

SAMPLE SYLLABUS #1

AP[®] Music Theory

Curricular Requirements

| | | |
|------------|---|---|
| CR1 | The teacher and students have access to college-level music theory and sight singing textbooks in print or electronic format. | <i>See page:</i> 2 |
| CR2 | The teacher and students have access to equipment or devices for audio playback and recording, as well as a piano or electronic keyboard. | <i>See page:</i> 3 |
| CR3 | The course provides opportunities to develop student understanding of the required content outlined in each of the Unit Guides of the AP Course and Exam Description (CED). | <i>See pages:</i> 3, 4, 6, 7, 8, 9, 10, 11 |
| CR4 | The course provides opportunities for students to develop the skills in Skill Category 1: Analyze Performed Music. | <i>See pages:</i> 3, 5, 6, 7, 8, 9, 11, 12 |
| CR5 | The course provides opportunities for students to develop the skills in Skill Category 2: Analyze Notated Music. | <i>See pages:</i> 4, 5, 6, 7, 8, 10, 11, 12 |
| CR6 | The course provides opportunities for students to develop the skills in Skill Category 3: Convert Between Performed and Notated Music. | <i>See pages:</i> 4, 5, 6, 7, 8, 9, 10, 11, 12 |
| CR7 | The course provides opportunities for students to develop the skills in Skill Category 4: Complete Based on Cues. | <i>See pages:</i> 7, 8, 9, 10 |

Advanced Placement Music Theory Sample Syllabus #1

Students must provide the following materials: a **spiral staff-paper notebook, a two-inch three-ring binder, loose-leaf paper, and pencils.**

Students will be provided with the following texts:

1. Benward, Bruce, and Marilyn Saker. 2015. *Music in Theory and Practice, Vol. 1.* 9th ed. New York: McGraw-Hill. (abbreviated “MTP” in this document) **CR1**
2. Benjamin, Thomas E., Michael Horvit, and Robert S. Nelson. 2013. *Music for Sight Singing.* 6th ed. Belmont, CA: Cengage Learning. **CR1**

The teacher keeps a small library of the following texts used periodically as supplements:

1. Kostka, Stefan, and Dorothy Payne. 2009. *Tonal Harmony with an Introduction to Twentieth-Century Music.* 7th ed. New York: McGraw Hill. Text and Workbook.
2. Berkowitz, Sol, et al. *A New Approach to Sight Singing.* New York: W. W. Norton.
3. Fux, Johann, trans. and ed. by Alfred Mann. *The Study of Counterpoint: From Johann Joseph Fux’s Gradus ad Parnassum.*

Please set up your three-ring binder with division labels as follows:

- a. Spiral staff paper notebook for taking notes
- b. Homework to be handed in
- c. Homework already graded
- d. Sight-singing examples
- e. Composition exercises
- f. Study guides for AP Exam
- g. Returned quizzes and tests

Class description: This class is a rigorous, in-depth look into music and how it is put together. There is homework every night. Homework is consistently graded for **accuracy** and not just completion. Assigned Topic Questions in AP Classroom (given either before or during class) will confirm your understanding of topics before you attempt your homework. Once you complete the Topic Questions, you will receive rationales that will help you understand why an answer is correct or incorrect, and reveal content and skills you need to practice. Completing these questions will help you perform better on your homework and other graded assignments. Music theory is a skill that is developed slowly and methodically. You must hand in all homework assignments to pass the class. All who take the class are expected to take the AP Music Theory Exam in May. Singing is a crucial component of AP Music Theory and will be tested on the AP Music Theory Exam. You will be expected to sing every day.

Grading: 15% Homework
20% Projects/Classwork/Aural Skills (Dictations, Sight-Singing, Compositions)
50% Major Assessments: Unit Tests and portions of Practice AP Exam Exams
15% Final Exam

Please sign below, indicating that you have read and understand the requirements of this AP class and plan to take the AP Exam this spring:

Print name

Sign Name

Date

CR1

The syllabus must cite the title, author, and publication date of a college-level music theory textbook.

AND

The syllabus must cite the title, author, and publication date of a college-level sight-singing textbook.

A number of resources are available to students to facilitate the development of aural skills and keyboard fluency, which are requirements of AP Music Theory:

1. A class set of iPads will be used for listening to repertoire and practicing aural skills, **CR2** as well as recording and playing back sight-singing exercises and tests. **CR2**
2. There are many pianos available in the orchestra, band, and chorus rooms, as well as one in each practice room and one in each small ensemble rehearsal space. These pianos are available before and after school, during lunch, and during advisement period. Just get a pass in the morning from any music teacher. **CR2**
3. Students may also use their school-issued laptops or cell phones to record and email me the weekly sight-singing assignments.
4. I recommend you download a music notation software program for completing homework and compositions. Finale, Sibelius, and Cakewalk are ideal. Just download the free-trial versions. Noteflight is also a great option and it is totally free.

Hint: If you are using your cell phone to record your sight-singing and the file is too big to email, compress the file or create a temporary YouTube channel. You can also save your recording to your Google Drive or Dropbox and send me the link. If you have any difficulty with this, please let me know, as you will be submitting your weekly sight-singing examples to me every Thursday (due by midnight).

AP Music Theory is a spiral curriculum based on a combination of content and skill. In this class, each new concept is built on mastery of the previous one. Think of music theory as a math course: without the skill of multiplication or addition, algebra would not be possible. These units are designed to scaffold the information from fundamental to advanced in increasingly complex steps. If there is a day you do not understand a concept, please come to my office hours that day for clarification.

Hint: Staying current on your AP Classroom assignments and homework will let you know if you don't understand something!

Detailed Course Syllabus and Timeline

Weeks 1–4

Unit 1: Music Fundamentals I: Pitch, Major Scales and Key Signatures, Rhythm, Meter, and Expressive Elements

Textbook Chapters: MTP: Chapters 1 and 2

Topics: pitch and pitch notation, rhythmic values, half steps and whole steps, major scales and scale degrees, major keys and key signatures, simple and compound beat division, meter and time signature, rhythmic patterns, tempo, dynamics and articulation **CR3**

Written Skills: Learn to notate pitches, scales, and major key signatures.

Analyzing Performed Music: Students each bring in one short musical excerpt (it can be classical, jazz, pop, or any other genre) and as a class we create a “musical map” of each one, focusing on musical design, starting and ending solfège pitch, phrase length, major or minor, meter and subdivision, dynamics, articulations, tempo, and any other course content we can identify. **CR4** Students learn how to conduct 2-, 3-, and 4-beat patterns and attach them to different musical excerpts.

CR2

The syllabus must explicitly state that the teacher and students have access to audio playback equipment or devices (for listening to repertoire and practicing aural skills).

AND

The syllabus must explicitly state that the teacher and students have access to equipment or devices for recording student singing.

AND

The syllabus must explicitly state that the teacher and students have access to a piano or electronic keyboard.

CR3

The syllabus must include an outline of course content using any organizational approach that demonstrates the inclusion of all required course topics listed in the AP Course and Exam Description (CED). (See the “Course at a Glance” pages in the CED for a chart showing units and their respective topics.)

CR4

The syllabus must describe one or more activities or assignments in which students hear performed music (live or recorded) and carry out aural analysis addressing course content related to pitch, rhythm, form, and/or musical design.

Acceptable evidence includes descriptions of specific assignments or activities as well as descriptions of continual or recurrent activities.

Analyzing Written Music: For this unit, we look as a class at a Mozart string quartet score and identify parts of the score. We locate names of instruments and articulation markings, note the key signature and clefs, and identify how a score works (vertical alignment of sound) and how to quickly identify the bass line and soprano line (pitch relationships). **CR5**

Dictation Skills: Short melodic dictation and rhythmic dictation patterns, recognition of scale degrees with aural stimulus, aural identification of scales and intervals. Dictation is limited to conjunct motion, quarter notes, half notes, and non-syncopated eighth notes. **CR6**

Sight-Singing Skills: Students first learn to attach solfège (with moveable *do*) to known melodies, then learn to sight-sing short melodies containing mostly conjunct motion in major keys (scale degrees 1–5). We sight-sing melodies together, first with note names, and then with solfège syllables. Only rhythms in simple meter are explored. **CR6**

Complete Unit 1 Personal Progress Checks in AP Classroom to prepare for Unit Test. Review your results, especially the rationales for questions you missed. The Progress Checks test the same topic and skill pairings you saw in the Topic Questions:

| Topic | Skills |
|-----------------------------------|-------------------------|
| Pitch and Pitch Notation | 1.A, 2.A, 3.D, 3.E |
| Rhythmic Values | 1.B, 2.B |
| Half Steps and Whole Steps | 1.A, 2.A |
| Major Scales and Scale Degrees | 1.A, 2.A |
| Major Keys and Key Signatures | 1.A, 2.A, 3.A |
| Simple and Compound Beat Division | 1.B, 2.B |
| Meter and Time Signature | 1.B, 2.B |
| Rhythmic Patterns | 1.B, 2.B, 3.A, 3.D, 3.E |
| Tempo | 1.G, 2.G |
| Dynamics and Articulation | 1.G, 2.G |

Unit 1 Written Test

Unit 1 Project: COMPOSITION—Write a solo melody for your instrument in either 4/4 time or 3/4 time. It should start and end on tonic and last eight measures. Be sure to end on Beat 1 of the final measure. Notate your melody using notation software and be prepared to solfège it and/or perform it for the class.

Weeks 5–8

Unit 2: Music Fundamentals II: Minor Scales and Key Signatures, Melody, Timbre, and Texture

Textbook Chapters: MTP: Chapters 2, 3, and 7

Topics: minor scales (natural, harmonic, and melodic), key relationships (relative, parallel, closely related, and distantly related), other scales (chromatic, whole-tone, pentatonic), interval size and quality, interval inversion and compound intervals, transposing instruments, timbre, melodic features, melodic transposition, texture (types and devices), rhythmic devices **CR3**

Written Skills: Learn to notate minor scales and key signatures and how to transpose melodies.

CR5

The syllabus must describe one or more activities or assignments in which students examine notated music and carry out analysis addressing course content related to pitch, rhythm, form, and/or musical design.

Acceptable evidence includes descriptions of specific assignments or activities as well as descriptions of continual or recurrent activities.

CR6

The syllabus must describe one or more activities or assignments designed to address each of the skills from Skill Category 3:

- melodic dictation (3.A)
- harmonic dictation (3.B, 3.C)
- sight-singing (3.D)
- error detection (3.E)

Acceptable evidence includes descriptions of specific assignments or activities as well as descriptions of continual or recurrent activities.

Analyzing Performed Music: Continue listening to students' chosen short musical excerpts and expand our "musical maps" of each excerpt; now we include timbre, texture, instrumentation, genre, forms of minor scales, and rhythmic devices. Recommended excerpt: The opening credits track (and others) from Disney's *Aladdin*. The harmonic minor scale is used throughout almost all tracks on the *Aladdin* soundtrack. Identify the opening motive, "*sol le ti do ti le sol*" and sing along in solfège. **CR4** Students complete error-detection exercises based on two-measure rhythmic fragments in simple meter. **CR6**

Analyzing Written Music: Compare the previously analyzed Mozart string quartet score to a wind ensemble or concert band score, identifying: 1) differences (many more instruments, with some using a different key signature [transposing instruments] and the percussion clef) and 2) similarities (vertical alignment, location of clefs, time signature, composer and arranger). Select a particular voice (e.g., flute), find its tonic, and, using solfège, see how far we can sight-sing the line. Then do the same with a transposing instrument (e.g., clarinet or trumpet). **CR5**

Dictation Skills: Short melodic dictation and rhythmic dictation patterns, recognition of scale degrees with aural stimulus, aural identification of scales and intervals. Dictation is still limited to conjunct motion, quarter notes, half notes, and non-syncopated eighth notes, but now includes minor mode (*mi* vs. *me*) and scale degree six is introduced (*la* and *le*) as a tendency tone that pulls to *sol*. **CR6**

Sight-Singing Skills: Students begin to sing scales in major and the three forms of minor. Singing interval practice begins: "*Do Re, Major Second; Do Mi, Major Third; Do Fa Perfect Fourth; etc.*" Students submit assigned examples from our sight-singing textbook every Thursday. **CR6**

Complete Unit 2 Personal Progress Checks to prepare for Unit Test. Review your results, especially the rationales for questions you missed. The Progress Check multiple choice questions cover the same topic and skill pairings you saw in the Topic Questions, listed below. You will also find practice sight-singing and melodic dictation questions.

| Topic | Skills |
|--|----------|
| Minor Scales – Natural, Harmonic, Melodic | 1.A, 2.A |
| Relative Keys – Determining Relative Minor Key and Notating Key Signatures | 1.A, 2.A |
| Key Relationships – Parallel, Closely Related, and Distantly Related Keys | 1.A, 2.A |
| Other Scales – Chromatic, Whole-Tone, and Pentatonic | 1.A, 2.A |
| Interval Size and Quality | 1.A, 2.A |
| Interval Inversion and Compound intervals | 1.A, 2.A |
| Transposing Instruments | 2.A |
| Timbre | 1.G |
| Melodic Features | 1.A, 2.A |
| Melodic Transposition | 1.D, 2.D |
| Texture and Texture Types | 1.G, 2.G |
| Texture Devices | 1.G, 2.G |
| Rhythmic Devices | 1.B, 2.B |

Unit 2 Written Test

Unit 2 Project: COMPOSITION—Take the solo melody you wrote for your instrument in Unit 1 and transpose it into the relative minor. You can use any form of the minor scale you want. Put it together into an ABA form, where the A section is in the major key and the B section is in the minor key. Notate your melody using notation software and be prepared to perform it/solfège it for the class. You have just written your first 24-measure composition!

Weeks 9–12

Unit 3: Music Fundamentals III: Triads and Seventh Chords

Textbook Chapters: MTP: Chapter 4

Topics: triad and chord qualities (M, m, d, A), diatonic chords and Roman numerals, chord inversions and figures (introduction to figured bass), seventh chords (qualities, inversions, and figures), lead sheet symbols and various chord textures **CR3**

Written Skills: Learn to notate triads, seventh chords, and all the possible inversions given a figured bass.

Analyzing Performed Music: Listen to Mozart K. 331 in A Major, 1st movement. Conduct the piece and figure out possible time signatures, noticing that it can either be in compound duple (yes) or in simple triple (no), and that there is no way to aurally discriminate between the two. Determine the opening solfège syllable (*mi*) and attempt to sing the first two phrases. Identify the phrase length and whether it ends inconclusively or conclusively. Draw a phrase diagram that maps the opening of the piece. **CR4** Learn to conduct subdivision, 6/8, and irregular beat patterns. Students complete error-detection exercises (pitch and rhythm) based on two-measure melodic fragments in simple meter. **CR6**

Analyzing Written Music: Using colored pencils, put boxes around the harmonies of Mozart K. 331 (1st movement) to establish harmonic rhythm. Solfège the bass line and do a Roman-numeral analysis of the first two phrases. Identify the rhythmic motive in the piece. **CR5**

Dictation Skills: Longer melodic dictation and rhythmic dictation patterns, now at least two measures long, incorporating all notes of the scale, though leaps are limited to tonic triad leaps. Rhythm is still limited to quarter notes, half notes, and non-syncopated eighth notes in simple meter, and dotted quarter, quarter, and eighth notes in compound meter. In this unit, the leading tone is emphasized in the melodic dictation. **CR6**

Sight-Singing Skills: Singing of all qualities of triad and seventh chord is now incorporated. Introduce sight-singing in compound meters. Students continue to submit assigned examples from our sight-singing textbook every Thursday. **CR6**

Complete the Unit 3 Personal Progress Checks to prepare for Unit Test. Review your results, especially the rationales for questions you missed. The Progress Check multiple choice questions cover the same topic and skill pairings you saw in the Topic Questions, listed below. You will also find practice harmonic dictation, melodic dictation, and sight-singing questions.

| Topic | Skills |
|---|--------------------------|
| Triad and Chord Qualities (M, m, d, A) | 1.A, 2.A |
| Diatonic Chords and Roman Numerals | 1.C, 2.C, 3.C |
| Chord Inversions and Figures – Introduction to Figured Bass | 1.C, 2.C, 3.D, 4.B, 4.C* |

| Topic | Skills |
|--------------------------------------|---------------|
| Seventh Chords | 1.A, 2.A |
| Seventh Chord Inversions and Figures | 1.C, 2.C, 3.C |

*Practice questions on skills 4.B and 4.C (realizing figured bass and part writing from Roman numerals) are introduced in the Unit 4 Personal Progress Checks.

Unit 3 Written Test

Unit 3 Project: COMPOSITION—Draw a familiar nursery rhyme out of a hat and, working in pairs, figure out if it falls more naturally into compound or simple meter. Notate the rhythm, then compose a melody that works with the rhythm. Perform it for the class.

Weeks 13–16

Unit 4: Harmony and Voice Leading I: Chord Function, Cadence, and Phrase

Textbook Chapters: MTP: portions of Chapters 5, 8, 9, 10, 11, 12, and 13

Topics: Fux's first-species counterpoint and soprano-bass counterpoint (appropriate leaps, preparation and resolution of tendency tones, contour, four types of melodic motion [parallel, contrary, similar, and oblique]), SATB voice leading (part-writing in a four-voice texture using triads and seventh chords in root position and all inversions), harmonic progression, functional harmony, cadences **CR3**

Written Skills: 1) Learn to compose a *cantus firmus* and notate a counterpoint using Fux's Rules of First Species. 2) Continue reviewing triads and seventh chords (in all positions), but now in context. Introduce functional tonality and progression, reinforcing Roman numerals and figured bass. Learn to realize in four parts a figured bass (providing a Roman numeral analysis) and a Roman numeral progression. **CR7**

Analyzing Performed Music: Listen to Gregorian chant and notice the principal characteristic of pitch organization (very conjunct). Listen to Palestrina's *Pope Marcellus Mass*: identify the phrases and cadences, and listen for the use of controlled dissonance and imitative counterpoint. **CR4** Students complete error-detection exercises (pitch and rhythm) based on two-measure melodic fragments in simple and compound meters. **CR6**

Analyzing Written Music:

1. Analyze the examples in Fux's *Gradus ad Parnassum*. Sing the examples as a class and discuss the melodic contours. Compare melodic contours to traditional holiday songs.
2. Look at the score of whichever Bach chorale the band is currently learning. Identify the key and do a preliminary harmonic analysis of the work. Figure out the inversions and then the chord progression. Does it follow the rules of progression? Where does it break the rules? Introduce retrogression. **CR5**

Dictation Skills: Introduction to harmonic dictation with spans of three chords only. Longer melodic dictation and rhythmic dictation patterns, recognition of scale degrees with aural stimulus, aural identification of intervals, triads, and seventh chords. Melodies for dictation now use simple and compound meters. Begin melodic PAC patterns: *re ti do, mi re do, sol sol do*. **CR6**

Sight-Singing Skills: Students will continue to practice sight-singing short melodies containing mostly conjunct motion with tonic triad skips in both major and minor modes (scale degrees 1–8). Rhythms in simple and compound meters will be explored. Tendency tones and their relationship to the tonic triad are emphasized. Students continue to submit assigned examples from our sight-singing textbook every Thursday. **CR6**

CR7

The syllabus must describe one or more activities or assignments designed to address each of the skills from Skill Category 4:

- realize in four parts a figured bass (providing a Roman numeral analysis) (4.A, 4.B)
- realize in four parts a Roman numeral progression (4.A, 4.C)
- compose a bass line for a given melody (providing Roman and Arabic numerals to identify the implied harmony) (4.A, 4.D)

Acceptable evidence includes descriptions of specific assignments or activities as well as descriptions of continual or recurrent activities.

Complete the Unit 4 Personal Progress Checks to prepare for Unit Test. Review your results, especially the rationales for questions you missed. The Progress Check multiple choice questions cover the same topic and skill pairings you saw in the Topic Questions, listed below. You will also find practice exercises for figured bass realization, part writing from Roman numerals, and sight-singing.

| Topic | Skills |
|--|---|
| Soprano-Bass Counterpoint | 1.E, 1.F, 2.E, 2.F, 3.B*, 3.E, 4.A, 4.D |
| SATB Voice Leading | 1.E, 2.E, 3.B*, 3.E, 4.A |
| Harmonic Progression, Functional Harmony, and Cadences | 1.A, 1.C, 2.A, 2.C |
| Voice Leading with Seventh Chords | 1.E, 2.E, 3.E, 4.A |
| Voice Leading with Seventh Chords in Inversions | 1.E, 2.E, 3.E, 4.A |

*Harmonic dictation (skill 3.B) is not included in these Progress Checks. We will practice this skill in class.

Unit 4 Written Test (to include diatonic chords in major and minor keys, Roman numerals and figured bass, and first-species counterpoint)

Unit 4 Project: Compose a counterpoint to the 24-measure solo you wrote for Unit 2 using the rules of first-species counterpoint. Be sure to approach your cadence with *ti-do* in one voice and *re-do* in the other.

Weeks 17–20

Unit 5: Harmony and Voice Leading II: Chord Progressions and Predominant Function

Textbook Chapters: MTP: portions of Chapters 5, 9, 10, and 13

Topics: adding predominant function IV (iv) and ii (ii^o) to a melodic phrase, the vi (VI) chord, predominant seventh chords, the iii (III) chord, cadences and predominant function, cadential 6/4 chords, additional 6/4 chords **CR3**

Written Skills: SATB voice leading incorporating predominant function chords, second-inversion triads, and all cadences. Activities include realization of figured basses and Roman numeral progressions as well as composition of bass lines to given soprano lines (providing Roman and Arabic numeral analysis). **CR7**

Analyzing Performed Music: Listen to Mozart K. 331 again. Listen for the cadences and see if they are conclusive or inconclusive. Identify the cadence type, based on the soprano-bass counterpoint. Listen to other examples to identify cadence types. Notice conclusive versus inconclusive cadences. Students find examples in their own music and share with the class. **CR4** Students complete error-detection exercises (pitch and rhythm) based on four-measure melodic fragments in simple and compound meters. **CR6**

Analyzing Written Music: Look at examples in Kostka and Payne of the three types of second-inversion triads and discuss the voice leading into and out of each 6/4 chord. Practice singing and notating second-inversion chords. **CR5**

Dictation Skills: Continue harmonic dictation. Focus on three-chord cadence structures only. Longer melodic dictation and rhythmic dictation patterns, recognition of scale degrees with aural stimulus, aural identification of intervals, triads, and seventh chords. Melodies for dictation continue to use simple and compound meters and tonic triad

leaps. Continue singing and notating PAC patterns in all keys (both major and minor): *re-ti-do, mi-re-do, sol-sol-do*. Add *sol-sol-fa-mi* to PAC patterns and discuss the chordal seventh's role. **CR6**

Sight-Singing Skills: Learn to sing the soprano-bass counterpoint for cadences and continue systematically working through the sight-singing textbook. **CR6**

Complete the Unit 5 Personal Progress Checks to prepare for Unit Test. Review your results, especially the rationales for questions you missed. The Progress Check multiple choice questions cover the same topic and skill pairings you saw in the Topic Questions, listed below. You will also find practice exercises for harmonic dictation, harmonizing a melody, and sight-singing.

| Topic | Skills |
|--|----------------------------|
| Adding Predominant Function IV (iv) and ii (ii°) to a Melodic Phrase | 1.C, 2.C |
| The vi (VI) Chord | 1.C, 2.C |
| Predominant Seventh Chords | 1.E, 2.E, 3.E, 4.A |
| The iii (III) Chord | 1.E, 2.E |
| Cadences and Predominant Function | 1.A, 1.C, 2.A, 2.C |
| Cadential Six-Four Chords | 1.E, 2.C, 2.E, 3.E, 4.A |
| Additional Six-Four Chords | 1.E, 2.C, 2.E, 3.E, 4.A |

Unit 5 Written Test

Unit 5 Project: COMPOSITION—Solo melody plus accompaniment. Given a figured bass, realize a four-part solution and notate in whole notes, keyboard style. Write a simple melody over the top of the harmony you have notated. You can use 4/4 or 3/4 meter. Sixteen bars minimum. Perform or solfège your solo for the class. (NOTE: I will play piano to accompany you. Please sign up for a rehearsal time with me, before or after school, BEFORE your scheduled performance date.)

Weeks 21–24

Unit 6: Harmony and Voice Leading III: Embellishments, Motives, and Melodic Devices

Textbook Chapters: MTP: Chapters 5 and 6

Topics: Embellishing tones (identifying and writing passing tones, neighbor tones, anticipations, escape tones, appoggiaturas, pedal points, suspensions, and retardations), motive and motivic transformation, melodic sequence, harmonic sequence **CR3**

Written Skills: SATB voice leading incorporating predominant-function chords, second-inversion triads, third-inversion seventh chords and cadences. Activities include realization of figured basses and Roman numeral progressions as well as composition of bass lines to given soprano lines (providing Roman and Arabic numeral analysis). **CR7** Explore the circle of fifths and its relation to the chord progression chart. Review harmonic function (Roman numerals and their relationships).

Analyzing Performed Music: Listen to Mozart K. 331 again. Listen for the upper-neighbor figure that is repeated as both a melodic and rhythmic motive. Students bring in pop songs and see which embellishing tones are used in the melodies. **CR4** Students complete error-detection exercises (pitch and rhythm) based on two-measure spans of two-voice counterpoint in simple and compound meters. **CR6**

Analyzing Written Music: Identify the following embellishing tones in music literature and incorporate each into a four-voice texture: passing tones, neighbor tones, anticipations, escape tones, appoggiaturas, pedal points, suspensions, and retardations. **CR5**

Dictation Skills: Harmonic dictation—incorporate “incipit three-chord chunks” with “cadential three-chord chunks.” Cover common progressions found in harmonic dictation questions (i.e., FRQ3 and FRQ4): I-vi-IV-V-I, and I-IV-V-I. Continue melodic dictation and rhythmic dictation patterns, recognition of scale degrees with aural stimulus, and aural identification of intervals, triads, and seventh chords. Melodies for dictation continue to use simple and compound meters and add leaps to tendency tones that always resolve correctly (*ti* and *le*). **CR6**

Sight-Singing Skills: Learn to sing the soprano-bass counterpoint for cadences and continue systematically working through the sight-singing textbook. **CR6**

Complete the Unit 6 Personal Progress Checks to prepare for Unit Test. Review your results, especially the rationales for questions you missed. The Progress Check multiple choice questions cover the same topic and skill pairings you saw in the Topic Questions, listed below. You will also find practice exercises for melodic dictation, part-writing from Roman numerals, harmonizing a melody, and sight-singing.

| Topic | Skills |
|---|--------------------|
| Embellishing Tones – Identifying Passing Tones and Neighbor Tones | 1.A, 1.C, 2.A, 2.C |
| Embellishing Tones – Writing Passing Tones and Neighbor Tones | 4.D |
| Embellishing Tones – Identifying Anticipations, Escape Tones, Appoggiaturas, and Pedal Points | 1.A, 1.C, 2.A, 2.C |
| Embellishing Tones – Identifying and Writing Suspensions; Identifying Retardations | 1.C, 2.C, 4.A, 4.C |
| Motive and Motivic Transformation | 1.D, 1.F, 2.D, 2.F |
| Melodic Sequence | 1.C, 2.C |
| Harmonic Sequence | 1.C, 2.C |

Unit 6 Written Test

Unit 6 Project: No project. Enjoy Spring Break!

Weeks 25–27

Unit 7: Harmony and Voice Leading IV: Secondary Function

Textbook Chapters: MTP: Chapter 14

Topics: tonicization through secondary dominant and secondary leading tone chords, part-writing of secondary dominant and secondary leading tone chords **CR3**

Written Skills: Learn to identify and then part-write secondary-function triads and seventh chords. Learn the rules of complete vs. incomplete voicing. Learn and demonstrate the ability to correctly part-write root-position V^7/V and vii^{o6}/V chords to root-position V chords and the delayed resolution of the chordal seventh when it passes through the cadential six-four chord. Activities include realization of figured basses and Roman numeral progressions as well as composition of bass lines to given soprano lines (providing Roman and Arabic numeral analysis). **CR7**

Analyzing Performed Music: Listen to “Sweet Baby James” by James Taylor and identify the secondary dominant chord toward the end of the refrain. Also do a phrase diagram of the chorus, identifying the cadences and conducting to determine the time signature.

CR4 Students complete error-detection exercises (pitch and rhythm) based on four-measure spans of two-voice counterpoint in simple and compound meters. **CR6**

Analyzing Written Music: Look at the score to Dvořák’s *New World Symphony*, Mvt. IV, and identify the secondary dominant. What are we looking for? A non-diatonic tone that is the leading tone of a dominant-function chord (V, V⁷, vii^{o6}) that resolves predictably to the tonic that it implies. **CR5**

Dictation Skills: Practice prediction! Once you know the first three chords and the last three chords of the harmonic dictation progression, guess at the rest! Use the chord progression chart to make a logical hypothesis. Continue melodic dictation and rhythmic dictation patterns, recognition of scale degrees with aural stimulus, and aural identification of intervals, triads, and seventh chords. Melodies for dictation continue to use simple and compound meters and continue to use leaps to tendency tones that always resolve correctly (*ti* and *le*). **CR6**

Sight-Singing Skills: Learn to sing the soprano-bass counterpoint for cadences and continue systematically working through the sight-singing textbook. **CR6**

Complete the Unit 7 Personal Progress Checks to prepare for Unit Test. Review your results, especially the rationales for questions you missed. The Progress Check multiple choice questions cover the same topic and skill pairings you saw in the Topic Questions, listed below. You will also find practice exercises for realizing figured bass, harmonic dictation, harmonizing a melody, and sight-singing.

| Topic | Skills |
|--|--------------------|
| Tonicization through Secondary Dominant Chords | 1.C, 1.E, 2.C, 2.E |
| Part Writing of Secondary Dominant Chords | 4.A, 4.D |
| Tonicization through Secondary Leading Tone Chords | 1.C, 1.E, 2.C, 2.E |
| Part Writing of Secondary Leading Tone Chords | 1.E, 2.E, 3.E, 4.A |

Unit 7 Written Test

Unit 7 Project: Begin AP Practice Exams for FRQs 5, 6, and 7.

Weeks 28–30

Unit 8: Modes and Form

Textbook Chapters: MTP: portions of Chapters 2 and 6

Topics: modes, phrase relationships, common formal sections **CR3**

Written Skills: Learn to notate all church modes (Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, Locrian). Learn to identify the modes two ways: 1) based on interval pattern in tetrachord form, and 2) based on alterations to the nearest major or minor scale. Also learn to transpose the modes onto different tonics (finals). Learn to draw formal diagrams indicating phrase structure and cadences for both classical music and popular music.

Analyzing Performed Music 1: Listen to Debussy’s *La Mer* and identify the scale used in the piece. Learn that genre is often a clue to the type of scale used.

Analyzing Performed Music 2: Learn to recognize antecedent and consequent phrases and period structure. Learn about common formal sections in popular music. Listen to Billy Joel’s “Piano Man” and do a formal analysis, identifying the following parts: introduction (intro), interlude, bridge, verse, refrain (chorus), and coda (outro). Do the same with Simon and Garfunkel’s “America.” **CR4**

Analyzing Performed Music 3: Students complete error-detection exercises (pitch and rhythm) based on eight-measure spans of two-voice counterpoint in simple and compound meters. **CR6**

Analyzing Written Music: Look at the orchestral score for *La Mer*. Find examples of whole tone, pentatonic, and chromatic scales. **CR5**

Dictation Skills: Practice melodic and harmonic dictation using the “Knowledge + Prediction + Listening” approach. Review common patterns for the first three chords and last three chords of a harmonic dictation progression. Continue to use the chord progression chart to make logical hypotheses.

Continue melodic dictation and rhythmic dictation patterns, recognition of scale degrees with aural stimulus, and aural identification of intervals, triads, and seventh chords. Melodies for dictation continue to use simple and compound meters, continue to use leaps to tendency tones that always resolve correctly (*ti* and *le*), and add chromatic embellishing tones. **CR6**

Sight-Singing Skills: Solfège all the modes starting on *do* as tonic. Begin using past AP Music Theory sight-singing exam questions (SS1 and SS2) as sight-singing examples. **CR6**

Complete the Unit 8 Personal Progress Checks to prepare for Unit Test. Review your results, especially the rationales for questions you missed. The Progress Check multiple choice questions cover the same topic and skill pairings you saw in the Topic Questions, listed below. You will also find practice exercises for melodic dictation, harmonizing a melody, and sight-singing.

| Topic | Skills |
|------------------------|----------|
| Modes | 1.A, 2.A |
| Phrase Relationships | 1.F, 2.F |
| Common Formal Sections | 1.F, 2.F |

Unit 8 Written Test

Unit 8 Project: Continue AP Practice Exams for FRQs 5, 6, and 7. Begin AP Practice Exams of FRQs 1, 2, 3, and 4. **CR6**

Weeks 31–33

Unit 9: Review For AP Music Theory Exam

From now until the AP Music Theory Exam, we will work through the 2008 and 2016 AP Music Theory Released Exams, and 2020 Practice Exam.