

STRATFORD PUBLIC SCHOOLS

Music Department – Music Theory

Curriculum Scope and Sequence

| HIGH SCHOOL | Concept/Units | Application - Students will: |
|--------------------|--|---|
| | Rhythm/Meter | <ul style="list-style-type: none">• Demonstrate knowledge of note and rest values.• Perform rhythmic patterns and phrases in various time signatures.• Compose rhythmic examples.• Demonstrate knowledge of common rhythms in simple and compound meters.• Demonstrate proficiency in using Stratford’s standard counting system. |
| | Notes names, Keyboard, and the Grand Staff | <ul style="list-style-type: none">• Demonstrate understanding pitches on treble, bass, alto, and tenor clef.• Demonstrate understanding of accidentals.• Demonstrate working knowledge of the keyboard, including enharmonic pitches and octave Identification. |
| | Major Scales, key signatures | <ul style="list-style-type: none">• Perform all major scales on keyboards.• Write all major scales and key signatures.• Identify all major scales and key signatures by sight.• Write the correct order of sharps and flats based on the circle of fifths.• Demonstrate understanding of formal scale degree names and solfeggio names. |
| | Intervals | <ul style="list-style-type: none">• Recognize all intervals aurally.• Write intervals on the staff in treble, bass, alto, and tenor clefs.• Sing intervals given one pitch.• Use familiar tunes to associate with specific intervals. |
| | Minor scales and key signatures | <ul style="list-style-type: none">• Perform all three forms of minor scales on keyboards.• Write all three forms of minor scales.• Identify minor scales within the context of real music.• Demonstrate the difference between relative and parallel minor.• Aurally differentiate between three types of minor scales and major scale. |

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| Triads, chord inversions, and chord symbols | <ul style="list-style-type: none">• Write all four triad types.• Identify four triad types aurally.• Demonstrate understanding of 1st and 2nd inversion triads including inversion symbols.• Identify triads on major and minor scale degrees using Roman Numerals, popular chord symbols, and scale degree names.• Perform triads on keyboard.• Write triads based on popular music chord symbols. |
| Seventh chords, inversions, figured bass | <ul style="list-style-type: none">• Play all seventh chords on keyboards.• Write all seventh chords.• Identify seventh chords aurally and written in isolation and in musical context.• Using Sibelius music notation software, create a version of All of Me from the jazz Real Book lead sheet. |
| Melody, voice leading principles, root position part writing | <ul style="list-style-type: none">• Create melodies based on simple melody writing rules.• Critique melodies based on melody writing rules.• Identify part writing errors in three and four part homophonic writing.• Write in 3 and 4 part harmony root position triads using proven methods. |
| Modes and other scales | <ul style="list-style-type: none">• Perform all church modes on the keyboard.• Write all church modes.• Demonstrate ability to transpose Church Modes into any key.• Identify Church modes aurally and written in musical context.• Describe the modes in terms of sound (in relation to major and minor scales).• Determine the order of modes from brightest to darkest sounding.• Perform and write other scales mentioned in vocabulary of curriculum. |

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| Phrases/Periods/ Cadences | <ul style="list-style-type: none">• Relate musical cadences to poetry.• Demonstrate a knowledge of all cadences aurally and through analysis of music.• Write cadences in 3 and 4 part harmony.• Analyze music in terms of phrases and periods aurally and in written form.• Create diagrams of musical form based on phrases, periods, and cadences.• Recognize a motive and how it is developed in a composition. |
| Non-Harmonic Tones | <ul style="list-style-type: none">• Analyze a musical score, Identifying harmonies and specific non chord tones within a musical score.• Define in writing and orally each non chord tone type.• Activate a harmonic progression by adding appropriate non chord tones. |
| Voice leading for and practical use of inverted triads and seventh chords | <ul style="list-style-type: none">• Write in 3 and 4 part harmony proper voice leading for seventh chords.• Identify three main uses for second inversion triads.• Identify practical uses for first inversion triads.• Identify and apply the uses for V7 ii7, iiø7, viio7 and viiø7. |
| Secondary Dominants/Leading Tones | <ul style="list-style-type: none">• Write secondary function chords.• Identify secondary function chords in isolation and in a musical score.• Identify aurally secondary function bass lines and melody notes.• Sing bass lines and melodies using secondary functions with proper altered solfeggio (ex. “fi” instead of “fa”). |
| Blues Scale/Progression | <ul style="list-style-type: none">• Use Sibelius software to create a blues progression and original melody.• Perform blues scales on keyboards.• Improvise on a blues scale. |

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| Concept/Units | | Application - Students will: |
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| Band Arrangement | | <ul style="list-style-type: none">• Use Sibelius software to create a band arrangement from a MIDI file that the SHS concert band will perform. |
| UConn ECE/Exam Review | | <ul style="list-style-type: none">• Complete numerous practice examples to prepare for final exam and UConn exam. |