

# Georgia Performance Standards

## Fine Arts

### Music Theory Introduction

As architects must study design, and physicians must grasp physiological and anatomical concepts, so must performers, conductors, and composers of music be well versed in the mathematics and science of music commonly referred to as music theory. It is the analysis, composition, structure and design of the elements of music that comprise its objective being, allowing it to unleash its other more subjective, affective power.

The Georgia Performance Standards for music theory will serve as a framework for teachers to follow, providing a guided, complete set of learning objectives. It is hoped that achievement of these standards by music theory students will result in a thorough, practical base of knowledge of the more measurable, concrete elements of music composition. Furthermore, mastery of this material should result in more musical performances based on the students' enhanced level of understanding of the overall structure and design of the music.

#### GRADES 9 - 12

#### ADVANCED MUSIC THEORY

##### A. Skills and Techniques/Performance

MHSAMTh.1 – Singing, alone and with others, a varied repertoire of music

- a. Demonstrates the ability to sing at sight primarily diatonic melodies in simple and compound meter.

MHSAMTh.2 – Performing on instruments, alone and with others, a varied repertoire of music

- a. Demonstrate the ability to play notated pitches, chords, scales, and melodic/rhythmic passages of no more than eight measures on the piano keyboard where possible, or on another instrument.

MHSAMTh.3 – Reading and notating music

- a. Notate the elements of music using F, G and moveable C, clefs, including noteheads, stems, flags, beams, and rests, using correct vertical alignment and stem direction, barlines, brackets, braces, repeat signs, endings, and accidentals.
- b. Notate and recognize simple rhythmic patterns (beats and subdivisions), notate and recognize simple, compound, and complex meters, and organize rhythms into appropriate groupings (beaming and barring).
- c. Demonstrate the ability to write major and minor key signatures on the staff (circle of fifths).
- d. Demonstrate the ability to notate simple rhythmic patterns from dictated examples and identify simple rhythmic motives and meters from aural examples.

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- e. Demonstrate the ability to notate diatonic and non-diatonic melodies from a dictated source.
- f. Demonstrate the ability to notate outer voices (soprano and bass) and Roman numerals from dictated traditional, primarily diatonic harmonic progressions.
- g. Demonstrate the ability to compose and identify diatonic and non-diatonic chords and inversions from a figured bass.
- h. Identify transposing and non-transposing instruments, appropriate clefs for individual instruments, appropriate written ranges for each instrument, and score layout for piano, chamber ensemble, chorus, orchestra, and band.
- i. Demonstrate the ability to transpose a melodic line to appropriate keys and clefs for any instrument or groups of instruments.
- j. Notate and identify visually and aurally all perfect, major, minor, augmented, and diminished intervals within an octave, both ascending and descending.
- k. Identify visually and aurally pitch collections (scales) including major, minor, church modes, whole tone, chromatic, and pentatonic.
- l. Identify visually and aurally major, minor, augmented, and diminished triads, seventh chords and inversions in open and closed spacing.
- m. Identify chords from a two-staff, four-part score using Roman numeral analysis.
- n. Identify visually and aurally plagal, perfect authentic, imperfect authentic, half, deceptive cadences.
- o. Demonstrate through written exercises, knowledge of the rules governing three and four part writing as practiced during the common style period.
- p. Identify and describe common terminologies of form, style, musical expression, volume/intensity, and tempo modification.

### **B. Creation**

MHSAMTh.4 – Composing and arranging music within specified guidelines

- a. Compose melodies in major and minor keys using antecedent/consequent phrase structures, unifying motives, sequences, appropriate cadences, and a variety of embellishments and non-harmonic tones.
- b. Compose short musical forms including phrases, periods, and simple binary forms.
- c. Construct appropriate harmonizations for melodies they have composed and given melodies, using appropriate voice leadings in three and four part textures.

### **C. Critical Analysis/Investigate**

MHSAMTh.5 – Listening to, analyzing, and describing music

- a. Identify visually and aurally monophonic, homophonic, and polyphonic textures.

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- b. Analyze homophonic musical forms from aural and written examples, including simple binary, simple ternary, theme and variations, rondo, and sonata allegro.
- c. Identify mode, meter, instrumentation, texture, phrase and period structure and cadences in given aural and written examples from the standard literature.

### **D. Cultural and Historical Context**

MHSAMTh.6 – Understanding relationships between music and the other arts

- a. Discuss how music has been influenced by and integrated with other fine arts throughout the major historical periods for western art (e.g., “classical”) music, from antiquity to contemporary.

MHSAMTh.7 – Understanding relationships between music and other disciplines outside the fine arts

- a. Articulate how music is based upon mathematic and scientific principles. (This will include the use of numbers in counting and analyzing rhythm and meter and the overtone series as the basis for our system of tertian harmony).

MHSAMTh.8 – Understanding music in relation to history and culture

- a. Discuss how music has been influenced by and integrated into the humanities (i.e. literature/poetry, cultural studies, philosophy, ancient and modern languages, etc.).
- b. Describe the characteristics of the major periods of European music (Renaissance, Baroque, Classical, Romantic, and Twentieth Century) in terms of harmony, style, form and the correlation between music of those periods and the other fine arts of that same time.
- c. Describe how major musical movements, figures and events coincide with and/or were influenced by political, religious and economic conditions of the time.