

High School AP Music Theory Curriculum Map

First Semester		Second Semester	
<p>1st Nine Weeks Building a Music Vocabulary: Basic Elements of Pitch and Rhythm: Unit 1</p> <p>Written Skills:</p> <ul style="list-style-type: none"> • Pitch and Pitch Class • Beat, Meter and Rhythm: Simple Meters • Pitch Collections, Scales, and Major Keys • Minor Keys and Diatonic Modes • Beat, Meter, and Rhythm: Compound Meters • Pitch Intervals <p>Aural Skills:</p> <ul style="list-style-type: none"> • Pitch • Rhythmic Elements • Pitch Collection, Scales, and Major Keys • Minor Keys and Diatonic Modes <p>Sight Singing:</p> <ul style="list-style-type: none"> • Simple Meter Rhythm • Scale Line Melodies • Melody: Intervals from the Tonic Triad, Major Keys in Simple Time 	<p>2nd Nine Weeks Linking Musical Elements in Time Unit 2</p> <p>Written Skills:</p> <ul style="list-style-type: none"> • Triads and Seventh Chords • Intervals in Action: Two-Voice Composition • Melodic and Rhythmic Embellishment in Two-Voice Composition • Notation and Scoring • Voicing Chords in Multiple Parts: Instrumentation <p>Aural Skills:</p> <ul style="list-style-type: none"> • Beat, Meter, and Rhythm: Compound Meters • Pitch Intervals • Triads and Seventh Chords <p>Sight Singing:</p> <ul style="list-style-type: none"> • Minor Keys and Diatonic Modes • Beat, Meter, and Rhythm: Compound • Pitch Intervals 	<p>3rd Nine Weeks The Phrase Model: Part Unit 3</p> <p>Written Skills:</p> <ul style="list-style-type: none"> • The Basic Phrase Model: Tonic and Dominant Voice-Leading • Embellishing Tones • Chorale Harmonization and Figured Bass • Expanding the Basic Phrase: Leading-Tone, Pred-Dominant, and 6/4 Chords • Further Expansions of the Basic Phrase: Tonic Expansions, Root Progressions, and the Mediant Triad • The Interaction of Melody and Harmony: More on Cadence, Phrase, and Melody • Diatonic Sequences <p>Aural Skills:</p> <ul style="list-style-type: none"> • Intervals in Action: Two-Voice Composition • Melodic and Rhythmic Embellishment in Two-Voice Composition • Notation and Scoring • Voicing Chords in Multiple Parts: Instrumentation <p>Sight Singing:</p> <ul style="list-style-type: none"> • Intervals in action: 2 voice composition • Melodic and Rhythmic Embellishment in Two Voice Composition • Notation and Scoring 	<p>4th Nine Weeks Further Expansion of the Harmonic Vocabulary Unit 4</p> <p>Written Skills:</p> <ul style="list-style-type: none"> • Intensifying the Dominant: Secondary Dominants and Secondary Leading Tone-Chords • Phrase Rhythm and Motivic Analysis • Tonicizing Scale Degrees other than V • Modulation to Closely Related Keys • Binary and Ternary Forms • Variation Form, Rondo Form, Sonata-Allegro Form, • Modes, Scales, and Sets in the Twentieth Century <p>Aural Skills:</p> <ul style="list-style-type: none"> • The Basic Phrase Model: Tonic and Dominant Voice-Leading • Embellishing Tones • Chorale Harmonization and Figured Bass • Expanding the Basic Phrase: Leading-Tone, Predominant, Dominant, and 6/4 Chords <p>Sight Singing:</p> <ul style="list-style-type: none"> • Voicing Chords in Multiple Parts: Instrumentation • The Basic Phrase Model: Tonic/Dominant Voice Leading

Overarching Questions

<p>1. Why is the study of music fundamentals important?</p> <p>2. Is your understanding of music fundamentals: pitch, mode, scales and meter; sufficient to proceed to more advanced concepts in music theory?</p> <p>3. How does the study of written and aural music theory skills work together?</p> <p>4. How are compound meters distinguished from simple meters?</p> <p>5. Are you able to measure and identify the intervallic relationships in a given piece of music?</p>	<p>1. What is the relationship between intervals and chords?</p> <p>2. Can you label chords in the following ways: chord quality, figured bass, roman numeral, lead sheet?</p> <p>3. What are the four types of intervallic motion?</p> <p>4. What are the guidelines for note against note counterpoint?</p> <p>5. Can you identify and notate basic non-chord tones and suspensions?</p>	<p>1. What elements make up the basic phrase?</p> <p>2. What are the most common types of suspensions?</p> <p>3. What embellishments are available in 4 voice composition?</p> <p>4. Can you summarize the steps for chorale harmonization avoiding common voice leading errors?</p> <p>5. Can you properly resolve leading tone chords?</p> <p>6. Can you identify the four 6/4 chord types?</p> <p>7. Can you describe standard root progressions?</p> <p>8. Can you identify the six most common cadential patterns?</p> <p>9. Can you label phrases in a given piece of music?</p> <p>10. What are sequences and where do we find them?</p>	<p>1. Can you identify and label secondary functioning chords?</p> <p>2. What type of information might we gain from phrase analysis, and how might it impact our performance interpretations?</p> <p>3. What are some of the ways secondary functioning chords can be used in musical context?</p> <p>4. What is the difference between tonicization and modulation?</p> <p>5. What are the basic principles of binary, rounded binary, ternary forms?</p> <p>6. What are the basic principles for variation, sonata-allegro, and rondo forms?</p> <p>7. How can analysis of modes in a piece of music help you to interpret the work?</p>
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MNPS Pacing Guide: High School AP Music Theory

First Nine Weeks	Second Nine Weeks
<p>National Standards: 1-Singing, 5-Reading and Notation, 6-Analyzing and Listening, 8-Interdisciplinary Connections , 9-Historical and Cultural Relationships</p> <ul style="list-style-type: none"> • Pitch • Beat • Meter • Scales • Modes • Intervals 	<p>National Standards: 1-Singing, 5-Reading and Notation, 6-Analyzing and Listening, 7-Evaluating, 8-Interdisciplinary Connections, 9-Historical and Cultural Relationships</p> <ul style="list-style-type: none"> • Triads • Seventh Chords • Counterpoint • Embellishment • Notation • Voicing Chords
Third Nine Weeks	Fourth Nine Weeks
<p>National Standards: 1-Singing, 4-Composing, 5-Reading and Notation, 6-Analyzing and Listening, 7-Evaluating, 8-Interdisciplinary Connections, 9-Historical and Cultural Relationships</p> <ul style="list-style-type: none"> • The Basic Phrase Model • Embellishment cont. • Chorale Harmonization and Figured Bass • Leading Tone, Predominant, and 6/4 chords • Tonic Expansions, Root Progressions and the Mediant Triad • Cadence, Phrase, and Melody • Diatonic Sequences 	<p>National Standards: 1-Singing, 2-Playing Instruments, 3-Improvising 4-Composing, 5-Reading and Notation, 6-Analyzing and Listening, 7-Evaluating, 8-Interdisciplinary Connections, 9-Historical and Cultural Relationships</p> <ul style="list-style-type: none"> • Secondary Functioning, Chords • Phrase Rhythm and Motivic Analysis • Tonicizing Scale Degrees other than V • Modulation • Form: Binary, Ternary, Rondo, Variation, Sonata-Allegro • Modes, Scales, and Sets

Course: AP Music Theory	1 st Nine Weeks	Instructional Guide
Unit 1- Building a Music Vocabulary: Basic Elements of Pitch and Rhythm	Estimated Time: 9 weeks	
<p>Course Level Expectations:</p> <p>1.1 Sing simple tonal melodies representing a variety of musical styles, with attention to harmonic function and rhythmic momentum.</p> <p>1.2 Sight-sing simple tonal melodies representing a variety of musical styles with attention to harmonic function and rhythmic momentum.</p> <p>1.3 Sing with others in unison and in parts.</p> <p>5.1 Read and write standard notation in all clefs.</p> <p>5.2 Identify and construct scales using interval patterns, key signatures, and the relative and parallel relationships between major and minor keys.</p> <p>5.3 Label and construct intervals of all sizes and qualities.</p> <p>6.1 Interpret the use of rhythm and meter in a variety of vocal and instrumental scores.</p> <p>8.1 Investigate the physical properties of sound and musical tone production.</p> <p>8.2 Investigate relationships between note value and metric organization.</p> <p>9.2 Compare and contrast music in the Common Practice Period style with music from popular, folk, and non-Western traditions.</p>		
<p>Prerequisite Skills:</p> <ul style="list-style-type: none"> • Demonstrate understanding of music fundamentals • Read and perform basic rhythms • Understand basic music terminology • Match pitch by singing with piano • Sing a simple melody while maintaining pitch accuracy • Read at least one clef at a proficient level • Participate in musical performances throughout the course of study 		
<p>Essential Questions:</p> <p>1. Why is the study of music fundamentals important?</p> <p>2. Is your understanding of music fundamentals: pitch, mode, scales and meter; sufficient to proceed to more advanced concepts in music theory?</p> <p>3. How does the study of written and aural music theory skills work together?</p>		
<p>Unit Vocabulary:</p> <p>Accidental, clef, double flat, double sharp, dynamics, enharmonic, grand staff, half step, interval, ledger line, octave, octave, equivalents, pitch, pitch class, staff, whole step, alla breve, anacrusis, common time, compound meter, cut time, duple meter, quadruple meter, triple meter, meter signature, rest, rhythm, simple meter, note values, slur, stem, syncopation, tempo, tie, time signature, upbeat, chromatic, circle of fifths, diatonic, key signature, pentachord, tetrachord, scale degree names, scale, modes, forms of minor scales, relative minor, relative major, parallel minor, parallel major, subtonic, duplet, hemiola, metrical accent, rubato, triplet, tuplet, augmented interval, compound interval, diminished interval, generic pitch interval, interval class, interval quality, consonance, dissonance, tritone, unison</p>		

Checks for Understanding:	State Performance Indicators	Assessments	Instructional Resources	Connections
<p>1.1 Sing a given example with correct pitches. Sing a given example with correct rhythm. Sing a given example with proper phrasing. Sing a given example with correct numbers or solfege syllables.</p> <p>1.2 Sight-sing a given example with correct pitches. Sight-sing a given example with correct rhythm. Sight-sing a given example with proper phrasing. Sight-sing a given example with correct numbers or solfege syllables.</p> <p>1.3 Sing an independent part with correct pitches. Sing an independent part with correct rhythm. Sing an independent part with proper phrasing. Sing an independent part with correct numbers or solfege syllables.</p> <p>5.1 Identify names of notes in the designated clefs. Place notes correctly on the staff in the designated clefs. Describe the effect of accidentals from double sharp to double flat. Identify and label notes and rests from whole to thirty-second notes. Describe the effect of dots, double dots, and ties on the duration of a note or rest. Define and label common symbols found in printed music.</p> <p>5.2 Label scales by interval formula. Construct scales by interval formula. Label scales by key signature. Construct scales by key signature. Label scales by referencing the relative and parallel relationships between major and minor keys. Construct scales by referencing the relative and parallel relationships between major and minor keys.</p> <p>5.3 Label intervals by size and quality. Construct intervals of given sizes and qualities. Invert and re-label intervals of given sizes and</p>	<p>1.1.1 Sing correctly, using a number or solfege system, major and minor scale patterns, motives, and simple stepwise melodies.</p> <p>1.1.2 Sing correctly, using a number or solfege system, major and minor scale patterns, motives, and simple melodies, incorporating typical skips, leaps, and non-harmonic tones.</p> <p>1.1.3 Sing correctly, using a number or solfege system, major and minor scale patterns, motives, and simple melodies, incorporating altered tones and atypical meters or rhythm patterns.</p> <p>5.1.1 Interpret correctly pitch and rhythmic notation in treble and bass clefs.</p> <p>5.1.2 Interpret correctly pitch and rhythmic notation in treble, alto, tenor, and bass clefs.</p> <p>5.1.3 Interpret correctly pitch and rhythmic notation in treble, bass, and all “C” clefs.</p> <p>5.2.1 Recognize and construct major and minor scales in key signatures from four sharps to four flats.</p> <p>5.2.2 Recognize and construct major and minor scales (all three forms) in key signatures from seven sharps to seven flats.</p> <p>5.2.3 Recognize and construct major and minor scales (all three forms) and church modes in key signatures from seven sharps to seven flats.</p> <p>5.3.1 Recognize, construct, and invert diatonic intervals in major and minor keys in all sizes from unison to octave.</p> <p>5.3.2 Recognize, construct, and invert perfect, major, minor, augmented, and diminished intervals in all sizes</p>	<p>Identify, describe and be able to use the foundational elements of music theory, including pitch, rhythms, intervals, scales, and modes.</p> <p>Sing scales, intervals and simple diatonic melodies in a recorded assessment.</p> <p>Listen and identify scales, intervals, and simple , melodic and rhythmic dictation samples.</p>	<p>The Musicians Guide to Theory and Analysis: Jane Piper Clendinning, Elizabeth West Marvin. W.W. Norton, 2005.</p> <p>The Musicians Guide Workbook: Jane Piper Clendinning, Elizabeth West Marvin. W.W. Norton, 2005</p> <p>The Musicians Guide to Aural Skills: Joel Phillips, Jane Piper Clendinning, Elizabeth West Marvin. W.W. Norton, 2005.</p> <p>Music for Sight Singing, Sixth Edition: Robert W. Ottman. Pierson Prentice Hall, 2004.</p> <p>MacGamut 6: Ann Blombach, http://www.macgamut.com/</p>	<p>1. Performance practices</p> <p>2. Introduction to score study and its relationship to aural examples</p> <p>3. Physics of sound</p> <p>4. Mathematics</p>

<p>qualities.</p> <p>6.1 Determine a probable meter by listening to a musical score. Determine the meter by examining a musical score. Create an inventory of rhythm patterns by listening to a musical score. Create an inventory of rhythm patterns by examining a musical score. Identify repetition and imitation of rhythmic motives by listening to a musical score. Identify repetition and imitation of rhythmic motives by examining a musical score. Describe the relationship between actual rhythm and harmonic rhythm in a given excerpt from a musical score.</p> <p>8.1 Explain the relationship between frequency and musical tone. Name the intervals in the harmonic series. Create a hierarchy of intervals based on the distances between notes in the harmonic series.</p> <p>8.2 Organize note and rest values in order of size. Define duple meter as it relates to numeracy. Define triple meter as it relates to numeracy. Define simple meter as it relates to numeracy. Define compound meter as it relates to numeracy. Define regular meter as it relates to numeracy. Define irregular meter as it relates to numeracy. Classify meter signatures as duple, triple, simple, compound or irregular. Transpose rhythmic passages from one meter to another.</p> <p>9.2 Label the pitch collection of a given musical excerpt as belonging to a diatonic, pentatonic, blues, or non-western scale through aural and visual analysis. Identify specific melodic and rhythmic motives contained in given excerpts of classical and popular music, western and non-western music. Identify specific cadences or other points of movement</p>	<p>from unison to octave.</p> <p>5.3.3 Recognize, construct, and invert perfect, major, minor, augmented, diminished, and doubly diminished intervals in all sizes from unison to thirteenth.</p> <p>6.1.1 Determine the meter and create an inventory of rhythm patterns by listening to and reading from a keyboard reduction or condensed score.</p> <p>6.1.2 Determine the meter and identify rhythmic repetition and imitation by listening to and reading from a keyboard, vocal or instrumental score.</p> <p>6.1.3 Determine the meter, and compare the actual rhythm to the harmonic rhythm by listening to and reading from a keyboard, vocal, or instrumental score.</p> <p>8.1.1 Describe the relationship between frequency and musical tone.</p> <p>8.1.2 Describe how frequency ratios result in the harmonic series.</p> <p>8.1.3 Explore the relationship between the harmonic series and interval qualities and scale patterns.</p> <p>8.2.1 Organize note and rest values in order of size and label duple and triple meters with an appropriate meter signature.</p> <p>8.2.2 Label duple, triple, simple, and compound meters with an appropriate meter signature and transpose from one meter to another keeping the top number the same.</p> <p>8.2.3 Label regular and irregular meters with an appropriate meter signature and transpose from one meter to another.</p> <p>9.2.1 Distinguish between diatonic, pentatonic, blues, and non-western scales.</p> <p>9.2.2 Compare and contrast organizational features of classical and popular music, western and non-western music.</p> <p>9.2.3 Classify a “mystery” piece of music as classical or popular, western or non-western based on aural and</p>		<p>MusicTheory.net</p> <p>Teoria.com</p> <p>Gmajormusictheory.com</p> <p>Emusictheory.com</p> <p>http://www.lawrence.edu/fast/biringer/media/theory_funds/index.html</p> <p>http://www.dolmetsch.com/musictheory43.htm</p>	
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<p>and arrival contained in given excerpts of classical and popular music, western and non-western music. Identify phrase structure and form contained in given excerpts of classical and popular music, western and non-western music. Classify a “mystery” piece as classical or popular, western or non-western based on aural and visual analysis of melodic and rhythmic motives. Classify a “mystery” piece as classical or popular, western or non-western based on aural and visual analysis of cadences or other points of movement and arrival. Classify a “mystery” piece as classical or popular, western or non-western based on aural and visual analysis of phrase structure and form.</p>	<p>visual analysis.</p>			
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Unit 2- Linking Musical Elements in Time	Estimated Time: 9 weeks
<p>Course Level Expectations:</p> <p>5.4 Label and construct triads and seventh chords of all qualities</p> <p>5.5 Label and construct chords with Roman numerals and commercial chord symbols.</p> <p>5.6 Transcribe rhythmic, melodic, and harmonic patterns from aural stimulus.</p> <p>9.1 Trace the development of Common Practice Period voice leading principles.</p>	
<p>Prerequisite Skills:</p> <ul style="list-style-type: none"> • Demonstrate an understanding of music fundamentals which include notation, pitch, rhythm, intervals, scales and modes • Sing scales, intervals, and simple melodies in major keys • Listen and aurally identify scales, intervals, simple melodic and rhythmic dictation samples 	
<p>Essential Questions:</p> <ol style="list-style-type: none"> 1. What is the significance of tertian harmony in Western music? 2. What is the significance of the seventh chord? 3. When are seventh chords used in basic harmony? 4. When are seventh chords not acceptable in basic harmony? 5. What are the four types of contrapuntal motion and when are they appropriately used in first species counterpoint? 6. What are the types of melodic and rhythmic embellishment? 7. What are the differences in scoring for choir, keyboard, guitar and large ensemble? 	
<p>Unit Vocabulary:</p> <p>Alberti bass, arpeggiated bass, augmented triad, chord, chord members, diminished seventh chord, diminished triad, dominant seventh chord, first inversion, fully diminished seventh chord, half-diminished seventh chord, inversion, major seventh chord, minor seventh chord, root, root position, second inversion, third inversion, major triad, minor triad, triad quality, chordal skip, conjunct, contrary motion, counterpoint, disjunct, first species, leap, neighbor tone, oblique motion, parallel motion, passing tone, similar motion, skip, step, arpeggiation, chromatic neighbor, chromatic passing tone, imitation, suspension, alto, bass, grand staff, open score, SATB, soprano, spacing, tablature, tenor, vocal range, vocal crossing, arrangement, Bb instruments, C instruments, concert key, concert pitch, doubling, Eb instruments, F instruments, orchestration, tendency tone, transposed score, transposing instruments</p>	

Checks for Understanding:	State Performance Indicators	Assessments	Instructional Resources	Connections
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<p>5.4 Label triads by quality. Construct triads of given qualities. Label triads by bass position. Construct triads in given bass positions. Label seventh chords by quality. Construct seventh chords of given qualities. Label seventh chords by bass position. Construct seventh chords in given bass positions.</p> <p>5.5 Label chords with correct Roman numerals. Construct chords from Roman numeral prompts. Label chords with correct commercial chord symbols. Construct chords from commercial chord symbol prompts.</p> <p>5.6 Transcribe correctly four measures of rhythmic dictation. Transcribe correctly four measures of melodic dictation. Transcribe correctly four measures of harmonic dictation.</p> <p>9.1 Trace the development of Common Practice Period voice leading principles.</p>	<p>5.4.1 Recognize and construct diatonic triads in root position and all inversions</p> <p>5.4.2 Recognize and construct, in root position and all inversions, major, minor, diminished, and augmented triads, and the dominant seventh chord.</p> <p>5.4.3 Recognize and construct, in root position and all inversions, triads and seventh chords of all qualities.</p> <p>5.5.1 Recognize and construct diatonic triads in root position and all inversions, according to Roman Numerals and commercial chord symbols.</p> <p>5.5.2 Recognize and construct, in root position and all inversions, triads and the dominant seventh chord according to Roman Numerals and commercial chord symbols.</p> <p>5.6.1 Transcribe four measures of rhythmic and melodic dictation using only simple meter, note values from dotted half to eighth, and step-wise-motion.</p> <p>5.6.2 Transcribe four measures of rhythmic, melodic, and harmonic dictation using only simple meter, note values from dotted half to eighth, primary triads, and a diatonic melody.</p> <p>5.6.3 Transcribe eight measures of rhythmic, melodic, and harmonic dictation using simple and compound meter, note values from whole to sixteenth, triads and seventh chords, and a chromatic melody</p> <p>9.1.1 Distinguish between one-part, two-part, and multi-part textures.</p> <p>9.1.2 Distinguish between monophony, two-part counterpoint, homophony, and polyphony and describe the properties of acceptable voice leading in the Common Practice Period.</p>	<p>Assess the student's ability to construct and identify all qualities of triads and seventh chords and all inversions.</p> <p>Demonstrate knowledge of all first species counterpoint rules including knowledge of characteristic voice-leading in the common practice period.</p> <p>Write eight bars of first species counterpoint demonstrating knowledge of two-voice part-writing rules.</p> <p>Identify and compose all embellishments characteristic of first species counterpoint.</p> <p>Notate for two or more parts, SATB, keyboard, guitar, small and large ensembles.</p> <p>Sing scales, intervals and intermediate level diatonic melodies in a recorded assessment.</p> <p>Listen and identify</p>	<p>The Musicians Guide to Theory and Analysis: Jane Piper Clendinning, Elizabeth West Marvin. W.W. Norton, 2005.</p> <p>The Musicians Guide Workbook: Jane Piper Clendinning, Elizabeth West Marvin. W.W. Norton, 2005</p> <p>The Musicians Guide to Aural Skills: Joel Phillips, Jane Piper Clendinning, Elizabeth West Marvin. W.W. Norton, 2005.</p> <p>Music for Sight Singing, Sixth Edition: Robert W. Ottman. Pierson Prentice Hall, 2004.</p> <p>MacGamut 6: Ann Blombach, http://www.macgamut.com/</p> <p>MusicTheory.net</p>	<p>1. Performance practices</p> <p>2. Introduction to score study and its relationship to aural examples</p> <p>3. Physics of sound</p> <p>4. Mathematics</p>
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	<p>9.1.3 Compare and contrast music from the Common Practice Period (1600-1900) with that of earlier and later centuries.</p>	<p>scales, intervals, and intermediate level melodic and rhythmic dictation samples.</p>	<p>Teoria.com Gmajormusictheory.com Emusictheory.com http://www.lawrence.edu/fast/biringer/media/theory_funds/index.html http://www.dolmetsch.com/musictheory43.htm</p>	
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Unit 3- The Phrase Model		Estimated Time: 9 weeks		
Course Level Expectations:				
1.2 Sight-sing simple tonal melodies representing a variety of musical styles with attention to harmonic function and rhythmic momentum.				
4.1 Compose simple tonal melodies using a variety of compositional devices with attention to harmonic function and rhythmic momentum.				
4.2 Realize Roman numeral and figured bass progressions in four parts, using acceptable voice-leading.				
4.3 Harmonize simple tonal melodies with attention to chord function.				
4.4 Arrange a short work for an ensemble whose instrumentation varies from the original, considering basic orchestration principles.				
6.2 Interpret the use of melodic compositional devices in a variety of vocal and instrumental scores.				
6.3 Interpret the use of harmonic function in a variety of vocal and instrumental scores.				
8.3 Investigate works in a variety of musical styles for shared syntactic and narrative characteristics.				
9.1 Trace the development of Common Practice Period voice leading principles				
9.2 Compare and contrast music in the Common Practice Period style with music from popular, folk, and non-Western traditions.				
Prerequisite Skills:				
<ul style="list-style-type: none"> • Demonstrate understanding of triads and seventh chords • Read and perform intermediate rhythms • Identify musical intervals in a score • Demonstrate ability to voice chords in multiple parts • Understand intermediate music terminology • Relative pitch by receiving a starting pitch • Sing an intermediate melody while maintaining pitch accuracy • Read all clefs at a proficient level • Identify embellishment in a two-voice composition 				
Essential Questions:				
1. Can you identify, analyze and construct the basic phrase model?				
2. Is your understanding of music theory fundamentals: basic phrase model, cadence structure, embellishment tones, harmonization, sequences, and figured bass; sufficient to proceed to the most advanced concepts in music theory?				
3. How and why does the study of written and aural music theory skills work together?				
Unit Vocabulary:				
Basic phrase, Cadence, Conclusive, Inconclusive, Dominant Area, Half Cadence, Imperfect Authentic Cadence, Inconclusive Cadence, Perfect Authentic Cadence, Resolution, Tendency Tone, Tonic Area, Anticipation, Compound Melody, Consonant Skip, Double Neighbor, Incomplete Neighbor, Passing Tone, Neighbor Tone, Pedal point, Retardation, Suspension, Suspension Chain With a Change of Bass, Contrary Fifths/Octaves, Direct Octaves/Fifths, Figured Bass Realization, Unequal Fifths, Arpeggiating/Cadential/Passing/Neighboring 6/4, Contextual Analysis, Diminished Seventh, Dominant Substitute, Half Diminished Seventh, Leading Tone Chord, Predominant, Prolongation, Tonic Expansion, Vertical Analysis, Voice Exchange, Falling Fifth Chain, Falling Third Chain, Retrogression, Root Progression, Tonic Substitute, Antecedent/Consequent Phrases, Contour Motive, Deceptive Cadence, Deceptive Resolution, Melodic Sequence, Motive, Period Form, Contrasting/Parallel, Phrase, Phrase Group, Phrygian Cadence, Plagal Cadence, Rhythmic Motive, Sentence, Subphrase, Diatonic Sequence, Harmonic Sequence, Melodic Sequence, Sequence Pattern				
Checks for Understanding	State Performance Indicators	Assessments	Instructional Resources	Connections
1.2 Sight-sing a given example with correct pitches.	1.2.3 Sight-sing correctly, using a number or	Sing scales,	The Musicians	1. Performance

<p>Sight-sing a given example with correct rhythm. Sight-sing a given example with proper phrasing. Sight-sing a given example with correct numbers or solfege syllables.</p> <p>4.1 Compose a four-measure diatonic melody that starts and ends on “do.” Compose a four-measure diatonic melody in which all rhythm patterns correspond to the chosen meter. Compose an eight-measure diatonic melody in which motives are related by repetition or sequence. Compose an eight-measure diatonic melody that contains a half cadence at the end of measure four and an authentic cadence in measure eight. Compose an eight-measure diatonic melody in which all rhythm patterns correspond to the designated simple and compound meter. Compose a sixteen-measure melody in which motives are related by a variety of compositional devices. Compose a sixteen-measure melody which modulates or incorporates secondary function with an appropriate cadence at the end of each four measures. Compose a sixteen-measure diatonic melody in which all rhythm patterns correspond to the designated simple and compound meters.</p> <p>4.2. Notate a chord in four voices from a Roman numeral prompt with correct notes, spacing, and doubling. Notate a chord in four voices from a figured bass prompt with correct notes, spacing, and doubling. Connect chords in four voices with acceptable voice leading according to Common Practice Period principles.</p> <p>4.3 Compose a note-against-note countermelody in which all intervals are consonant. Compose a note-against-note countermelody in which any dissonant intervals are resolved correctly. Notate chords in four voices, appropriately harmonizing the individual notes in a soprano line, with correct notes, spacing, and doubling. Connect chords in four voices with acceptable voice leading according to Common Practice Period principles. Notate chords in four voices, appropriately harmonizing the individual notes in a soprano line, with correct notes, spacing, and</p>	<p>solfege system, major and minor scale patterns, motives, and simple melodies, incorporating altered tones and atypical meters or rhythm patterns.</p> <p>4.1.1 Compose a four-measure melody in major and minor keys, retaining tonic throughout and incorporating rhythm patterns idiomatic to common meters.</p> <p>4.1.2 Compose an eight-measure melody in antecedent/consequent phrase structure incorporating motivic repetition and sequence, half and authentic cadences, and rhythm patterns idiomatic to a variety of simple and compound meters.</p> <p>4.2.1 Harmonize in four parts, above Roman numeral and figured bass progressions in major and minor keys, using chord voicing typical of the Common Practice Period.</p> <p>4.2.2 Harmonize in four parts, above Roman numeral and figured bass progressions in major and minor keys, using chord voicing and voice leading typical of the Common Practice Period.</p> <p>4.3.1 Compose a countermelody above or below a given melody using consonant intervals and correctly resolved dissonances.</p> <p>4.3.2 Harmonize in four parts below a soprano line in major and minor keys using acceptable cadences, chord choices, and voice leading typical of the Common Practice period.</p> <p>4.4.1 Transcribe a sixteen-measure work for a small ensemble whose instrumentation varies from the original, considering range, timbre, and transposition.</p>	<p>intervals and intermediate to advanced diatonic melodies in a recorded assessment.</p> <p>Listen and identify scales, intervals, and intermediate to advanced melodic and rhythmic dictation samples.</p> <p>Demonstrate ability to explain basic phrase model.</p> <p>Correctly harmonize a given melody in four-part chorale style using principles of the Common Practice Period.</p> <p>Identify common cadences in a given piece of music.</p> <p>Demonstrate ability to analyze phrase expansion in a given piece of music.</p>	<p>Guide to Theory and Analysis: Jane Piper Clendinning, Elizabeth West Marvin. W.W. Norton, 2005.</p> <p>The Musicians Guide Workbook: Jane Piper Clendinning, Elizabeth West Marvin. W.W. Norton, 2005</p> <p>The Musicians Guide to Aural Skills: Joel Phillips, Jane Piper Clendinning, Elizabeth West Marvin. W.W. Norton, 2005.</p> <p>Music for Sight Singing, Sixth Edition: Robert W. Ottman. Pierson Prentice Hall, 2004.</p> <p>MacGamut 6: Ann Blombach, http://www.macgamut.com/ MusicTheory.net</p>	<p>practices</p> <p>2. Introduction to score study and its relationship to aural examples</p> <p>3. Physics of sound</p> <p>4. Mathematics</p>
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<p>doubling.</p> <p>4.4 Transcribe/arrange a work of a designated length for a small ensemble from a different instrument family than the original. Transcribe/arrange a work of a designated length for a small ensemble in which all parts are written within the playable ranges of the instruments. Transcribe/arrange a work of a designated length for a small ensemble in which parts are assigned based on timbre of the instruments in order to retain the character of the original work. Transcribe/arrange a work of a designated length for a small ensemble in which all parts are transposed correctly from the original. Arrange a work of a designated length in which original material is added to enhance the composition.</p> <p>6.2 Identify designated melodic compositional devices by listening to a musical score. Identify designated melodic compositional devices by examining a musical score.</p> <p>6.3 Determine the mode by listening to a musical score. Determine the key by examining a musical score. Identify cadence points by listening to a musical score. Label cadence types by examining a musical score. Label with Roman numerals and chord symbols a short excerpt of a musical score. Determine the broad harmonic function by listening to a short excerpt of a musical score.</p> <p>8.3 Define authentic cadence, plagal cadence, half cadence, and deceptive cadence. Relate each cadence to a corresponding punctuation mark. Define antecedent phrase. Define consequent phrase. Define parallel period. Define contrasting period. Relate musical phrases to independent and dependent clauses. Explain tonic function. List chords which can function as tonic. Explain subdominant function. List chords which can function as subdominant.</p>	<p>4.4.2 Transcribe a thirty-two measure work for a small ensemble whose instrumentation varies from the original, considering range, timbre, and transposition.</p> <p>4.4.3 Arrange a minimum thirty-two measure work written for an ensemble whose instrumentation varies from the original, considering range, timbre, and transposition which includes new material that enhances the composition.</p> <p>6.2.1 Identify melodic repetition and imitation by listening to and reading from a keyboard reduction or condensed score.</p> <p>6.2.2 Identify melodic repetition, imitation, sequence, and inversion by listening to and reading from a keyboard, vocal, or instrumental score.</p> <p>6.2.3 Identify melodic repetition, imitation, sequence, inversion, augmentation, and diminution by listening to and reading from a keyboard, vocal, or instrumental score.</p> <p>6.3.1 Determine the key and identify and label cadences by listening to and reading from a keyboard reduction or condensed score.</p> <p>6.3.2 Determine the key and analyze with Roman numerals and chord symbols a short excerpt by listening to and reading from a keyboard, vocal, or instrumental score.</p> <p>8.3.1 Relate musical cadences to punctuation.</p> <p>8.3.2 Relate musical phrases to clauses and sentences.</p> <p>8.3.3 Relate small forms to narratives.</p>	<p>Identify and label common sequence types in a given musical score.</p>	<p>Teoria.com</p> <p>Gmajormusictheory.com</p> <p>Emusictheory.com</p> <p>http://www.lawrence.edu/fast/biringer/media/theory_funds/index.html</p> <p>http://www.dolmetsch.com/musictheory43.htm</p>	
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<p>Explain dominant function. List chords which can function as dominant. Relate sequence of function to sequence of event in a narrative.</p> <p>9.1 Label the texture of a given musical excerpt as one-part, two-part, or multi-part through visual and aural analysis. Label the texture of a given musical excerpt as monophony, two-part counterpoint, homophony, or polyphony through visual and aural analysis. Locate and label instances of acceptable and unacceptable Common Practice Period voice leading. Classify a given musical excerpt as belonging to a particular style period. Identify musical features that support the classification.</p> <p>9.2 Label the pitch collection of a given musical excerpt as belonging to a diatonic, pentatonic, blues, or non-western scale through aural and visual analysis. Identify specific melodic and rhythmic motives contained in given excerpts of classical and popular music, western and non-western music. Identify specific cadences or other points of movement and arrival contained in given excerpts of classical and popular music, western and non-western music. Identify phrase structure and form contained in given excerpts of classical and popular music, western and non-western music. Classify a “mystery” piece as classical or popular, western or non-western based on aural and visual analysis of melodic and rhythmic motives. Classify a “mystery” piece as classical or popular, western or non-western based on aural and visual analysis of cadences or other points of movement and arrival. Classify a “mystery” piece as classical or popular, western or non-western based on aural and visual analysis of phrase structure and form.</p>	<p>9.1.1 Distinguish between one-part, two-part, and multi-part textures.</p> <p>9.1.2 Distinguish between monophony, two-part counterpoint, homophony, and polyphony and describe the properties of acceptable voice leading in the Common Practice Period.</p> <p>9.1.3 Compare and contrast music from the Common Practice Period (1600-1900) with that of earlier and later centuries.</p> <p>9.2.1 Distinguish between diatonic, pentatonic, blues, and non-western scales.</p> <p>9.2.2 Compare and contrast organizational features of classical and popular music, western and non-western music.</p> <p>9.2.3 Classify a “mystery” piece of music as classical or popular, western or non-western based on aural and visual analysis.</p>			
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Course: AP Music Theory	4th Nine Weeks	Instructional Guide
Unit 4-Further Expansion of the Harmonic Vocabulary		Estimated Time: 9 weeks
Course Level Expectations		
2.1 Play, on keyboard and primary instrument, simple tonal melodies representing a variety of musical styles with attention to harmonic function and rhythmic momentum.		

- 2.2 Sight-read, on keyboard and primary instrument, simple tonal melodies representing a variety of musical styles with attention to harmonic function and rhythmic momentum.
- 2.3 Play with others, on keyboard and primary instruments, in unison and in parts.
- 3.1 Improvise unaccompanied simple tonal melodies.
- 3.2 Improvise melodies over basic chord progressions.
- 3.3 Improvise variations of simple tonal melodies using a variety of compositional devices.
- 3.4 Improvise harmonizing parts to accompany simple tonal melodies.
- 4.1 Compose simple tonal melodies using a variety of compositional devices with attention to harmonic function and rhythmic momentum.
- 5.5 Label and construct chords with Roman numeral and commercial chord symbols.
- 6.3 Interpret the use of harmonic function in a variety of vocal and instrumental scores. Determine the broad harmonic function by listening to a short excerpt of a musical score.
- 6.4 Interpret the use of texture and organizational principles in a variety of vocal and instrumental scores.
- 7.1 Evaluate musical works and performances for technical accuracy.
- 7.2 Evaluate musical works and performances for compositional integrity.
- 8.4 Investigate works in other arts disciplines for similar and contrasting compositional features.

Prerequisite Skills:

- Demonstrate understanding of the basic phrase model.
- Using figured bass symbols, analyze a given chord progression in chorale form, including 7th chords in all inversions and 6/4 chord types.
- Demonstrate ability to sight sing an intermediate level melody.
- Demonstrate ability to notate a previously unheard intermediate level melody.
- Demonstrate ability to notate using figured bass symbols a previously unheard intermediate level harmonic notation.
- Accurately indicate on a given piece of music embellishing tones, suspensions, and retardations.
- Accurately indicate on a given piece of music cadence types and phrase expansions.
- Show ability to score a piece of music for various instrumental groups.

Essential Questions:

- Are you able to understand and explain more advanced elements of composition, such as modulation and secondary dominants, used in music?
- How do secondary dominant and leading-tone chords intensify the chords that follow them in the progression?
- How does the form of a piece of music relate to the cadences used at the end of each of the sections?
- Why is form important in music?

Unit Vocabulary:

Sequence types, applied chord, chromatic voice exchange, cross relation, modulation, neighboring 4/2, passing 4/2, secondary dominant, secondary leading tone chord, temporary tonic, augmentation, cadential extension, coda, compound melody, diminution, elision, extension, fortspinning, fragmentation, hypermeter, inversion, lead-in, overlap, phrase rhythm, rhythmic motive, step progression, subphrase, tonal inversion, truncate, tonicization, closely related keys, modulation types, pivot chord, balanced sections, binary form types, minuet and trio, scherzo and trio, strain, ternary form types, variation types, episode, five-part rondo, ground bass, passacaglia, refrain, retransition, rondo types, closing theme, codetta, concerto form, sonata form, diminished scale, Lydian-mixolydian mode, pentatonic scale, whole-tone scale.

Checks for Understanding	State Performance Indicators	Assessments	Instructional Resources	Connections
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<p>2.1 Play an example on a keyboard with correct pitches. Play an example on a keyboard with correct rhythm. Play an example on a keyboard with proper phrasing. Play an example on primary instrument with correct pitches. Play an example on primary instrument with correct rhythm. Play an example on primary instrument with proper phrasing.</p> <p>2.2 Sight-read an example on a keyboard with correct pitches. Sight-read an example on a keyboard with correct rhythm. Sight-read an example on a keyboard with proper phrasing. Sight-read an example on primary instrument with correct pitches. Sight-read an example on primary instrument with correct rhythm. Sight-read an example on primary instrument with proper phrasing.</p> <p>2.3 Play an independent part on a keyboard with correct pitches. Play an independent part on a keyboard with correct rhythm. Play an independent part on a keyboard with proper phrasing. Play an independent part on primary instrument with correct pitches. Play an independent part on primary instrument with correct rhythm. Play an independent part on primary instrument with proper phrasing.</p> <p>3.1 Sing or play an improvised melody which starts and ends on “do”. Sing or play an improvised melody which starts and ends on “do” and has distinguishable phrases.</p>	<p>2.1.1 Play correctly, on keyboard and primary instrument, major and minor scale patterns, motives, and simple stepwise melodies.</p> <p>2.1.2 Play correctly, on keyboard and primary instrument, major and minor scale patterns, motives, and simple melodies, incorporating typical skips, leaps, and non-harmonic tones.</p> <p>2.1.3 Play correctly, on keyboard and primary instrument, major and minor scale patterns, motives, and simple melodies, incorporating altered tones and atypical meters and rhythm patterns.</p> <p>2.2.1 Sight-read correctly, on keyboard and primary instrument, major and minor scale patterns, motives, and simple stepwise melodies.</p> <p>2.2.2 Sight-read correctly, on keyboard and primary instrument, major and minor scale patterns, motives, and simple melodies, incorporating typical skips, leaps, and non-harmonic tones.</p> <p>2.2.3 Sight-read correctly, on keyboard and primary instrument, major and minor scale patterns, motives, and simple melodies, incorporating altered tones and atypical meters and rhythm patterns.</p> <p>2.3.1 Play correctly, on keyboard and primary instrument, an outer voice in a simple multi-part arrangement.</p> <p>2.3.2 Play correctly, on keyboard and primary instrument, any voice in a simple multi-part arrangement which incorporates principles of Common Practice Period voice-leading.</p> <p>2.3.3 Play correctly, on keyboard and primary instrument, any voice in a simple multi-part arrangement, which incorporates altered tones, secondary harmonic function, and atypical meters and rhythm patterns.</p>	<p>Identify and label secondary functioning chords in a given piece of music.</p> <p>Label all embellishing tones, suspensions and retardations in a given piece of music.</p> <p>Demonstrate ability to analyze and label phrase structure in given piece of music.</p> <p>Show ability to harmonize a given melody in Common Practice Period style.</p> <p>Analyze and label the harmonic progression of a given piece of music, including all instances of tonicization and modulation.</p> <p>Identify binary, rounded binary, and ternary forms in given</p>	<p>The Musicians Guide to Theory and Analysis: Jane Piper Clendinning, Elizabeth West Marvin. W.W. Norton, 2005.</p> <p>The Musicians Guide Workbook: Jane Piper Clendinning, Elizabeth West Marvin. W.W. Norton, 2005</p> <p>The Musicians Guide to Aural Skills: Joel Phillips, Jane Piper Clendinning, Elizabeth West Marvin. W.W. Norton, 2005.</p> <p>Music for Sight Singing, Sixth Edition: Robert W. Ottman. Pierson Prentice Hall, 2004.</p> <p>MacGamut 6: Ann Blombach, http://www.macgamut.com/</p>	<p>1. Performance practices</p> <p>2. Introduction to score study and its relationship to aural examples</p> <p>3. Physics of sound</p> <p>4. Mathematics</p>
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<p>Sing or play an improvised melody adding altered tones and using antecedent-consequent phrase structure.</p> <p>3.2 Sing or play an improvised melody using only the notes in the pentatonic and blues scales. Sing or play an improvised melody selecting notes which correctly correspond to the harmonic changes.</p> <p>3.3 Sing or play an improvised variation maintaining the melodic contour and altering rhythm only. Sing or play an improvised variation in which melodic motives are repeated. Sing or play an improvised variation in which melodic motives are ornamented. Sing or play an improvised variation in which melodic motives are inverted, sequenced, transposed, or fragmented.</p> <p>3.4 Play an improvised accompaniment selecting chords which correctly correspond to the implied harmony of a given melody.</p> <p>4.1 Compose a sixteen-measure melody in which motives are related by a variety of compositional devices. Compose a sixteen-measure melody which modulates or incorporates secondary function with an appropriate cadence at the end of each four measures.</p> <p>5.5 Label and construct chords with Roman numerals and commercial chord symbols.</p> <p>6.3 Determine the mode by listening to a musical score. Determine the key by examining a musical score. Identify cadence points by listening to a musical score. Label cadence types by examining a musical score. Label with Roman numerals and chord symbols a short excerpt of a musical score.</p>	<p>3.1 Sing or play an improvised melody which starts and ends on “do”. Sing or play an improvised melody which starts and ends on “do” and has distinguishable phrases. Sing or play an improvised melody adding altered tones and using antecedent-consequent phrase structure.</p> <p>3.2 Sing or play an improvised melody using only the notes in the pentatonic and blues scales. Sing or play an improvised melody selecting notes which correctly correspond to the harmonic changes.</p> <p>3.3 Sing or play an improvised variation maintaining the melodic contour and altering rhythm only. Sing or play an improvised variation in which melodic motives are repeated. Sing or play an improvised variation in which melodic motives are ornamented. Sing or play an improvised variation in which melodic motives are inverted, sequenced, transposed, or fragmented.</p> <p>3.4 Play an improvised accompaniment selecting chords which correctly correspond to the implied harmony of a given melody.</p> <p>4.1.3 Compose a sixteen-measure melody with attention to form and cadence, incorporating a variety of melodic compositional devices and an expanded harmonic palette in various meters and keys.</p> <p>5.5.3 Recognize and construct, in root position and all inversions, triads and the dominant seventh chord according to Roman numeral and commercial chord symbols including secondary dominants.</p> <p>6.3.3 Determine the key and analyze with Roman numerals and chord symbols a short excerpt which</p>	<p>scores and with aural stimulus.</p> <p>Explain the basic structural principles used in the composition of variation, sonata-allegro, and rondo forms.</p> <p>Identify the mode of given a piece of music or a note set, by using either a written score or by aural stimulus.</p> <p>Demonstrate ability to sing advanced eight-measure melodies from a score.</p> <p>Demonstrate ability to notate advanced eight-measure melodies from aural stimulus only.</p> <p>Demonstrate ability to notate advanced eight-measure harmonic progressions from aural</p>	<p>MusicTheory.net</p> <p>Teoria.com</p> <p>Gmajormusictheory.com</p> <p>Emusictheory.com</p> <p>http://www.lawrence.edu/fast/biringer/media/theory_funds/index.html</p> <p>http://www.dolmetsch.com/musictheory43.htm</p>	
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<p>Determine the broad harmonic function by listening to a short excerpt of a musical score.</p> <p>6.4 Classify a form as binary or ternary by listening to a musical score Classify a form as binary or ternary by examining a musical score. Identify discreet sections by listening to a score. Identify and label small forms by examining a score.</p> <p>7.1 Detect melodic errors in musical performance while following the printed score. Detect rhythmic errors in musical performance while following the printed score. Identify specific melodic errors in musical performance while following the printed score. Correct specific melodic errors in musical performance while following the printed score. Identify specific rhythmic errors in musical performance while following the printed score. Correct specific rhythmic errors in musical performance while following the printed score. Identify specific harmonic errors in musical performance while following the printed score. Correct specific harmonic errors in musical performance while following the printed score.</p> <p>7.2 Identify specific compositional discrepancies in musical performance while following the printed score. Correct specific compositional discrepancies in musical performance while following the printed score. Classify compositional discrepancies as errors, modifications, or innovations.</p> <p>8.4 Compare and contrast the elements of music to those of other arts disciplines. Compare and contrast the compositional elements of a piece of music with those in other arts disciplines.</p>	<p>includes modulation and secondary dominants by listening to and reading from a keyboard, vocal, or instrumental score.</p> <p>6.4.1 Determine the texture and identify binary and ternary form by listening to and reading from a keyboard reduction or condensed score.</p> <p>6.4.2 Determine the texture and label small forms by listening to and reading from a keyboard, vocal, or instrumental score.</p> <p>6.4.3 Determine the texture, and label and identify small forms by listening to and reading from a keyboard, vocal, or instrumental score.</p> <p>7.1.1 Detect melodic and rhythmic errors in musical performance while following the printed score.</p> <p>7.1.2 Identify and correct melodic and rhythmic errors in musical performance while following the printed score.</p> <p>7.1.3 Identify and correct melodic, rhythmic, and harmonic errors in musical performance while following the printed score.</p> <p>7.2.1 Detect harmonic errors and compositional discrepancies in musical performance while following the printed score.</p> <p>7.2.2 Identify and correct harmonic errors and compositional discrepancies in musical performance while following the printed score.</p> <p>7.2.3 Identify compositional discrepancies in musical performance while following the printed score and classify the discrepancies as errors, modifications, or innovations.</p> <p>8.4.1 Compare the elements of music to those in other</p>	<p>stimulus only.</p>		
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	<p>arts disciplines.</p> <p>8.4.2 Compare and contrast the compositional features of a piece of music with those of works in other art disciplines.</p> <p>8.4.3 Compare different styles of music to corresponding styles in other arts disciplines.</p>			
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