High School AP Music Theory

General Course Information

Power Standards

Unit I: Music Fundamentals I: Pitch, Major/Minor Scales and Key Signatures, Simple Intervals, Rhythm, Meter, and Expressive Elements

Unit II: Music Fundamentals II: Triads and Seventh Chords

Unit III: Harmony and Voice Leading I: Melody, Timbre, Texture, Chord Function, Chord Progression, Cadence, and Phrase

Unit IV: Harmony and Voice Leading II: Embellishments, Motives, and Other Melodic Devices

Unit V: Harmony and Voice Leading III: Secondary Function

Unit VI: Modes, Modulation, Texture and Form

General Course Information

Course Name: ADVANCED PLACEMENT MUSIC THEORY	
Department: Music	Grade Level(s): 10-12
Duration/Credits: 1 year/1 Credit (weighted)	Prerequisites: Students who are successful in AP Music Theory enter the course with the ability to read musical notation (basic note reading and rhythmic durations) and possess basic voice or instrument performance skills. Students must have successfully completed a previous high school musical performance course prior to AP Music Theory.
BOE Approval Date: 11/19/19	Course Code: H7208W
Course Description:	
The ultimate goal of an Advanced Placement Music Theory course is to develop a student's ability to recognize, understand and describe the basic materials and the processes of music that are heard and presented in a score. This course is designed to develop musical skills that will lead to a thorough understanding of musical composition and theory. This course is designed for the college-bound music student or any student who has a desire to increase their technical knowledge of music and an interest in composing original musical works.	
Course Rationale:	
Examples of music expression appear in every society and culture throughout history. The study of music enables individuals to develop means to express emotion, communicate ideas, and explore humanity in a variety of creative ways. Music enables the student to learn more about themselves, their environment and their life experience. This course gives the student exposure to the analytical systems of music, and the historical aspect of Western European and Non-Western cultures of music. Music theory prepares the student for composing and analyzing music as they play or arrange compositions. The student learns the fundamentals of music and apply them to various styles of music performance.	
Course Objectives:	
- The student will analyze performed or notated music using common terminology, relationships, and fundamental musical notation skills in regard to notes, rhythm, style and expression. (A +Reading, A+Writing) - The student will compose and analyze basic to intermediate melodic and	

harmonic structures. (A +Speaking and Listening, A+Writing)
- The student will perform basic to intermediate ear training practices including melodic dictation, harmonic dictation, and sight singing.
- The student will research common compositional techniques and then utilize current technological resources to compose original musical material, demonstrating an understanding of the principles of common-practice period in regard to harmonization and voice-leading. (A+Research, A+Writing)

Standards Alignment:

https://dese.mo.gov/sites/default/files/curr-mls-standards-fa-music-sboe-2019.pdf

https://apstudents.collegeboard.org/courses/ap-music-theory

Power Standards

List Standards -
MU: Cr1A.1.C.Ia - Describe how sounds and short musical ideas can be used to represent personal experiences, moods, visual images, and/or storylines.
MU:Cr3.1.C.IIa - Identify, describe, and apply selected teacher-provided or personally-developed criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions.
MU:Cr3A.1.H.8a - Apply teacher-provided criteria to critique, improve, and refine drafts of simple melodies and chordal accompaniments for given melodies.
MU:Pr4.1.C.Ia - Identify and select specific excerpts, passages, or sections in musical works that express a personal experience, mood, visual image, or storyline in simple forms.
MU:Re7.2.C.I - Analyze aurally the elements of music of musical works, relating them to style, mood, and context, and describe how the analysis provides models for personal growth as a composer, performer, or listener.
MU:Pr4.2.H.5a - Identify prominent melodic and harmonic characteristics in a varied repertoire of music that includes melodies, repertoire pieces, and chordal accompaniments selected for performance, including at least some based on reading standard notation.

Unit I: Music Fundamentals I	**Duration: 6 Weeks**

Unit Description: Students will learn and apply fundamental terminology and notation skills relative to Pitch, Major/Minor Scales and Key Signatures, Simple Intervals, Rhythm, Meter, and Expressive Elements

Unit Standards	**Key Learning Targets**

MU: Cr1.1.T.IIa - Generate melodic, rhythmic, and harmonic ideas for compositions or improvisations using digital tools and resources. (ISTE 2B: Engage in a positive, safe, legal, and ethical behavior when using technology, including social interactions online or when using networked devices).
 	
MU: Cr1A.1.C.Ia - Describe how sounds and short musical ideas can be used to represent personal experiences, moods, visual images, and/or storylines.
 	
MU: Cr1.1.H.8 - Generate melodic, rhythmic, and harmonic ideas for melodies (created over specified chord progressions or AB/ABA forms) and two to three-chord accompaniments for given melodies.
	I can...
	
	1. Notate and identify pitch in four clefs: treble, bass, alto, and tenor.
	2. Notate, hear, and identify simple and compound meters and basic rhythmic patterns found within each.
	3. Notate and identify all major and minor key signatures.
	4. Notate, hear, and identify the following scales: chromatic, major, and the three forms of the minor.
	5. Name and recognize scale degree terms, e.g., tonic, supertonic, etc.
	6. Notate, hear, and identify all simple chromatic intervals: perfect, major, minor, diminished, and augmented intervals inclusive of an octave.
	7. Define and identify common tempo and expression markings.
	8. Analyze rhythmic/metric organization:
	    a. meter type (e.g., duple, triple, quadruple) and beat type (e.g., simple, compound)
	    b. rhythmic devices and procedures (e.g., augmentation, diminution, hemiola)

Essential Questions	**Enduring Understandings**
Students will consider: How do musicians generate creative ideas?	Students will understand that: The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.

Resources:
- **Pencils**
- **1-2" 3 Ring Binder**
- **Paper notebook**
- **Staff paper**
- **Document Camera**
- **Projector**
- **Projector Screen**
- **White Board and/or Black Board**
- **Chalk and/or dry erase markers**
- **Teacher Computer**
- **Student Computer**
- **Computer Software Programs available for Student and Teacher:**
  - **Finale Print Music**
  - **Musition: by Sibelius – Music Theory**
  - **Auralia: by Sibelius – Ear Training**
- **USB Flashdrive**
- **Textbooks and Workbooks:**
  - **Kostka, Stefan, and Dorothy Payne. 1995. *Tonal Harmony with an Introduction to Twentieth-Century Music*, 8th ed. New York: McGraw-Hill.**
  - **Benward and Saker. 2003. *Music in Theory and Practice*. New York: McGraw Hill.**
  - **Benward, Jackson, Jackson. 2000. *Practical Beginning Theory: A Fundamental Worktext*. New York: McGraw Hill.**
  - **Burkhart, Charles, and William Rothstein. 2008. *Anthology for Musical Analysis,* 6th ed. Belmont, CA: Thompson**
  - **Ottman, Robert. 2004. *Music for Sight-Singing*, 6th ed. Upper Saddle River, N.J.: Prentice Hall.**
- **AP Test Training Websites**
  - **http://apcentral.collegeboard.com Resources to help prepare for the AP Exam**
- **Ear Training Websites**
  - **http://www.musictheory.net/index.html - Choose the training drop**

down menu, scroll down to the bottom.
- ○ http://www.good-ear.com
- ○ http://www.emusictheory.com Practice Drills
- ○ http://www.gmajormusictheory.net
- **Examples of Instruments**
  - ○ http://www.bbc.co.uk/orchestras/guide
  - ○ http://www.music.vt.edu/musicdictionary/ Virginia Tech Multimedia Music Dictionary with auditory pronunciations
- **Online Music Theory Lessons**
  - ○ http://www.musictheory.net/index.html - You can also print staff paper
  - ○ http://www.teoria.com You will need Flash 7.0 for this page to work
- **Music History Websites**
  - ○ http://www.essentialsofmusic.com Breakdown of eras and composers
  - ○ http://library.thinkquest.org/15413/history/music-history.htm
- **Musical Scores**
  - ○ http://www.dlib.indiana.edu/variations/scores
  - ○ http://imslp.org/wiki/ - International Music Score Library Project
  - ○ http://www.cpdl.org/wiki/ - Choral Public Domain Library

---

Previous knowledge and skills needed:
Intermediate note reading skills and performance-based training on an instrument or voice

---

Key Unit Vocabulary:
Pitch - refers to the highness or lowness of a specific sound. Pitches are named by using the first seven letters of the alphabet.
Octave - an interval distance of eight steps that exist from one pitch to the next pitch by the same name (ex. C to C).
Octave Register - then notes/pitches that exist from one octave to the next.
Staff - comprised of 5 lines and 4 spaces, indicates the precise pitch desired.
Ledger Lines - used to extend the staff indefinitely.
Clef - appears at the beginning of the staff in order to indicate which pitches are to be associated with which lines and spaces. There are 4 common clef types (treble, bass, alto, and tenor)
Grand Staff - a combination of two staves joined by a brace, with the top and bottom staves using treble and bass clefs, respectively.
Major Scale - a specific pattern of whole and half steps encompassing an octave (WWHWWWH).
Half Step - the smallest interval/distance between two pitches.
Whole Step - two half steps
Tetrachords - four note patterns comprised of WWH separated by a whole step.
Accidental - a symbol that raises or lowers the pitch by a half or whole step.
Double Sharp (x) - a symbol and term that raises a pitch a whole step.
Sharp (#) - a symbol and term that raises a pitch a half step.

Natural - a symbol and term that cancels a previous accidental for that pitch.
Flat (b) - a symbol and term that lowers a pitch a half step.
Double Flat (bb) - a symbol and term that lowers a pitch a whole step.
Key - a term to identify the first degree of a scale.
Key Signature - a pattern of sharps or flats that appears at the beginning of a staff and indicates that certain notes are to be consistently raised or lowered.
Enharmonic - notes that are spelled differently but sound the same (ex: C# and Db)
Transposition/Transpose - to write or play music in some key other than the original.
Circle of 4ths/5ths - a visual diagram of the keys and key signatures which looks like the face of a clock. As you go to the right, each new key is 5 steps away. As you go to the left, each new key is 4 steps away.
Minor Scale - a pattern of whole and half steps spanning an octave. Commonly found in 3 forms: natural, harmonic, and melodic minor.
Natural Minor Scale - the natural minor can be found by using the following pattern: WHWWHWW or by lowering the 3, 6, and 7 scale degrees from the major scale.
Harmonic Minor - lower the 3 and 6 scale degrees from the major scale or raise the 7th from the natural minor.
Melodic Minor - lower the 3rd scale degree from the major for the ascending form or raise the 6 and 7 of the natural minor.
Minor Pentachord - WHWWW
Relative - share the same key signature.
Parallel - share the same starting note or tonic.
Tonic - scale degree 1
Supertonic - scale degree 2
Mediant - scale degree 3
Subdominant - scale degree 4
Dominant - scale degree 5
Submediant - scale degree 6
Subtonic - lowered 7th scale degree (whole stop below tonic)
Leading tone - scale degree 7 (half step below tonic)
Interval - a measurement of distance in pitch between two notes
Harmonic interval - when 2 notes are played at the same time.
Melodic interval - when notes are played successively.
Unison - an interval in which two notes are on the same pitch
Simple intervals - intervals smaller than an octave
Compound intervals - intervals equal to or greater than an octave
Perfect intervals - an interval modifier used to describe intervals of a unison, fourth, fifth, or octave.
Major/Minor intervals - an interval modifier used to describe intervals of a second, third, sixth, and seventh.
Augmented interval - an interval modifier used if a perfect or major interval is made a half step larger without changing the numerical name.

Diminished interval - an interval modifier used if a perfect or minor interval is made a half step smaller without changing the numerical name.

Tritone - a term used to describe an augmented 4th or diminished 5th.

Inversion - switching bottom and top pitches when assessing intervals. (Ex. D-A becomes A-D)

Consonant - pleasing to the ear, but dependent on context.

Dissonant - not pleasing to the ear, but dependent on context.

Bass - often refers to the lowest sounding voice or pitch.

Rhythm - the time aspect of music, how sounds are notated so that they will occur at a specific time in a predetermined pattern.

Note - a duration of sound

Rest - a duration of silence

Breve - a note or rest that receives 8 counts

Whole - a note or rest that receives 4 counts

Half - a note or rest that receives 2 counts

Quarter - a note or rest that receives 1 count

Eighth - a note or rest that receives ½ count

Sixteenth - a note or rest that receives ¼ count

Tie - a curved line that connects two notes of the same pitch, creating a new duration that is equal to their sum.

Dot - adds to the duration one-half the value of the note, rest, or dot that precedes it

Beat - basic pulse of a musical passage

Tempo - the rate at which the beats occur (fast/slow)

Meter - beats grouped into recurring patterns. Groups of two, three, and four are most common.

Measures - the organization of beat patterns

Bar Line - signifies the end of the measure

Duple - 2 beats per measure

Triple - 3 beats per measure

Quadruple - 4 beats per measure

Metric Accent - the organization of strong and weak beats

Hypermeter - regular groupings of measures that is analogous to meter

Division of the beat - note and rest values or durations that are shorter than the beat

Simple - beat is divided into two equal parts

Compound - beat is divided into three equal parts

Time Signature - a symbol that tells the performer how many beats will occur in each measure, what note value will represent the beat, and whether the beat is simple or compound.

Beat Note - the note that gets the beat

Syncopation - rhythmic figures that stress normally weak beats or divisions

Grouplet - creating subdivision of the beat that do not correspond to the provided meter (simple or compound). (Ex: triplet or duplet)

Beams - used to connect durations shorter than a quarter note when the durations

occur within the same beat
Hemiola - a rhythmic device that obscures meter

Additional Information:

Unit II: Music Fundamentals II	**Duration: 4 weeks**

Unit Description: Students will learn and apply fundamental terminology and notation skills relative to triad and seventh chord harmonic structures, including inversions, chord symbols, figured-bass, and roman numeral analysis. Students will begin basic aural skill (ear-training) exercises such as melodic dictation, harmonic dictation, and sight singing.

Unit Standards	**Key Learning Targets**
MU:Cr2.1.T.I - Select melodic, rhythmic, and harmonic ideas to develop into a larger work using digital tools and resources. (ISTE 2B: Engage in a positive, safe, legal, and ethical behavior when using technology, including social interactions online or when using networked devices). MU:Cr3.1.T.I - Drawing on feedback from teachers and peers, develop and implement strategies to improve and refine the technical and expressive aspects of draft compositions. (ISTE 2B: Engage in a positive, safe, legal, and ethical behavior when using technology, including social interactions online or when using networked devices). MU: Cr2.1.C.Ia - Assemble and organize sounds or short musical ideas to create initial expressions of selected experiences, moods, images, or storylines. MU:Cr3.1.C.IIa - Identify, describe, and apply selected teacher-provided or personally-developed criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions.	I can... 1. Notate, hear, and identify triads and seventh chords, including inversions. 2. Analyze small-scale harmonic procedures of triads and seventh chords using figured-bass symbols. 3. Detect pitch and rhythm errors in written music from given aural excerpts. 4. Notate a melody from dictation, 6 to 8 bars, major or minor mode, mostly diatonic pitches, simple or compound time, treble or bass clef, 3 to 4 playings. 5. Notate melodies from dictation, 6 to 8 bars, major or minor mode, chromatic alteration from harmonic/melodic scales, simple or compound time, treble or bass clef, 3 to 4 playings. 6. Sight-sing melodies, 4 to 8 bars long, major or minor key, duple or triple meter, simple or compound time, treble or bass clef, using solfege, pitch names, numbers, or any comfortable vocal syllable(s).

MU:Cr3.1.H.8a - Select, develop, and use standard notation and audio/video recording to document melodic, rhythmic, and harmonic ideas for drafts of melodies and two to three chord accompaniments for given melodies.	
Essential Questions	**Enduring Understandings**
How do musicians make creative decisions? How do musicians improve the quality of their creative work?	Musicians' creative choices are influenced by their expertise, context, and expressive intent. Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.

Resources:
- **Pencils**
- **1-2" 3 Ring Binder**
- **Paper notebook**
- **Staff paper**
- **Document Camera**
- **Projector**
- **Projector Screen**
- **White Board and/or Black Board**
- **Chalk and/or dry erase markers**
- **Teacher Computer**
- **Student Computer**
- **Computer Software Programs available for Student and Teacher:**
  - **Finale Print Music**
  - **Musition: by Sibelius – Music Theory**
  - **Auralia: by Sibelius – Ear Training**
- **USB Flashdrive**
- **Textbooks and Workbooks:**
  - **Kostka, Stefan, and Dorothy Payne. 1995. *Tonal Harmony with an Introduction to Twentieth-Century Music*, 8th ed. New York: McGraw-Hill.**
  - **Benward and Saker. 2003. *Music in Theory and Practice*. New York: McGraw Hill.**
  - **Benward, Jackson, Jackson. 2000. *Practical Beginning Theory: A Fundamental Worktext*. New York: McGraw Hill.**
  - **Burkhart, Charles, and William Rothstein. 2008. *Anthology for Musical Analysis,* 6th ed. Belmont, CA: Thompson**
  - **Ottman, Robert. 2004. *Music for Sight-Singing*, 6th ed. Upper Saddle**

River, N.J.: Prentice Hall.
- **AP Test Training Websites**
  - **http://apcentral.collegeboard.com Resources to help prepare for the AP Exam**
- **Ear Training Websites**
  - **http://www.musictheory.net/index.html - Choose the training drop down menu, scroll down to the bottom.**
  - **http://www.good-ear.com**
  - **http://www.emusictheory.com Practice Drills**
  - **http://www.gmajormusictheory.net**
- **Examples of Instruments**
  - **http://www.bbc.co.uk/orchestras/guide**
  - **http://www.music.vt.edu/musicdictionary/ Virginia Tech Multimedia Music Dictionary with auditory pronunciations**
- **Online Music Theory Lessons**
  - **http://www.musictheory.net/index.html - You can also print staff paper**
  - **http://www.teoria.com You will need Flash 7.0 for this page to work**
- **Music History Websites**
  - **http://www.essentialsofmusic.com Breakdown of eras and composers**
  - **http://library.thinkquest.org/15413/history/music-history.htm**
- **Musical Scores**
  - **http://www.dlib.indiana.edu/variations/scores**
  - **http://imslp.org/wiki/ - International Music Score Library Project**
  - **http://www.cpdl.org/wiki/ - Choral Public Domain Library**

Previous knowledge and skills needed:
Comprehension and development of skills from Unit 1

Key Unit Vocabulary:
Chord - a harmonic unit comprised of more than one note
Tertian - built of 3rds
Triad - a three-note chord consisting of a root, third, and fifth in which the fifth is divided into two superimposed 3rds.
Major Triad - Root to 3rd = Major Third, 3rd to 5th = Minor Third, Root to 5th = Perfect Fifth
Minor Triad - Root to 3rd = Minor Third, 3rd to 5th = Major Third, Root to 5th = Perfect Fifth
Diminished Triad - Root to 3rd = Minor Third, 3rd to 5th = Minor Third, Root to 5th = Diminished Fifth
Augmented Triad - Root to 3rd = Major Third, 3rd to 5th = Major Third, Root to 5th = Augmented Fifth
Seventh Chord - an extension of the tertian triad by adding another intervalic third on top of the 5th, creating a four-note chord. The resulting interval above the root is some kind of 7th (major, minor, or diminished).

Major 7th - a major triad with an added major seventh interval above the root
Major Minor 7th - a major triad with an added minor seventh interval above the root
Dominant 7th - the common term used to describe the Major Minor 7th chord
Minor 7th - a minor triad with an added minor seventh interval above the root
Diminished Minor 7th - a diminished triad with an added minor seventh interval above the root
Half Diminished 7th - the common term used to describe the Diminished Minor 7th chord
Diminished Diminished 7th - a diminished triad with an added diminished seventh interval above the root
Fully Diminished 7th - the common term used to describe the Diminished Diminished 7th chord
Bass Position - the various forms in which any part of the chord might appear as the lowest note
Root Position - when the root of the chord is the lowest tone
First Inversion - when the third of the chord is the lowest tone
Second Inversion - when the fifth of the chord is the lowest tone
Third Inversion - when the seventh of the chord is the lowest tone
Figured Bass - A system developed during the Baroque era using numbers to indicate the bass positions of chords. The numbers refer to intervals above the bass.
Realization - the actual performance or notational elements implied by figured bass
Bass Position Symbols - the adoption of figured bass for use in harmonic analysis
Lead Sheet Symbols - an adaptation of figured bass in harmonic analysis for 20th and 21st century popular music
Pitch Class - a term used to group together all pitches that have an identical sound or that are identical except for the octave or octaves that separate them
Diatonic - refers to using notes or chords found within a specific key
Chromatic - using notes or chords that are not found within a specific key
Altered - often used in conjunction with the term "chromatic" refers to notes or chords not found within the specific key
Roman Numeral Analysis - the use of roman numerals to describe the harmonic function of musical passages by indicating the scale degree that is the root of the chord and the quality of that chord.
Aural Skill(s) - identifying and notating musical elements by listening to musical passages. Common forms include: harmonic, melodic, and rhythmic dictation.
Dictation - using standard notation to write down aural musical passages
Sight Singing - the act of performing vocally a musical passage given extremely limited practice constraints

Additional Information:

Unit III: Harmony and Voice Leading I	**Duration: 8 weeks**

Unit Description: Students will learn and apply fundamental terminology and notation skills relative to Melody, Timbre, Texture, Chord Function, Chord Progression, Cadence, and Phrase. Students will continue basic aural skills (ear-training) exercises such as melodic dictation, harmonic dictation, and sight singing.

Unit Standards	**Key Learning Targets**

MU:Cr3.2.T.I - Share compositions or improvisations that demonstrate a proficient level (based on teacher developed rubric) of musical and technological craftsmanship as well as the use of digital tools and resources in developing and organizing musical ideas. (ISTE 2B: Engage in a positive, safe, legal, and ethical behavior when using technology, including social interactions online or when using networked devices).
 	
MU:Cr1A.C.IIa - Share music through the use of notation, solo or group performance, or technology, and demonstrate and describe how the elements of music and compositional techniques have been employed to realize the expressive intent.
 	
MU:Cr1A.C.IIb - Describe the selected contexts and performance mediums for presenting personal works,and explain why they successfully impact the final composition and presentation.
 	
MU:Cr3A.1.H.8a - Apply teacher-provided criteria to critique, improve, and refine drafts of simple melodies and chordal accompaniments for given melodies.
	I can...
	1. Identify authentic, plagal, half, Phrygian half, and deceptive cadences in major and minor keys.
	2. Analyze melodic organization and developmental procedures:
	   a. scale types
	   b. melodic patterning and voice-leading procedures
	   c. motivic development and relationships (e.g., inversion, retrograde, sequence, imitation)
	3. Identify and analyze processes and materials in the context of music literature representing a broad spectrum of genres, media, and styles:
	   a. melodic organization
	   b. harmonic organization
	   c. tonal organization (e.g., cadence types, key relationships)
	   d. meter and rhythmic patterns
	4. Identify and analyze small-scale and large-scale harmonic procedures, including:
	   a. identification of cadence types
	   b. Use of Roman-numeral and figured-bass analysis in regard to basic harmonic progressions

MU:Cr3.2.H.5a - Share final versions of simple melodies and chordal accompaniments for given melodies, demonstrating an understanding of how to develop and organize personal musical ideas.	5. Compose a melodic and/or bass line for a given chord progression to create simple two-part counterpoint in 17th- and/or 18th-century style and analyze the implied harmonies. 6. Realize a figured bass according to the rules of 18th-century chorale style, major or minor key, using any or all of the following devices: diatonic triads and seventh chords, and inversions. 7. Realize a four-part chorale-style progression from Roman and Arabic numerals. 8. Detect pitch and rhythm errors in written music from given aural excerpts. 9. Notate a melody from dictation, 6 to 8 bars, major or minor mode, mostly diatonic pitches, simple or compound time, treble or bass clef, 3 to 4 playings. 10. Notate melodies from dictation, 6 to 8 bars, major or minor mode, chromatic alteration from harmonic/melodic scales, simple or compound time, treble or bass clef, 3 to 4 playings. 11. Sight-sing melodies, 4 to 8 bars long, major or minor key, duple or triple meter, simple or compound time, treble or bass clef, using solfege, pitch names, numbers, or any comfortable vocal syllable(s).
Essential Questions	**Enduring Understandings**
How do musicians improve the quality of their work? When is a creative work ready to share?	Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria. Musicians' presentation of creative work

	is the culmination of a process of creation and communication.

Resources:
- **Pencils**
- **1-2" 3 Ring Binder**
- **Paper notebook**
- **Staff paper**
- **Document Camera**
- **Projector**
- **Projector Screen**
- **White Board and/or Black Board**
- **Chalk and/or dry erase markers**
- **Teacher Computer**
- **Student Computer**
- **Computer Software Programs available for Student and Teacher:**
    - **Finale Print Music**
    - **Musition: by Sibelius – Music Theory**
    - **Auralia: by Sibelius – Ear Training**
- **USB Flashdrive**
- **Textbooks and Workbooks:**
    - **Kostka, Stefan, and Dorothy Payne. 1995. *Tonal Harmony with an Introduction to Twentieth-Century Music*, 8th ed. New York: McGraw-Hill.**
    - **Benward and Saker. 2003. *Music in Theory and Practice*. New York: McGraw Hill.**
    - **Benward, Jackson, Jackson. 2000. *Practical Beginning Theory: A Fundamental Worktext*. New York: McGraw Hill.**
    - **Burkhart, Charles, and William Rothstein. 2008. *Anthology for Musical Analysis,* 6th ed. Belmont, CA: Thompson**
    - **Ottman, Robert. 2004. *Music for Sight-Singing*, 6th ed. Upper Saddle River, N.J.: Prentice Hall.**
- **AP Test Training Websites**
    - **http://apcentral.collegeboard.com Resources to help prepare for the AP Exam**
- **Ear Training Websites**
    - **http://www.musictheory.net/index.html - Choose the training drop down menu, scroll down to the bottom.**
    - **http://www.good-ear.com**
    - **http://www.emusictheory.com Practice Drills**
    - **http://www.gmajormusictheory.net**
- **Examples of Instruments**
    - **http://www.bbc.co.uk/orchestras/guide**
    - **http://www.music.vt.edu/musicdictionary/ Virginia Tech Multimedia Music Dictionary with auditory pronunciations**

- **Online Music Theory Lessons**
  - **http://www.musictheory.net/index.html - You can also print staff paper**
  - **http://www.teoria.com You will need Flash 7.0 for this page to work**
- **Music History Websites**
  - **http://www.essentialsofmusic.com Breakdown of eras and composers**
  - **http://library.thinkquest.org/15413/history/music-history.htm**
- **Musical Scores**
  - **http://www.dlib.indiana.edu/variations/scores**
  - **http://imslp.org/wiki/ - International Music Score Library Project**
  - **http://www.cpdl.org/wiki/ - Choral Public Domain Library**

Previous knowledge and skills needed:
Comprehension and development of skills from Unit 1 and 2

Key Unit Vocabulary:
Harmonic Progression - the logical order in which chords occur
Voice Leading - the way in which notes and chords are connected
Part Writing - the ways in which chords are produced by the motions of individual musical lines
Counterpoint - the combining of relatively independent musical lines
Contour - the shape of a melodic line
Focal Point - the highest or lowest point of a melody
Melody - the horizontal function of music; the primary musical line or focus
Conjunct - stepwise motion
Disjunct - non-stepwise motion; moving by leaps or intervals larger than a step
Leaps - intervals larger than a whole or half step
Tendency Tones - notes which imply or suggest a specific motion to another pitch
Score - a tool used by a composer, conductor, analyst, or performer which shows all or some of the parts of an ensemble arranged one above the other which enables the experienced reader to "hear" what the composition will sound like and see what all of the parts should be performing.
Full Score - when all or most of the parts are notated on their own individual staves.
Reduced Score - notated at concert pitch on as few staves as possible.
Concert Pitch - the pitch or key at which all performing instruments sound
Voicing - how the chord is distributed or spaced amongst the parts
Closed Structure - less than an octave between soprano and tenor
Open Structure - an octave or more between soprano and tenor
Crossed Voices - a voice leading error which occurs when parts cross above or below another part causing the counterpoint to become unclear
Spacing Error - a voice leading error which occurs when overly spacious sonorities are created by writing parts separated by more than an octave, except for between the tenor and bass which can be separated by up to two octaves
Soprano - refers to the uppermost or highest voice or part written on the treble clef
Alto - refers to the second highest voice or part, usually written on the treble clef

Tenor - refers to the third highest voice or part, can be written on treble or bass clef
Bass - refers to the lowest voice or part written on the bass clef
Range - the specific notes or pitches that can be sung or performed by that voice or instrument
Static Motion - when neither part moves
Oblique Motion - when only one part moves
Contrary Motion - when both parts move but in opposite directions
Similar Motion - when both parts move in the same direction but by different intervals
Parallel Motion - when both parts move in the same direction by the same interval
Objectionable Parallels - a voice leading error which occurs when two parts that are separated by a Perfect 5th or Perfect 8ve move to a new pitch classes that are separated by the same interval.
Unequal Fifths - a voice leading error which occurs when a Perfect 5th is followed by a Diminished 5th or the reverse in the same two voices
Direct 5th or 8ve - a voice leading error which occurs when the outer parts move in the same direction into a Perfect 5th or Perfect 8ve with a leap in the soprano part
Hidden 5th or 8ve - see Direct 5th or 8ve
Four Part Texture - all members of the triad are usually present with one tone being doubled, usually the root.
Three Part Texture - the fifth of the triad is often omitted which results in a doubled root.
Common Tone - a note that is shared between adjacent chord structures
Deceptive Progression - harmonic motion from the dominant to submediant rather than tonic
Sequence - a pattern that is repeated immediately in the same voice but that begins on a different pitch class
Tonal Sequence - keeping a melodic pattern within a single key or diatonic
Real Sequence - transposes a melodic pattern to a new key so that all intervals stay the same
Imitation - when a melodic pattern appears in a different voice or part
Modified Sequence - a sequence in which repetitions of the pattern are neither tonal nor real
Circle Progression - a harmonic series in which the roots of chords are related by descending 5ths or ascending 4ths
Dominant Function - harmonic structures that progress to the tonic, usually referring to the dominant (5) or leading tone (7)
Pre-Dominant Function - harmonic structures that progress to dominant, usually the supertonic (2) or subdominant (4)
Plagal Progression - harmonic structure that moves from subdominant (4) to tonic (1)
Voice Exchange - a voice leading technique in which one voice outlines 1-2-3 and the other mirrors it with 3-2-1
Passing Chords - harmonic structures that connect the tonic chord to other

functions through stepwise motion
Slash Chords - the representation of 2nd inversion chord structures in lead sheet symbols
Parallel Sixth Chords - a series of first inversion triads
Arpeggio - outlining a chord structure melodically rather than harmonically
Arpeggiated Six-Four Chord - outlining the root and fifth through harmonic motion
Cadential Six-Four Chord - the use of a second inversion tonic chord progressing to dominant at the end of a musical phrase
Passing Six-Four Chord - second inversion triads which harmonize the middle note of a three-note ascending or descending scalar figure in the bass
Pedal Six-Four Chord - a progression technique that elaborates static root position triad by moving the 3rd and 5th of the trirad up by step and then back down to their original positions
Cadence - a harmonic goal or ending point, much like the punctuation of a sentence
Authentic Cadence - progression consisting of a tonic triad preceded by some form of dominant or leading tone chord
Perfect Authentic - a dominant to tonic progression with both chords existing in root position and ending on the 1st scale degree or tonic
Imperfect Authentic - any authentic cadence that is not a perfect authentic. Three main forms: root position, inverted, and leading-tone
Deceptive Cadence - a deceptive progression that occurs at the end of a musical phrase
Half Cadence - a very common type of unstable cadence that ends in dominant
Phrygian Half Cadence - a specific cadence type found in minor mode in which harmonic progression moves from a first inversion subdominant to a dominant
Plagal Cadence - a plagal progression occuring at the end of the musical phrase
Phrase - a relatively independent musical idea terminated by a cadence, much like a sentence in language
Motive - the smallest identifiable musical idea, must like the subject of a sentence

Additional Information:

Unit IV: [Harmony and Voice Leading II](#)	**Duration: 4 weeks**

Unit Description: Students will learn and apply fundamental terminology and notation skills relative to Melodic/Harmonic Embellishments, Non-Chord Tones, Motives, and Other Melodic Devices. Students will continue basic aural skills (ear-training) exercises such as melodic dictation, harmonic dictation, and sight singing.

Unit Standards	**Key Learning Targets**
MU:Re7.I.T.I - Cite reasons for choosing music based on the use of the elements of music, digital and electronic aspects, and connections to interest or purpose. (ISTE 2B: Engage in a positive, safe, legal, and ethical behavior when using technology, including social interactions online or when using networked devices). MU:Pr4.1.C.Ia - Identify and select specific excerpts, passages, or sections in musical works that express a personal experience, mood, visual image, or storyline in simple forms.	I can... 1. Compose a bass line for a given melody to create simple two-part counterpoint in 17th- and/or 18th-century style; analyze the implied harmonies. 2. Realize a figured bass according to the rules of 18th-century chorale style, major or minor key, using any or all of the following devices: diatonic triads and seventh chords, inversions, and nonharmonic tones. 3. Realize a four-part chorale-style progression from Roman and Arabic numerals. 4. Identify in score the following nonharmonic tones: passing tone (accented and unaccented), neighboring tone, anticipation, suspension, retardation, appoggiatura, escape tone, changing tone (cambiata), and pedal tone.Detect pitch and rhythm errors in written music from given aural excerpts. 5. Notate a melody from dictation, 6 to 8 bars, major or minor mode, mostly diatonic pitches, simple or compound time, treble or bass clef, 3 to 4 playings. 6. Notate melodies from dictation, 6

	to 8 bars, major or minor mode, chromatic alteration from harmonic/melodic scales, simple or compound time, treble or bass clef, 3 to 4 playings.
	7. Sight-sing melodies, 4 to 8 bars long, major or minor key, duple or triple meter, simple or compound time, treble or bass clef, using solfege, pitch names, numbers, or any comfortable vocal syllable(s).
	8. Hear the following nonharmonic tones: passing tone (accented and unaccented), neighboring tone, anticipation, suspension, retardation, appoggiatura, escape tone, changing tone (cambiata), and pedal tone.
	9. Notate the soprano and bass pitches and Roman and Arabic numeral analysis of harmonic dictations in 18th-century chorale style.
Essential Questions	**Enduring Understandings**
How do individuals choose music to experience?	Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.

Resources:
- **Pencils**
- **1-2" 3 Ring Binder**
- **Paper notebook**
- **Staff paper**
- **Document Camera**
- **Projector**
- **Projector Screen**
- **White Board and/or Black Board**
- **Chalk and/or dry erase markers**
- **Teacher Computer**

- **Student Computer**
- **Computer Software Programs available for Student and Teacher:**
  - **Finale Print Music**
  - **Musition: by Sibelius – Music Theory**
  - **Auralia: by Sibelius – Ear Training**
- **USB Flashdrive**
- **Textbooks and Workbooks:**
  - **Kostka, Stefan, and Dorothy Payne. 1995. *Tonal Harmony with an Introduction to Twentieth-Century Music*, 8th ed. New York: McGraw-Hill.**
  - **Benward and Saker. 2003. *Music in Theory and Practice*. New York: McGraw Hill.**
  - **Benward, Jackson, Jackson. 2000. *Practical Beginning Theory: A Fundamental Worktext*. New York: McGraw Hill.**
  - **Burkhart, Charles, and William Rothstein. 2008. *Anthology for Musical Analysis,* 6th ed. Belmont, CA: Thompson**
  - **Ottman, Robert. 2004. *Music for Sight-Singing*, 6th ed. Upper Saddle River, N.J.: Prentice Hall.**
- **AP Test Training Websites**
  - **http://apcentral.collegeboard.com Resources to help prepare for the AP Exam**
- **Ear Training Websites**
  - **http://www.musictheory.net/index.html - Choose the training drop down menu, scroll down to the bottom.**
  - **http://www.good-ear.com**
  - **http://www.emusictheory.com Practice Drills**
  - **http://www.gmajormusictheory.net**
- **Examples of Instruments**
  - **http://www.bbc.co.uk/orchestras/guide**
  - **http://www.music.vt.edu/musicdictionary/ Virginia Tech Multimedia Music Dictionary with auditory pronunciations**
- **Online Music Theory Lessons**
  - **http://www.musictheory.net/index.html - You can also print staff paper**
  - **http://www.teoria.com You will need Flash 7.0 for this page to work**
- **Music History Websites**
  - **http://www.essentialsofmusic.com Breakdown of eras and composers**
  - **http://library.thinkquest.org/15413/history/music-history.htm**
- **Musical Scores**
  - **http://www.dlib.indiana.edu/variations/scores**
  - **http://imslp.org/wiki/ - International Music Score Library Project**
  - **http://www.cpdl.org/wiki/ - Choral Public Domain Library**

Previous knowledge and skills needed:
Comprehension and development of skills from Unit 1, 2, and 3

Key Unit Vocabulary:
Nonchord Tone - a tone, either diatonic or chromatic, that is not a member of the chord
Accented - occurring on the beat
Unaccented - occurring off the beat
Passing Tone - used to fill the space between two chord tones separated by thirds; approached by step and left by sa step in the same direction
Neighbor Tone - used to embellish a single tone, which is heard both before and after the neighbor; approached by step and left by step in the opposite direction
Suspension - holds on to, or suspends, a chord tone after the other parts have moved on to the next chord; approached by same tone and left by step down
Retardation - holds on to, or suspends, a chord tone after the other parts have moved on to the next chord; approached by same tone and left by step up
Preparation - the tone preceding the suspension and is the same pitch as the suspension
Resolution - the tone following the suspension
Modulate - change key
Appoggiatura - accented nonchord tone approached by ascending leap and left by descending step
Escape Tone - a nonchord tone approached by step and left by leap in the opposite direction
Neighbor Group - used to embellish a single tone, which is heard both before and after the neighbor group involves a combination of two nonchord tones in succession
Anticipation - a nonchord tone that anticipates a chord that has not yet been reached
Picardy Third - when a musical passage ends with a major tonic triad despite being in minor mode
Pedal Point - a compositional device that begins as a chord tone, then becomes a nonchord tone as the harmonies around it change, and finally ends up as a chord tone when the harmony is once more in agreement with it

Additional Information:

Unit V: [Harmony and Voice Leading III](#)	**Duration: 8 Weeks**

Unit Description: Students will learn and apply fundamental terminology and notation skills relative to compositional practices and procedures including the use of Dominant Seventh and Secondary Function Chords by exploring the relationship and structure of dissonant and consonant sounds.. Students will continue basic aural skills (ear-training) exercises such as melodic dictation, harmonic dictation, and sight singing.

Unit Standards	**Key Learning Targets**
MU:Re7.2.T.I - Explain how knowledge of the structures (repetition, similarities, contrasts), technological aspects and purpose of the music informs the response. (ISTE 2B: Engage in a positive, safe, legal, and ethical behavior when using technology, including social interactions online or when using networked devices). MU:Re7.2.C.I - Analyze aurally the elements of music of musical works, relating them to style, mood, and context, and describe how the analysis provides models for personal growth as a composer, performer, or listener. MU:Re7.1.C.I - Apply teacher-provided criteria to select music that expresses a personal experience, mood, visual image, or storyline in simple forms, and describe the choices as models for composition. MU:Re7a.H.5a - Demonstrate and describe music, based on characteristics found in the music and connections to interest, purpose, or personal experience.	I can... 1. Compose a bass line for a given melody to create simple two-part counterpoint in 17th- and/or 18th-century style; analyze the implied for diatonic or secondary function harmonies. 2. Realize a figured bass according to the rules of 18th-century chorale style, major or minor key, using any or all of the following devices: diatonic triads and seventh chords, inversions, nonharmonic tones, and secondary-dominant and dominant seventh chords. 3. Realize a four-part chorale-style progression from Roman and Arabic numerals. 4. Small-scale and large-scale harmonic procedures, including Roman-numeral and figured-bass analysis, including nonharmonic tones, seventh chords, and secondary-dominant chords. 5. Detect pitch and rhythm errors in written music from given aural excerpts. 6. Notate a melody from dictation, 6 to 8 bars, major or minor mode, mostly diatonic pitches, simple or compound time, treble or bass clef,

	3 to 4 playings.
	7. Notate melodies from dictation, 6 to 8 bars, major or minor mode, chromatic alteration from harmonic/melodic scales, simple or compound time, treble or bass clef, 3 to 4 playings.
	8. Sight-sing melodies, 4 to 8 bars long, major or minor key, duple or triple meter, simple or compound time, treble or bass clef, using solfege, pitch names, numbers, or any comfortable vocal syllable(s).
	9. Hear the following nonharmonic tones: passing tone (accented and unaccented), neighboring tone, anticipation, suspension, retardation, appoggiatura, escape tone, changing tone (cambiata), and pedal tone.
	10. Notate the soprano and bass pitches and Roman and Arabic numeral analysis of harmonic dictations in 18th-century chorale style. Features may include seventh chords, secondary dominants, major or minor key, 3 to 4 playings.
Essential Questions	**Enduring Understandings**
How do individuals choose music to experience?	Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.

Resources:
- **Pencils**
- **1-2" 3 Ring Binder**
- **Paper notebook**
- **Staff paper**
- **Document Camera**
- **Projector**
- **Projector Screen**

- **White Board and/or Black Board**
- **Chalk and/or dry erase markers**
- **Teacher Computer**
- **Student Computer**
- **Computer Software Programs available for Student and Teacher:**
  - **Finale Print Music**
  - **Musition: by Sibelius – Music Theory**
  - **Auralia: by Sibelius – Ear Training**
- **USB Flashdrive**
- **Textbooks and Workbooks:**
  - **Kostka, Stefan, and Dorothy Payne. 1995.** *Tonal Harmony with an Introduction to Twentieth-Century Music*, **8th ed. New York: McGraw-Hill.**
  - **Benward and Saker. 2003.** *Music in Theory and Practice*. **New York: McGraw Hill.**
  - **Benward, Jackson, Jackson. 2000.** *Practical Beginning Theory: A Fundamental Worktext*. **New York: McGraw Hill.**
  - **Burkhart, Charles, and William Rothstein. 2008.** *Anthology for Musical Analysis,* **6th ed. Belmont, CA: Thompson**
  - **Ottman, Robert. 2004.** *Music for Sight-Singing*, **6th ed. Upper Saddle River, N.J.: Prentice Hall.**
- **AP Test Training Websites**
  - **http://apcentral.collegeboard.com Resources to help prepare for the AP Exam**
- **Ear Training Websites**
  - **http://www.musictheory.net/index.html - Choose the training drop down menu, scroll down to the bottom.**
  - **http://www.good-ear.com**
  - **http://www.emusictheory.com Practice Drills**
  - **http://www.gmajormusictheory.net**
- **Examples of Instruments**
  - **http://www.bbc.co.uk/orchestras/guide**
  - **http://www.music.vt.edu/musicdictionary/ Virginia Tech Multimedia Music Dictionary with auditory pronunciations**
- **Online Music Theory Lessons**
  - **http://www.musictheory.net/index.html - You can also print staff paper**
  - **http://www.teoria.com You will need Flash 7.0 for this page to work**
- **Music History Websites**
  - **http://www.essentialsofmusic.com Breakdown of eras and composers**
  - **http://library.thinkquest.org/15413/history/music-history.htm**
- **Musical Scores**
  - **http://www.dlib.indiana.edu/variations/scores**
  - **http://imslp.org/wiki/ - International Music Score Library Project**
  - **http://www.cpdl.org/wiki/ - Choral Public Domain Library**

Previous knowledge and skills needed:
Comprehension and development of skills from Unit 1, 2, 3, and 4

Key Unit Vocabulary:
Dominant Seventh - a major minor seventh chord
Chromaticism - the use of pitches foreign to the key of a musical passage
Nonessential Chromaticism - the use of chromatically altered tones as nonchord tones
Essential Chromaticism - the use of tones from outside a scale or key as members of specific chord progressions or structures
Altered Chords - chords that contain chromatic pitches from outside of the key but still serve harmonic purpose
Secondary Function - the most common type of altered chord; a chord whose function belongs more closely to a key other than the main key of the musical passage
Tonicized - a compositional technique in which special emphasis is placed on a chord by making it sound and appear like tonic without a change of key taking place

Additional Information:

Unit VI: Modes, Modulation, Texture, and Form	Duration: 4 weeks

Unit Description: Students will learn and apply fundamental terminology and notation skills relative to the use of form, texture, modulation, and modes. Students will continue basic aural skills (ear-training) exercises such as melodic dictation, harmonic dictation, and sight singing.

Unit Standards	Key Learning Targets

MU:Pr4.2.H.5a - Identify prominent melodic and harmonic characteristics in a varied repertoire of music that includes melodies, repertoire pieces, and chordal accompaniments selected for performance, including at least some based on reading standard notation.
 	
MU:Pr4.3.H.5a - Demonstrate and describe in interpretations an understanding of the context and expressive intent in a varied repertoire of music selected for performance that includes melodies, repertoire pieces, and chordal accompaniments.
 	
MU:Re9.1.C.Ib - Describe the ways in which critiquing others' work and receiving feedback from others can be applied in the personal creative process.
 	
MU:Cn10.1.C.I - Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
 	
MU:Cn10A.T.I - Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music. (ISTE 2B: Engage in a positive,
	I can…
	1. Identify processes and materials in the context of music literature representing a broad spectrum of genres, media, and styles:
	   a. instrumentation (i.e., identification of timbre)
	   b. texture (e.g., number and position of voices, amount of independence, presence of imitation, density)
	   c. formal procedures (e.g., phrase structure; distinctions among literal repetition, varied repetition, and contrast; small forms)
	2. Identify and analyze texture:
	   a. types (e.g., monophony, homophony, polyphony)
	   b. devices (e.g., textural inversion, imitation)
	3. Notate, hear, and transpose the following modes: Dorian, Phrygian, Lydian, and Mixolydian (authentic forms only).
	4. Notate, hear, and identify whole tone and pentatonic scales.
	5. Detect pitch and rhythm errors in written music from given aural excerpts.
	6. Notate a melody from dictation, 6 to 8 bars, major or minor mode,

	mostly diatonic pitches, simple or compound time, treble or bass clef, 3 to 4 playings.
	
	7. Notate melodies from dictation, 6 to 8 bars, major or minor mode, chromatic alteration from harmonic/melodic scales, simple or compound time, treble or bass clef, 3 to 4 playings.
	
	8. Sight-sing melodies, 4 to 8 bars long, major or minor key, duple or triple meter, simple or compound time, treble or bass clef, using solfege, pitch names, numbers, or any comfortable vocal syllable(s).
	
	9. Hear the following nonharmonic tones: passing tone (accented and unaccented), neighboring tone, anticipation, suspension, retardation, appoggiatura, escape tone, changing tone (cambiata), and pedal tone.
	
	10. Notate the soprano and bass pitches and Roman and Arabic numeral analysis of harmonic dictations in 18th-century chorale style. Features may include seventh chords, secondary dominants, major or minor key, 3 to 4 playings.
	
	11. Small-scale and large-scale harmonic procedures, including:
	   a. Roman-numeral and figured-bass analysis, including nonharmonic tones, seventh chords, and secondary-dominant chords
	   b. identification of key centers and key relationships; recognition of modulation to closely related keys

Essential Questions	Enduring Understandings
How does understanding the structure and context musical works inform performances? How do performers interpret musical works? How do we judge the quality of musical works/performances? How do musicians make meaningful connections to creating, performing, and responding?	Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance. Performers make interpretive decisions based on their understanding of context and expressive intent. The personal evaluation of musical works is informed by analysis, interpretation, and established criteria.

Resources:
- **Pencils**
- **1-2" 3 Ring Binder**
- **Paper notebook**
- **Staff paper**
- **Document Camera**
- **Projector**
- **Projector Screen**
- **White Board and/or Black Board**
- **Chalk and/or dry erase markers**
- **Teacher Computer**
- **Student Computer**
- **Computer Software Programs available for Student and Teacher:**
  - **Finale Print Music**
  - **Musition: by Sibelius – Music Theory**
  - **Auralia: by Sibelius – Ear Training**
- **USB Flashdrive**
- **Textbooks and Workbooks:**
  - **Kostka, Stefan, and Dorothy Payne. 1995. *Tonal Harmony with an Introduction to Twentieth-Century Music*, 8th ed. New York: McGraw-Hill.**
  - **Benward and Saker. 2003. *Music in Theory and Practice*. New York: McGraw Hill.**
  - **Benward, Jackson, Jackson. 2000. *Practical Beginning Theory: A Fundamental Worktext*. New York: McGraw Hill.**
  - **Burkhart, Charles, and William Rothstein. 2008. *Anthology for Musical Analysis,* 6th ed. Belmont, CA: Thompson**
  - **Ottman, Robert. 2004. *Music for Sight-Singing*, 6th ed. Upper Saddle River, N.J.: Prentice Hall.**
- **AP Test Training Websites**
  - **http://apcentral.collegeboard.com Resources to help prepare for the AP Exam**

- **Ear Training Websites**
  - **http://www.musictheory.net/index.html - Choose the training drop down menu, scroll down to the bottom.**
  - **http://www.good-ear.com**
  - **http://www.emusictheory.com Practice Drills**
  - **http://www.gmajormusictheory.net**
- **Examples of Instruments**
  - **http://www.bbc.co.uk/orchestras/guide**
  - **http://www.music.vt.edu/musicdictionary/ Virginia Tech Multimedia Music Dictionary with auditory pronunciations**
- **Online Music Theory Lessons**
  - **http://www.musictheory.net/index.html - You can also print staff paper**
  - **http://www.teoria.com You will need Flash 7.0 for this page to work**
- **Music History Websites**
  - **http://www.essentialsofmusic.com Breakdown of eras and composers**
  - **http://library.thinkquest.org/15413/history/music-history.htm**
- **Musical Scores**
  - **http://www.dlib.indiana.edu/variations/scores**
  - **http://imslp.org/wiki/ - International Music Score Library Project**
  - **http://www.cpdl.org/wiki/ - Choral Public Domain Library**

Previous knowledge and skills needed:
Comprehension and development of skills from Unit 1, 2, 3, 4, and 5

Key Unit Vocabulary:
Modulation - a shift of tonal center that takes place within the musical form
Enharmonically Equivalent - two keys that sound the same but are spelled differently (Ex: C# and Db)
Parallel Keys - two key centers that share the same tonic but change modes (major to minor or vice versa)
Mode Mixture - the use of parallel key signatures
Relative Keys - two key centers share the same key signature
Closely Related Keys - two keys whose difference is no more than one sharp or flat in their key signatures
Distantly Related Keys - two keys whose differences is more than one sharp or flat in their key signature
Foreign Relationship - see distantly related keys
Common Chord - chords that are common to one or more keys can serve as a hinge or pivot point linking two tonalities
Point of Modulation - the chord in which tonality or key center has changed
Diatonic Modes - utilizing each scale degree of the major scale as a new tonic or as the key center without changing the key of the original major scale
Ionian - our traditional understanding of the major scale
Dorian - starting on the 2nd scale degree

Phrygian - starting on the 3rd scale degree
Lydian - starting on the 4th scale degree
Mixolydian - starting on the 5th scale degree
Aeolian - starting on the 6th scale degree; natural minor scale
Locrian - starting on the 7th scale degree
Pentatonic - five note scale made up of the tonic, supertonic, mediant, dominant, and submediant
Whole Tone Scale - composed entirely of adjacent major 2nds
Canon - identical rhythms and countrous offset by one or more measures
Round - similar to canons but are perpetual, meaning there is no notated ending
Fugue - a piece in which each voice states a short theme, or subject which is developed throughout
Subject - The melody (or short theme) upon which a fugue is based.
Elision - A compositional procedure in which the last note of a phrase also serves as the first note of a new phrase.
Period - A large structural unit consisting of two phrases, in an antecedent and the consequent relationship, that relationship being established by a stronger cadence at the end of the second phrase.
Repeated Phrase - Similar structure to a period but occurs when both phrases are identical.
Parallel Period - A special term for period used when both phrases begin with similar or identical material, even if that materiel is embellished.
Contrasting Period - A period in which the phrase beginnings are not similar.
Three Phrase Period - A type of period consisting of three different phrases, two antecedents and a consequent or one antecedent and two consequents, as determined by the cadences.
Double Period - typically four phrases in two pairs, the cadence at the end of the second pair being stronger than the cadence at the end of the first pair.
Repeated Period - A form type consisting of two exactly alike periods. Similar to a double period but without contrasting cadences.
Phrase Group - Common in transitional passages that connect more significant thematic material, it structurally binds several phrases that seem to belong together while clearly not constituting a period or double period as a result of the final cadence not being the strongest one.
Antecedent - referring to the first phrase in a larger form; creating a question-answer relationship with the subsequent phrase (consequent)
Consequent - referring to the second phrase in a larger form; creating a question-answer answer relationship with the former phrase.
Sentence - an immediate repetition or variation of a musical idea followed by a motion toward a cadence; typically, though not always, a single phrase in length
Two-Reprise - movements or themes that consist of two repeated sections (usually a repeat of the A Section and then a repeat of the B Section)
Binary - (AB) a movement or portion of a movement that consists of two main sections larger than a period or double period

Ternary - (ABA) a compositional form consisting of three parts, with the middle section providing contrast through the use of different melodic material, texture, tonality, or combination of these and the third part returning all or most of the first

Rounded Binary - (A B 1/2A) a compositional form in which the opening thematic section returns after contrasting material but in a considerably abbreviated form.

12 Bar Blues - a compositional form found commonly in jazz, rock, and other related styles which consists of three four-bar phrases that follow a specific harmonic progression.

Theme and Variation - one theme (A) is developed and restated using new keys, meters, rhythmic figures, etc.

Sonata Form -a common compositional technique that consists of three large formal units: exposition, development, recapitulation

Exposition - the first formal unit of sonata form, it presents a succession of characteristic themes and establishes a tonal conflict between an initial home key and a contrasting secondary key.

Development - the second formal unit of sonata form, it is more variously organized, but often features motivic development of the exposition's themes, sequential activity, and the exploration of more distant keys.

Recapitulation -the third formal unit of sonata form, it restates the exposition's themes, but states the secondary-key material in the original home key.

Rondo - a compositional form characterized by a refrain theme that alternates with contrasting thematic passages.

Monophony - one thematic idea

Homophony - melody and accompaniment

Polyphony - many melodic ideas states simultaneouslly

Additional Information: