple, compound and irregular signatures.

Composing a melody.

Performance directions.

Chords at cadential points.

Instruments & voices.

Voices in score.

Ornaments.

Writing and recognizing all major and minor scales up to six sharps and flats.

Naming and using key signatures, including majors and relative minors.

Naming intervals.

Updated 04/01/16

**Performance Indicators**

Students will be able to:

Name time signatures

Draw whole, half, quarter and eighth notes on the staff

Draw treble and bass clefs

Draw rests

Complete bars using notes and rests

Use dotted notes and rests to complete bars

Name and write tomes and semitones

Name major key signatures

Name and use accidentals

Construct tonic triads

Compose answering two-bar rhythms

Students will be able to:

Write and name ledger lines

Demonstrate understanding of time signatures listed above

Construct the scales listed above

Recognize key signatures of scales as listed above

Write and use triplets

Write notes and rests in correct groupings with correct stem directions

Compose simple four-bar rhythms

Define performance directions (e.g. presto, maestoso, simile, etc.)

Name rhythmic values up to demisemiquavers

Write and use major and minor scales up to four sharps and flats

Name and use notes with more than two ledger lines above and below both treble and bass clefs

Transpose notes up and down one octave

Write and use rhythms in compound time

Recognize compound duple and compound triple meter

Write simple time melodies in compound time

Demonstrate understanding of correct groupings of notes and rests in compound time

Recognize and use anacrusis

Name intervals of up to an octave with major, minor and perfect classifications

Compose musical phrases with given beginnings

Construct triads on the tonic, subdominant and dominant

Recognize turns, mordents, acciaccatura and appoggiatura

Recognize irregular time-signatures

Write and name notes in tenor clef

Write scales enharmonically up to 6 sharps and flats

Transpose a single-line passage from treble to tenor, alto and bass clef

Transpose a single-line melody up or down by a stated interval (major 2nd, minor 3rd, etc.)

Transcribe SATB extracts from short to open score and vice versa

Name and write compound intervals up to a perfect 15th

Name chords with Roman numerals and name their inversions use letters or numbers to identify the inversion

Compose an eight-bar melody given a four-bar beginning, written for a stated instrument

Rewrite passages using ornaments to replace notes

Setting a melody to words

Construct chords at cadential points

Name the appropriate clef for all orchestral instruments

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**Assessments**

ABRSM Grade 1 Workbook

Grade 1 Exam

Grade 2 Workbook

Grade 2 Exam

Grade 3 Workbook

Grade 3 Exam

Grade 4 Workbook

Grade 4 Workbook

Grade 4 Exam

Grade 5 Workbook

Grade 5 Exam

Regular related Quizzes

Updated 04/01/16

**Core Topics**

Note Values

Simple Time Signatures

The Stave: G Clef and F clef

The Major Scale

Terms and Sign

Ledger Lines

Time Signatures: 2/2, 3/2, 4/2,3/8

Major Keys up to six sharps and flats

Triplets

Minor Keys up to six sharps and flats

Grouping of notes and rests

Intervals

Composing simple four-bar rhythms

Demisemiquavers (32nd notes)

Beyond two ledger lines

Transposition

Compound time

Minor Keys with four sharps or flats

Grouping notes and rests in compound time

Scales and key signatures

Four-bar rhythms

Phrase structures

Alto Clef

Double sharps and flats

Breves, double dots and duplets

Keys with five sharps or flats

Triads in root position on tonic, subdominant and dominant notes

Technical names of notes in diatonic scales

Four-bar rhythms

Triads and chords on i, iV and V

Writing a rhythm to words

The Chromatic Scale

Ornaments

Instruments

Irregular time signatures

Tenor Clef

Major and minor keys up to six sharps

Voices in a score

Naming chords

Composing a melody

Chords at cadential points

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**Specific Content**

Note values of semibreve, minim, crotchet, quaver and semiquaver,and their equivalent rests

Tied notes

Single-dotted notes and rests

Simple time signatures, bar-lines and the grouping of the notes listed above within these times

Composition of a two-bar rhythm in answer to a given rhythm starting on the rst beat of a bar. Treble (G) and bass (F) clefs. Names of notes on the stave, including middle C in both clefs. Sharp, at and natural signs, and their cancellations

Construction of the major scale, including the position of the tones and semitones. Scales and key signatures of the major keys of C, G, D and F in both clefs, with their tonic triads (root position), degrees (number only), and intervals above the tonic (by number only)

Some frequently used terms and signs concerning tempo, dynamics, performance directions and articulation marks

Simple time signatures of 2/2,3/2,4/2,3/8 and the grouping of notes and rests within these times

Triplets, and triplet note groups with rests

Composition of simple four-bar rhythms starting

on the first beat of the bar and using a given opening

Extension of the stave to include two ledger lines below and above each stave.

Construction of the minor scale (harmonic or melodic)

Scales and key signatures of the major keys of A, Bb and Eb, and the minor keys of A, E and D, with their tonic triads (root position), degrees (number only), and

intervals above the tonic (by number only)

More terms and signs in common use

Compound time signatures of 6/8,9/8 and 12/8 and the grouping of notes and rests within these times

The demisemiquaver (32nd note) and its equivalent rest

The composition of a simple four-bar rhythm which may start on an up-beat

Extension of the stave beyond two ledger lines

The transposition of a simple melody from the treble clef to the bass clef, or vice versa, at the octave

Scales and key signatures of all major and minor keys up to and including four sharps and flats, including both harmonic and melodic forms of minor scales, with their tonic triads (root position), degrees (number only), and intervals above the tonic (number and type)

More terms and signs

Irregular time signatures of 5/4,

7/4,5/8,7/8 and the grouping of notes and rests within these times.

Irregular divisions of simple time values.

Tenor clef (C clef centred on 4th line).

The identification of notes in the four clefs in any of the keys set for the grade, and the transposition at the octave of a simple melody from any clef to another.

The writing at concert pitch of a melody notated for an instrument in Bb, A or F, and vice versa.

The writing in open score, using treble and bass clefs, of a passage for SATB written on two staves, and vice versa.

Scales and key signatures of all major and minor keys up to and including six sharps and flats. All simple and compound intervals from any note.

The identification of the 5-3,

6-3, and 6-4 forms of the tonic, supertonic, subdominant and dominant chords in

any of the keys set for this grade. The identification of the progression 6-4,

5-3 (Ic-V) on the dominant note in

any of the keys set for this grade. The choice of suitable chords, using any recognized method of notation,at cadential points of a simple melody in the major key of C, G, D or F.

The composition of a simple melody of not more than eight bars, using a given opening and writing for a specific instrument or the composition of a melody to

given words.

More terms and signs: the recognition of ornaments, including the replacement of written-out ornamentation with the appropriate signs, but not vice versa.

**Resources**

The AB Guide to Music Theory Part 1

Grade 1 Theory in Practice Workbook

Grade 1 Theory Exam Grade 2 Theory in Practice Workbook

Grade 2 Theory Exam Grade 3 Theory in Practice Workbook

Grade 3 Theory Exam Grade 4 Theory in Practice Workbook

Grade 4 Theory Exam Grade 5 Theory in Practice Workbook

Grade 5 Theory Exam