

First Six Weeks**I. MUSIC LITERACY****A. Note Reading**

1. Identify and describe a music staff
2. Identify the treble clef
3. Identify the bass clef
4. Identify the alto clef
5. Identify the tenor clef
6. Identify any of the other "C" clefs
7. Identify the lines and spaces of the staff by letter names depending on the clef
8. Identify and define notes on ledger lines in any clef
9. Define and identify a sharp
10. Define and identify a flat
11. Define and identify a natural
12. Define and identify a double sharp
13. Define and identify a double flat
14. Define enharmonic
15. Name an enharmonic equivalent for any given note

B. Rhythm Reading

1. Note and rest values
 - a. Identify and define the whole note/rest
 - b. Identify and define the half note/rest
 - c. Identify and define the quarter note/rest
 - d. Identify and define the eighth note/rest
 - e. Identify and define the sixteenth note/rest
 - f. Describe the effect of dotted notes/rests
 - g. Describe the effect of double dotted notes/rests
2. Meter
 - a. Identify and define various meter signatures
 - b. Describe the meaning of the top and bottom numbers of a meter signature
 - c. Define and give examples of duple meter
 - d. Define and give examples of triple meter
 - e. Define and give examples of simple meter
 - f. Define and give examples of compound meter

C. Terminology

1. Define pitch class
2. Define octave
3. Define measure
4. Define bar line
5. Define double bar line
6. Identify a note's head
7. Identify a note's stem and describe its direction in relation to placement on the staff
8. Identify a note's flag
9. Identify a beam and describe its relation to note flags
10. Identify a tie and describe its effect on a note's duration

First Six Weeks

- D. Major/minor scales and key signatures
 - 1. Define whole step
 - 2. Define half step
 - 3. Define tetrachord
 - 4. Describe the construction of a major scale in terms of whole and half steps
 - 5. Describe the construction of a minor scale in terms of whole and half steps
 - 6. Recite by memory the order of sharps
 - 7. Recite by memory the order of flats
 - 8. Describe the circle of fifths
 - 9. Identify the key signatures for all 15 major and minor scales
 - 10. Identify the 3 scales which have enharmonic equivalents in the circle of fifths
 - 11. Describe the relationship of a major scale with its relative minor
 - 12. Describe the relationship of a major scale with its parallel minor
 - 13. Identify and define the natural (pure) form of the minor scale
 - 14. Identify and define the harmonic form of the minor scale
 - 15. Identify and define the melodic form of the minor scale

II. COMPOSITION

- A. Notes in Varying Clefs
 - 1. Write notes in all clefs, including common "C" clefs
- B. Rhythm Patterns – Notes and Rests
 - 1. Write rhythm patterns combining various note and rest values
- C. Rhythm Patterns – Meters
 - 1. Write rhythm patterns in a variety of meters
- D. Major/Minor Key Signatures
 - 1. Write key signatures for all major/minor scales
- E. Major/Minor Scale Construction – Sequence
 - 1. Construct major/minor scales using the proper sequence of whole and half steps
- F. Major/Minor Scale Construction – Key Signature
 - 1. Construct major/minor scales according to the key signature
- G. Minor Scale – Three Forms
 - 1. Construct all three forms of the minor scale
- H. Transposition
 - 1. Transpose a musical excerpt from one key to another
 - 2. Transpose a rhythm pattern from one meter to another

III. VISUAL ANALYSIS

- A. Notes in Varying Clefs
 - 1. Identify notes in all clefs, including common "C" clefs
- B. Rhythm Patterns
 - 1. Identify and count rhythm patterns using various combinations of note and rest values
 - 2. Identify probable meter signatures for musical examples by looking at the arrangement of notes and rests

First Six Weeks

- C. Major/Minor Key Signatures
 - 1. Identify the key of a musical example by looking at the key signature
- D. Major/Minor Scales
 - 1. Identify major or minor scales used to create a musical example
- E. Minor Scale – Three Forms
 - 1. Identify the three forms of the minor scale

IV. PERFORMANCE/AURAL ANALYSIS

- A. Fundamentals of acoustics
 - 1. Define sound
 - 2. Define musical tone
 - 3. Distinguish between sounds that are musical tones and those that are not
 - 4. Investigate and demonstrate the methods of tone production for various musical instruments, including the human voice
 - 5. Describe the significance of the overtone series
 - 6. Demonstrate the overtone series at work on a variety of instruments, including acoustic piano, stringed instruments, brass instruments, and flutes
- B. Whole Step vs. Half Step
 - 1. Distinguish between whole steps and half steps
- C. Major/Minor Scales
 - 1. Perform major/minor scales
 - 2. Distinguish between major and minor scales
- D. Minor Scale – Three Forms
 - 1. Distinguish between the three forms of the minor scale
 - 2. Perform three forms of the minor scale
- E. Rhythmic Dictation
 - 1. Perform short rhythmic dictation exercises
 - 2. Take dictation while others are performing short rhythmic exercises
- F. Meter Identification
 - 1. Perform music in varying meters
 - 2. Identify by listening the meter of a musical example
- G. Keyboard
 - 1. Identify and perform notes in varying clefs
 - 2. Perform major and minor tetrachords
 - 3. Perform all major and minor scales
 - 4. Perform three forms of the minor scale

Second Six Weeks

I. MUSICAL LITERACY

A. Intervals

1. Define interval
2. Define melodic interval
3. Define harmonic interval
4. Determine the size of a given interval
5. Define compound interval
6. Identify given intervals by quality/sonority
 - a. Define perfect interval
 - b. Define major interval
 - c. Define minor interval
 - d. Define diminished/doubly diminished intervals
 - e. Define augmented/doubly augmented intervals
 - f. Define tritone
 - g. Describe how interval qualities differ from one another
7. Define and give examples of enharmonic intervals
8. Identify inversion of intervals
 - a. define inversion of intervals
 - b. describe the effect of inversion on an interval's size and quality
9. Define and list dissonant intervals and consonant intervals

B. Triads

1. Define triad
2. Identify and define root, third, fifth
3. Formulas for construction
 - a. Describe the intervals contained in a major triad
 - b. Describe the intervals contained in a minor triad
 - c. Describe the intervals contained in a diminished triad
 - d. Describe the intervals contained in an augmented triad
4. Bass Position
 - a. Define root position
 - b. Define first inversion
 - c. Define second inversion

C. Nomenclature of diatonic triads

1. Scale degree names
 - a. Define and correctly spell tonic
 - b. Define and correctly spell supertonic
 - c. Define and correctly spell mediant
 - d. Define and correctly spell subdominant
 - e. Define and correctly spell dominant
 - f. Define and correctly spell submediant
 - g. Define and correctly spell leading tone
 - h. Define and correctly spell subtonic
 - i. Distinguish between leading tone and subtonic
2. Identify and describe correct Roman numeral labels for diatonic triads in major /minor keys
3. Identify and describe correct chord symbol labels for triads
 - a. list the primary triads
 - b. list the secondary triads

Second Six Weeks**II. COMPOSITION**

- A. Interval Construction
 - 1. Construct intervals of various sizes and qualities
 - 2. Invert given intervals and re-identify them
 - 3. Construct and identify enharmonic equivalents for given intervals
- B. Triad Construction
 - 1. Construct triads of all qualities
 - 2. Construct all qualities of triads in all of the bass positions
 - 3. Construct and correctly label diatonic triads in major/minor keys

III. VISUAL ANALYSIS

- A. Interval Recognition
 - 1. Identify intervals of various sizes and qualities in musical examples
 - 2. Identify intervals and their inversions in musical examples
 - 3. Identify consonance and dissonance in musical examples
- B. Triad Recognition
 - 1. Identify triads of all qualities in musical examples
 - 2. Identify triads in all bass positions in musical examples
 - 3. Identify and label with Roman numerals and chord symbols diatonic triads in musical examples

IV. PERFORMANCE/AURAL ANALYSIS

- A. Interval Recognition
 - 1. Perform and identify intervals of various sizes and qualities
 - 2. Perform and identify intervals with their inversions
 - 3. Aurally identify consonance and dissonance in musical examples
- B. Triads
 - 1. Perform and identify triads of various qualities
 - 2. Perform and identify triads in all three bass positions
 - 3. Perform and identify diatonic triads in major and minor keys
- C. Rhythmic Dictation
 - 1. Perform short rhythmic dictation exercises
 - 2. Take dictation while others are performing rhythmic exercises
- D. Sight Sing
 - 1. Sight sing simple melodies using familiar intervals and outlining diatonic triads
- E. Keyboard
 - 1. Perform intervals of various sizes and qualities
 - 2. Perform triads of various qualities in all bass positions
 - 3. Perform diatonic triads in given major and minor keys

Third Six Weeks**I. MUSIC AL LITERACY**

- A. Root Position triads in four voices
 - 1. Define the soprano range
 - 2. Define the alto range
 - 3. Define the tenor range
 - 4. Define the bass range
 - 5. Describe the preferred doubling for root position triads in four voices
 - 6. Spacing
 - a. Identify and define close position
 - b. Identify and define open position
 - 7. Describe the spacing limitations for adjacent voices in four part writing
- B. Voice-leading principles
 - 1. Types of Motion
 - a. Identify and define parallel motion
 - b. Identify and define similar motion
 - c. Identify and define contrary motion
 - d. Identify and define oblique motion
 - 2. Unacceptable motion
 - a. Identify and define parallel/contrary unisons
 - b. Identify and define parallel/contrary perfect fifths
 - c. Identify and define parallel/contrary octaves
 - d. Identify and define direct/hidden fifths
 - e. Identify and define direct/hidden octaves
 - f. Identify augmented/diminished intervals in melodic lines
 - g. Identify large skips in melodic lines
 - h. Identify and define cross relation
 - i. Identify and define overlapping
- C. Root Progressions
 - 1. Identify chords in progression whose roots are a 4th or 5th apart
 - 2. Identify chords in progression whose roots are a 3rd apart
 - 3. Identify chords in progression whose roots are a 2nd apart
- D. Introduction to four-part writing
 - 1. Identify common tone
 - a. define
 - b. describe attention given to the common tone in the root progressions listed in item C
 - 2. Describe the principles of doubling used in root position four-part writing
 - 3. Describe the use of contrary motion in progressions whose roots are a second apart
 - 4. Describe methods to avoid errors of unacceptable motion when harmonizing four part root progressions
 - 5. Describe the common exceptions to the part writing rules
 - 6. Describe appropriate treatment of the leading tone, especially in minor keys

Third Six Weeks

- E. Cadences
 - 1. Authentic
 - a. Identify and define perfect authentic cadence
 - b. Identify and define imperfect authentic cadence
 - 2. Identify and define plagal cadence
 - 3. Identify and define half cadence
 - 4. Identify and define phrygian half cadence
 - 5. Identify and define deceptive cadence

II. COMPOSITION

- A. Triads
 - 1. Construct root position triads in four voices with attention to range and spacing limitations
- B. Simple Root Progressions
 - 1. Harmonize simple root progression in four parts following basic part writing rules and avoiding unacceptable motion
- C. Cadences
 - 1. Harmonize cadences in four parts following basic part writing rules and avoiding unacceptable motion

III. VISUAL ANALYSIS

- A. Four Part Score Analysis
 - 1. Identify triads used in a four part musical score
 - 2. Identify the arrangement of chord tones as close or open position
 - 3. Identify cadences used in a four part musical score
 - 4. Identify root progressions used in a four part musical score
- B. Part-writing Error Detection
 - 1. Identify and correct doubling errors in four part musical examples
 - 2. Identify and correct spacing errors in four part musical examples
 - 3. Identify and correct cross-voicing in four part musical examples
 - 4. Identify and correct parallel/contrary unisons, fifths, and octaves in four part musical examples
 - 5. Identify and correct unacceptable direct/hidden fifths and octaves in four part musical examples
 - 6. Identify and correct unacceptable augmented/diminished melodic skips in four part musical examples
 - 7. Identify and correct unacceptable large melodic skips in four part musical examples
 - 8. Identify and correct unacceptable treatment of the leading tone in four part musical examples
 - 9. Identify and correct cross-relation in four part examples
 - 10. Identify and correct overlapping in four part examples

IV. PERFORMANCE/AURAL ANALYSIS

- A. Triads of Four Voices
 - 1. Aurally identify qualities of triads played in four voices
- B. Root Progressions
 - 1. Aurally identify simple root progressions
- C. Cadence Types
 - 1. Aurally identify cadence types
- D. Harmonic Dictation
 - 1. Perform short harmonic dictation exercises and take dictation while others are performing

Third Six Weeks

- E. Melodic Dictation
 - 1. Perform short melodic dictation exercises and take dictation while others are performing
- F. Rhythmic
 - 1. Perform short rhythmic dictation exercises and take dictation while others are performing
- G. Error Detection
 - 1. Aurally detect performance errors while following a score or detect score errors while listening to a performance
- H. Sight Reading
 - 1. Sight-sing simple melodies derived from the common root progressions and implying obvious cadences
- I. Keyboard
 - 1. Perform simple root progressions and cadences in four parts on the keyboard

Fourth Six Weeks**I. MUSICAL LITERACY**

- A. Functional Harmony
 - 1. Define Common Practice Period
 - 2. Primary triads
 - a. Define tonic function and describe the uses of the tonic triad
 - b. Define subdominant function and describe the uses of the subdominant triad
 - c. Define dominant function and describe the uses of the dominant triad
 - 3. Secondary triads
 - a. Describe the function, uses, and limitations of the supertonic triad
 - b. Describe the function, uses, and limitations of the mediant triad
 - c. Describe the function, uses, and limitations of the submediant triad
 - d. Describe the function, uses, and limitations of the leading tone triad
- B. Triads in first inversion
 - 1. Doubling
 - a. Define and list the tonal scale degrees
 - b. Define and list the modal scale degrees
 - c. Describe the limitations of the leading tone in terms of doubling
 - 2. Describe the part-writing considerations involved in adding first inversion triads to four part harmonizations
 - 3. Describe appropriate occasions upon which to add first inversion triads to four part harmonizations
 - 4. Correctly label first inversion triads with Roman and Arabic numerals
 - 5. Correctly interpret a figured bass line to determine the triads needed to complete a four part harmonization
- C. Non-harmonic tones
 - 1. Passing tones
 - a. Identify and define unaccented passing tone
 - b. Identify and define accented passing tone
 - c. Identify and define chromatic passing tone
 - d. Identify and define successive passing tones
 - 2. Neighboring (auxiliary, embellishing) tones
 - a. Identify and define upper neighbor
 - b. Identify and define lower neighbor

Fourth Six Weeks**II. COMPOSITION**

- A. Chord Progressions
 - 1. Compose and harmonize chord progressions which demonstrate the sequence of functions in Common Practice Period harmony
- B. Triads in First Inversion
 - 1. Construct first inversion triads in four voices with appropriate doubling
- C. Figured Bass
 - 1. Realize (harmonize) a figured bass in four voices
- D. Soprano Line
 - 1. Harmonize a given soprano line in four voices
- E. Appropriate Use of Non-Harmonic Tones
 - 1. Correctly add non-harmonic tones to four part harmonizations

III. VISUAL ANALYSIS

- A. Four part musical score analysis
 - 1. Locate and identify first inversion triads used in four part musical examples
 - 2. Locate and identify non-harmonic (passing, neighboring) tones used in four part musical examples
 - 3. Label triads used in four part musical examples with correct Roman and Arabic numerals
 - 4. Identify and correct part-writing errors found in four part musical examples

IV. PERFORMANCE/AURAL ANALYSIS

- A. Functional Harmony
 - 1. Aurally identify the function of triads used in musical examples from the Common Practice Period
- B. First Inversion Triads in Four Voices
 - 1. Aurally identify first inversion triads played in four parts
- C. Non-Harmonic Tones
 - 1. Aurally identify passing tones in musical examples
 - 2. Aurally identify neighboring tones in musical examples
- D. Harmonic Dictation
 - 1. Perform short harmonic dictation exercises and take dictation while others are performing
- E. Melodic Dictation
 - 1. Perform short melodic dictation exercises and take dictation while others are performing
- F. Rhythmic Dictation
 - 1. Perform short rhythmic dictation exercises and take dictation while others are performing
- G. Error Detection
 - 1. Aurally detect performance errors while following a score or detect score errors while listening to a performance
- H. Sight Reading
 - 1. Sight-sing simple melodies derived from functional harmony of the Common Practice Period
- I. Keyboard
 - 1. Perform chord progressions typical of the Common Practice Period on the keyboard

Fifth Six Weeks**I. MUSICAL LITERACY**

- A. Triads in second inversion
 - 1. Describe the correct doubling for second inversion triads in four voices
 - 2. Restricted use of triads in second inversion
 - a. Identify and describe the cadential 6/4 progression
 - b. Identify and describe the neighboring (auxiliary, pedal) 6/4 progression
 - c. Identify and describe the passing 6/4 progression
 - 3. Describe part writing considerations involved when adding second inversion triads to four part harmonizations
 - 4. Describe appropriate occasions upon which to add second inversion triads to four part harmonizations
 - 5. Correctly label second inversion triads with Roman and Arabic numerals
- B. Non-harmonic tones
 - 1. Define and identify anticipation
 - 2. Define and identify escape tone (echappee)

II. COMPOSITION

- A. Second Inversion Triads
 - 1. Construct a cadential 6/4 progression in four parts
 - 2. Construct a neighboring 6/4 progression in four parts
 - 3. Construct a passing 6/4 progression in four parts
- B. Figured Bass
 - 1. Realize (harmonize) a figured bass in four voices
- C. Soprano Line
 - 1. Harmonize a given soprano line in four voices
- D. Appropriate Use of Non-Harmonic Tones
 - 1. Correctly add non-harmonic tones to four part harmonizations

III. VISUAL ANALYSIS

- A. Four Part Musical Score Analysis
 - 1. Locate and identify second inversion triads used in four part musical examples
 - 2. Locate and identify non-harmonic tones (anticipation, escape tone) used in four part musical examples
 - 3. Label triads used in four part musical examples with correct Roman and Arabic numerals
 - 4. Identify and correct part-writing errors found in four part musical examples

IV. PERFORMANCE/AURAL ANALYSIS

- A. Second Inversion Triads in Four Parts
 - 1. Aurally identify second inversion triads played in four parts
- B. Non-Harmonic Tonic
 - 1. Aurally identify anticipations in musical examples
 - 2. Aurally identify escape tones in musical examples
- C. Harmonic Dictation
 - 1. Perform short harmonic dictation exercises and take dictation while others are performing
- D. Melodic Dictation
 - 1. Perform short melodic dictation exercises and take dictation while others are performing

Fifth Six Weeks

- E. Rhythmic Dictation
 - 1. Perform short rhythmic dictation exercises and take dictation while others are performing
- F. Error Detection
 - 1. Aurally detect performance errors while following a score or detect score errors while listening to a performance
- G. Sight Reading
 - 1. Sight-sing simple melodies derived from functional harmony of the Common Practice Period
- H. Keyboard
 - 1. Perform chord progressions typical of the Common Practice Period on the keyboard

Sixth Six Weeks**I. MUSICAL LITERACY**

- A. Dominant Seventh Chords
 - 1. Identify and describe the four bass positions of a dominant seventh chord
 - 2. Describe complete and incomplete voicing of a dominant seventh chord
 - 3. Describe part writing considerations involved when adding dominant seventh chords to four part harmonizations
 - a. approach to the seventh
 - identify the passing approach to the seventh
 - identify the neighboring approach to the seventh
 - identify the suspension approach to the seventh
 - identify the appoggiatura approach to the seventh
 - b. Resolution
 - Describe the resolution of the leading tone
 - Describe the resolution of the tritone
 - Describe the resolution of the seventh
 - Describe the occasions upon which the tonic chord of resolution is complete or incomplete
 - 4. Describe appropriate occasions upon which to add dominant seventh chords to four part harmonizations
 - 5. Correctly label dominant seventh chords in all bass positions with Roman and Arabic numerals
- B. Non-harmonic tones
 - 1. Define and identify suspension
 - 2. Define and identify retardation
 - 3. Define and identify appoggiatura
 - 4. Define and identify cambiata

II. COMPOSITION

- A. Four-Part dominant Seventh chords in All Bass Positions
 - 1. Construct dominant seventh chords in all four bass positions
- B. Figured Bass
 - 1. Realize (harmonize) a figured bass in four voices
- C. Soprano Line
 - 1. Harmonize a given soprano line in four voices
- D. Appropriate use of Non-Harmonic Tones
 - 1. Correctly add non-harmonic tones to four part harmonizations

Sixth Six Weeks**III. VISUAL ANALYSIS**

- A. Four part musical score analysis
 - 1. Locate and identify dominant seventh chords used in four part musical examples
 - 2. Locate and identify non-harmonic tones (suspension/retardation, appoggiatura, cambiata) used in four part musical examples
 - 3. Label triads used in four part musical examples with correct Roman and Arabic numerals
 - 4. Identify and correct part-writing errors found in four part musical examples

IV. PERFORMANCE/AURAL ANALYSIS

- A. Dominant Seventh Chords in Four Voices
 - 1. Aurally identify second inversion triads played in four parts
- B. Non-Harmonic Tones
 - 1. Aurally identify suspensions and retardation in musical examples
 - 2. Aurally identify appoggiaturas in musical examples
 - 3. Aurally identify cambiata in musical examples
- C. Harmonic Dictation
 - 1. Perform short harmonic dictation exercises and take dictation while others are performing
- D. Melodic Dictation
 - 1. Perform short melodic dictation exercises and take dictation while others are performing
- E. Rhythmic Dictation
 - 1. Perform short rhythmic dictation exercises and take dictation while others are performing
- F. Error Detection
 - 1. Aurally detect performance errors while following a score or detect score errors while listening to a performance
- G. Sight Reading
 - 1. Sight-sing simple melodies derived from functional harmony of the Common Practice Period
- H. Keyboard
 - 1. Perform chord progressions typical of the Common Practice Period on the keyboard

