



9-12th Grade
Advanced Music Theory &
Compostion



COURSE DESCRIPTION

Continued focus the fundamentals of organized sound, emphasizing rules of Western music composition and offering opportunities to create original works. Students will develop the ability to describe, understand, and recognize aspects of tonal music, and skills in sight-singing, dictation/aural, written aspects, composition, and analytical areas. Students will be exposed to a variety of exercises designed to develop these skills including listening, performance, writing, creating, and analyzing music. While the main emphasis is placed on music of the Common Practice Period (1600-1750), music of other stylistic periods may also be studied. Explores use of technology for composition.

CREATING

HSAMT.CR.1 **Improvise rhythms and melodies.**

- a. Improvise short rhythmic ideas of up to 8 bars.
- b. Improvise short melodic ideas which incorporate scalar and chordal motives up to 8 bars.

HSAMT.CR.2 **Compose and arrange music within specified guidelines.**

- a. Compose melodies in major and minor keys using compositional techniques (e.g. antecedent/consequent phrase structures, unifying motives, sequences, appropriate cadences, and a variety of embellishments and non-harmonic tones which move according to the principles of voice-leading from the Common Practice Period).
- b. Construct appropriate harmonization for composed and/or given melodies, in both major and minor keys, according to the principles of harmonization from the Common Practice Period.
- c. Compose a complete musical composition using compositional techniques studied in class.
- d. Arrange simple pieces for voices or instruments.

PERFORMING

HSAMT.PR.1 **Sing alone and with others.**

- a. Demonstrate the ability to sing intervals at sight up to a 9th in simple and compound meter.
- b. Correctly sing scales (e.g. major, natural minor, jazz and traditional melodic minor, harmonic minor).
- c. Sight-sing notated diatonic melodies, in major and minor keys, in simple and compound meters.



HSAMT.PR.2 Perform on instruments alone, and with other.

- a. Demonstrate the ability to play notated pitches, chords, scales, and melodic/rhythmic passages of no more than eight measures on the piano keyboard using F and G clefs.
- b. Demonstrate the ability to play notated music on a second instrument using F, G or movable C clef.

HSAMT.PR.3 Read and notate music.

- a. Recognize rhythmic patterns (beats and subdivisions), in simple, compound, and complex/asymmetrical meters.
- b. Notate rhythm in accordance with standard notation practices in simple, compound, and complex meters.
- c. Identify rhythmic motives from written and aural examples in simple and compound meters.
- d. Notate rhythmic patterns from dictated examples in simple and compound meters.
- e. Identify and distinguish common terminologies of form, style, and musical expression.
- f. Identify and notate melody and pitch in four clefs.
- g. Identify and notate all major and minor key signatures.
- h. Notate diatonic and non-diatonic melodies from a dictated source in simple and compound meters.
- i. Identify and notate, visually and aurally, all perfect, major, minor, augmented, and diminished intervals within an octave, both ascending and descending.
- j. Identify and notate scales visually and aurally (e.g. major, minor, church modes, whole tone, chromatic, and pentatonic).
- k. Identify and notate chords, visually and aurally (e.g. major, minor, augmented, diminished triads, seventh chords, and their inversions in open and closed spacing).
- l. Notate outer voices (soprano and bass) and Roman numerals from dictated traditional, primarily diatonic harmonic progressions.
- m. Identify diatonic and non-diatonic chords and inversions (e.g. two-staff, four-part score using Roman numeral analysis, figured bass, jazz lead sheet).
- n. Identify cadences visually and aurally (e.g. plagal, perfect authentic, imperfect authentic, half, and deceptive).
- o. Demonstrate through written exercises a working knowledge of the rules governing three- and four- part writing as practiced during the common style period.
- p. Identify elements of a musical score (e.g. 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).
- q. Recognize the practice of transposing a melodic line to appropriate keys and clefs for any various instrument or groups of instruments.



RESPONDING

HSAMT.RE.1 Listen to, analyze, and describe music.

- a. Visually and aurally identify monophonic, homophonic, and polyphonic textures in a score and in an audible performance.
- b. Analyze monophonic, homophonic, and polyphonic musical forms from aural and written examples (e.g. simple binary, simple ternary, theme and variation, rondo, and sonata allegro).
- c. Identify mode, meter, instrumentation, phrase and period structure and cadences in given aural and written examples from the standard literature.

HSAMT.RE.2 Evaluate music and performances.

- a. Listen to, evaluate, and analyze elements of theory and form in a given musical composition.
- b. Using student-created criteria, evaluate a music performance.
- c. Identify and describe various uses of music in daily experiences (e.g. artistic expression, learning tool, purpose-driven, ceremonial, ambient).

CONNECTING

HSAMT.CN.1 Understand relationships between music and other fine arts in interdisciplinary contexts.

- a. Explain and explore how the theory of music composition and analysis has been influenced by and integrated with other fine arts disciplines.
- b. Demonstrate through a study of written examples a solid understanding of how music composition and analysis is based upon mathematic and scientific principles.



HSAMT.CN.2 Understand music in relation to history and culture.

- a. Describe and analyze the characteristics of the major periods of European music (Renaissance, Baroque, Classical, Romantic, and Twentieth Century) (e.g. harmony, style, form) and the correlation between music of those periods and the other fine arts of the respective era.
- b. Describe and justify how major musical movements, figures, and events coincide with and/or were influenced by political, religious, and economic conditions of that era