

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

INTERMEDIATE MUSIC THEORY

A. Skills and Techniques/Performance

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

- a. Sight-sing diatonic melodies, including stepwise melodies, both ascending and descending and melodies with diatonic skips.

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

- a. Identify notes on the keyboard.
- b. Relate pitches on a keyboard to notation on the grand staff (e.g., both treble and bass clefs).
- c. Perform diatonic melodies on the keyboard where possible, or on another instrument.

MHSIMTh.3 – Reading and notating music

RHYTHM

- a. Identify and describe rhythmic terms such as time signature/meter (simple, compound, duple, triple), measure (bar line, double bar line).
- b. Notate rhythms in simple and compound meters up to and including three part beat division.
- c. Notate rhythms in simple and compound meters using rhythmic values up to and including sixteenth notes and rests.

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MELODY/PITCH

- d. Identify pitches in treble and bass clefs, including notes utilizing ledger lines.
- e. Identify and notate all 12 major and minor key signatures.
- f. Identify half, whole-step, and enharmonic pitches.
- g. Identify and notate major/minor intervals, perfect intervals, and augmented/diminished intervals.
- h. Identify and notate the whole and half steps that comprise a major scale.
- i. Identify and notate major scales, using both key signatures and accidentals.
- j. Identify, notate and describe minor scale types, such as natural, melodic, and harmonic.
- k. Identify, notate, and describe chromatic scales.
- l. Identify, notate, and describe chords including major, minor, augmented, diminished triads, and dominant sevenths.
- m. Aurally identify all intervals such as, half steps, whole steps, enharmonic pitches, major, minor, perfect, augmented, and diminished intervals.
- n. Aurally identify all major and minor scales (natural, melodic, and harmonic).
- o. Aurally identify chords (major triads, minor triads, augmented triads, diminished triads, and dominant sevenths).
- p. Identify, describe, and notate melodic and functional harmonic content in the context of major and minor tonalities using diatonic material only.

B. Creation

MHSIMTh.4 – Improvising rhythms and melodies

- a. Improvise short rhythmic lines.
- b. Improvise short melodic lines which incorporate scalar and chordal motives.

MHSIMTh.5 – Composing and arranging music within specified guidelines

- a. Compose and perform short rhythmic lines.
- b. Compose and perform short melodic lines which incorporate scalar and chordal motives. These compositional exercises may be in the form of a single melodic line accompanied by Roman numeral chord indications, or a traditional four-part (SATB) vocal texture.

C. Critical Analysis/Investigate

MHSIMTh.6 – Listening to, analyzing, and describing music

- a. Aurally identify and describe basic formal elements and forms in a composition as follows: (phrase and period, binary song, ternary song, rondo, and theme and variations).

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- b. Recognizes standard music terminology such as dynamics, articulation, and tempo/style.

MHSIMTh.7 – Evaluating music and music performances

- a. Describe a given short musical composition based on aural exposure.
- b. Describe rhythmic and melodic/harmonic character.

D. Cultural and Historical Context

MHSIMTh.8 – Understanding relationships between music, the other arts, and disciplines outside the arts

- a. Discuss how music has been influenced by and integrated with other fine arts disciplines throughout the major historical periods for Western Art (or “Classical”) Music, from antiquity to contemporary.

MHSIMTh.9 – Understanding relationships between music and other disciplines outside the fine arts

- a. Articulate how music is based upon mathematic and scientific principles.

MHSIMTh.10 – 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 how major musical movements, figures and events coincide with and/or were influenced by political, religious and economic conditions of the time.