



**MUSIC THEORY I  
GRADES 9-12**

**ONE-HALF CREDIT, ONE SEMESTER**

*Counselors are available to assist parents and students with course selections and career planning. Parents may arrange to meet with the counselor by calling the school's guidance department.*

**COURSE DESCRIPTION**

The first semester of music theory places emphasis on sight-singing, simple dictation, musical forms, and the basic principle of how music is organized. The course includes a review of notation; musical terms; basic rhythms; pitch recognition; and the structure of scales, intervals, and chords. This is a one semester, one-half credit course.

**PREREQUISITE**

None

**OPTIONS FOR NEXT COURSE**

Music Theory II

**REQUIRED STUDENT TEXTBOOK**

*Theory Essentials: An Integrated Approach to Harmony, Ear Training, and Keyboard Skill, Volume 1, Connie E. Mayfield*

**THE KNOWLEDGE, SKILLS, AND ATTITUDES THAT COMPRISE THE MUSIC THEORY 1 COURSE ARE SUMMARIZED AS FOLLOWS FROM THE PRESCRIBED CURRICULUM:**

**TOPICS OF STUDY**

- 1.1 Demonstrate an awareness of the principals of acoustics (pitch, amplitude, timbre, and duration)
  - E 1.1.1 Associate pitch with the frequency of sound waves
  - E 1.1.2 Associate amplitude with volume
  - E 1.1.3 Associate timbre with tone quality
- 1.2 Demonstrate an awareness of the elements of the grand staff
  - E 1.2.1 Identify and define a staff
  - E 1.2.2 Identify the treble (G) and bass (F) and C clef signs and their locations on the staff
  - E 1.2.3 Identify and define the grand staff
  - E 1.2.4 Identify and define ledger lines
  - E 1.2.5 Label the pitches on the grand staff and ledger lines from C to C'''
  - E 1.2.6 Identify and label the great, small, prime, and double prime octaves in the grand staff
  - E 1.2.7 Identify and define altava and 8va
- 1.3 Demonstrate an awareness of pitch locations on the keyboard
  - E 1.3.1 Identify the pitch names of the white keys of the keyboard
  - E 1.3.2 Correlate the grand staff pitch location with placement on the keyboard
  - E 1.3.3 Draw a keyboard
  - E 1.3.4 Define and identify the symbols for sharp, flat, and natural
  - E 1.3.5 Define and identify enharmonic equivalents
- 1.4 Identify and define the components of rhythmic notation
  - E 1.4.1 Define pulse/beat
  - E 1.4.2 Define tempo
  - E 1.4.3 Define rhythm as the combination of pulse and duration
  - E 1.4.4 Define and identify whole, half, quarter, eighth, sixteenth, etc., notes, rests, grouplets, and beaming practices
  - E 1.4.5 Define and identify tie, slur, and dot
  - E 1.4.6 Perform simple rhythmic patterns
- 1.5 Define and identify the components of meter
  - E 1.5.1 Define and identify measure/bar
  - E 1.5.2 Define and identify time/meter signature
  - E 1.5.3 Define and identify meter classifications: simple; compound; complex/asymmetrical
- E 1.5.4 Define and identify syncopation
- E 1.5.5 Notate simple rhythmic dictation
- 1.6 Define and identify the chromatic scale
  - E 1.6.1 Define interval as the distance between two notes
  - E 1.6.2 Define the interval of a half step (minor 2nd) as the distance from one tone to either of its closest neighbors on the keyboard
  - E 1.6.3 Define scale as an ascending or descending series of tones arranged in a definite order within an octave
  - E 1.6.4 Define a chromatic scale as a series of twelve tones proceeding in half steps
  - E 1.6.5 Construct a chromatic scale
- 1.7 Define and identify the major scale
  - E 1.7.1 Define the interval of a whole step (major 2nd) as the distance of two half steps from any tone to either of its closest neighbors on the keyboard
  - E 1.7.2 Define a major tetrachord pattern as a series of four tones in ascending order of whole step, whole step, half step
  - E 1.7.3 Define a major scale pattern as two major tetrachords linked by a whole step
  - E 1.7.4 Define a diatonic scale pattern as an eight note scale consisting of five whole steps and two half steps in an established order
  - E 1.7.5 Define a major scale pattern as a diatonic scale with half steps between the third and fourth scale degrees and the seventh and eighth scale degrees
  - E 1.7.6 Define and identify the authentic modes and relate the pitch pattern of the ionian mode to the major scale pattern.
  - E 1.7.7 Construct major scales in treble and bass clefs
  - E 1.7.8 Demonstrate the ability to play major scales on a keyboard
  - E 1.7.9 Demonstrate the ability to identify major scales aurally from a variety of scale patterns
- 1.8 Define and identify major key signatures
  - E 1.8.1 Define key signature
  - E 1.8.2 Establish the order of major scales as found in the circle of fifths
  - E 1.8.3 Identify the order of the sharps and flats as they appear in key signatures

- E 1.8.4 Construct major key signatures in treble and bass clefs
- 1.9 Define and identify the minor scales
  - E 1.9.1 Define a minor tetrachord pattern as a series of four tones in ascending order of whole step, half step, whole step
  - E 1.9.2 Define a natural tetrachord pattern as a series of four tones in ascending order of half step, whole step, whole step
  - E 1.9.3 Define a natural minor scale pattern as a minor tetrachord followed by a natural tetrachord linked by a whole step
  - E 1.9.4 Define a natural minor scale pattern as a diatonic scale with half steps between the second and third as well as the fifth and sixth degrees
  - E 1.9.5 Define and identify the authentic modes and relate the pitch pattern of the aeolian mode to the minor scale pattern
  - E 1.9.6 Define an harmonic minor scale pattern as a natural minor scale with a raised seventh degree
  - E 1.9.7 Define a melodic minor scale pattern as a natural minor scale with raised sixth and seventh degrees ascending only
  - E 1.9.8 Construct minor scale pattern in treble and bass clefs
  - E 1.9.9 Demonstrate the ability to play the three forms of minor scale patterns on the keyboard
  - E 1.9.10 Demonstrate the ability to differentiate the three forms of minor scale patterns from aural examples
- 1.10 Define and identify minor key signatures
  - E 1.10.1 Define major and minor keys as being relative when they share the same number of sharps or flats
  - E 1.10.2 Define major and minor keys as parallel
  - E 1.10.3 Identify the scale beginning on the sixth degree of the major scale as being its relative minor scale
  - E 1.10.4 Establish the order of the minor scales as found in the circle of fifths
  - E 1.10.5 Construct minor key signatures in treble and bass clefs
- 1.11 Identify and define diatonic and chromatic intervals
  - E 1.11.1 Define intervallic quantity as the numerical measurement from pitch to pitch
  - E 1.11.2 Demonstrate an awareness that intervallic quality refers to major, minor, perfect, augmented, and diminished
  - E 1.11.3 Define consonance and dissonance
  - E 1.11.4 Identify and define harmonic and melodic intervals
- E 1.11.5 Identify and define simple and compound intervals
- E 1.11.6 Demonstrate the ability to transpose a melody up a major second
- E 1.11.7 Identify inversions of simple intervals
- E 1.11.8 Identify simple intervals from aural examples
- 1.12 Demonstrate an awareness of root position triads
  - E 1.12.1 Define a chord as three or more tones sounded simultaneously
  - E 1.12.2 Define root as the note upon which the chord is built
  - E 1.12.3 Define tertian harmony as chords built in thirds
  - E 1.12.4 Define a triad as a three-note tertian chord consisting of a root with the third and fifth above it
- 1.13 Demonstrate an awareness of the four qualities of triads
  - E 1.13.1 Define a major triad as a chord consisting of a major third and a perfect fifth built upon the root
  - E 1.13.2 Demonstrate an awareness that triads built on the first, fourth, and fifth degrees of the major scale are of major quality
  - E 1.13.3 Define a minor triad as a chord consisting of a minor third and a perfect fifth built upon the root
  - E 1.13.4 Demonstrate an awareness that triads built on the second, third, and sixth degrees of the major scale are of minor quality
  - E 1.13.5 Define a diminished triad as a chord consisting of a minor third and a diminished fifth built upon the root
  - E 1.13.6 Demonstrate an awareness that triads built on the seventh degree of the major scale are of diminished quality
  - E.1.13.7 Define an augmented triad as a chord consisting of a major third and an augmented fifth built upon a root
  - E 1.13.8 Demonstrate an awareness of the qualities of the chords in minor keys
  - E 1.13.9 Identify the four triad qualities from aural examples
- 1.14 Identify diatonic scale degrees by their names and numbers
  - E 1.14.1 Relate the names of the scale degrees (tonic, supertonic, mediant, subdominant, dominant, submediant, leading tone, subtonic) to their positions in the diatonic scale
  - E 1.14.2 Demonstrate a knowledge of the use of Roman numerals and letter names to designate triad quality and scale degree

- E 1.14.3 Identify I, IV, and V chords as being primary and all others as secondary chords
- 1.15 Demonstrate an awareness of common symbols and terms used in music
  - E 1.15.1 Identify and define the terms and symbols of dynamics, form, tempo, melody, rhythm, timbre and harmonies encountered in simple songs
- 1.16 Demonstrate the ability to apply the concepts studied through composition
  - E 1.16.1 Define motive, phrase, and period
  - E 1.16.2 Demonstrate the ability to compose a melody consisting of two periods and at least sixteen measures
  - E 1.16.3 Demonstrate the ability to set a text to an original melody
  - E 1.16.4 Demonstrate the ability to harmonize an original melody utilizing primary chords
- 1.17 Demonstrate the ability to notate simple melodic dictation
  - E 1.17.1 Notate simple intervals from aural examples
  - E 1.17.2 Notate simple rhythmic patterns from aural examples
  - E 1.17.3 Notate a melody of at least eight intervals
- 1.18 Demonstrate the ability to sing a simple melody at sight
  - E 1.18.1 Sing a variety of diatonic intervals
  - E 1.18.2 Demonstrate the ability to vocalize simple rhythmic exercises utilizing appropriate nomenclature
  - E 1.18.3 Demonstrate the ability to sing a melody of at least eight measures



## VIRGINIA BEACH CITY PUBLIC SCHOOLS

A H E A D O F T H E C U R V E

### MISSION STATEMENT

**The Virginia Beach City Public Schools, in partnership with the entire community, will empower every student to become a life-long learner who is a responsible, productive and engaged citizen within the global community.**

### DEPARTMENT OF CURRICULUM AND INSTRUCTION

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