

Week Start Date	Cognitive Skills	Aural Skills: aural analysis, melodic and rhythmic dictation, sight singing	Aural Skills: Harmonic Dictation	Chapters (Spencer text: 6th ed.)	Chapters (MGTA 3rd ed.)	Quiz/Test date
1 9/4 (2 days)	Elements of music - vocabulary, how to talk about and analyze music: melody, harmony, rhythm, form, timbre; analyze own music brought from home for meter, tonality, Major and natural minor scales by formula with solfege, recognize and write m2 and M2 intervals with enharmonics	Aural identification of duple/triple meter and major/minor, echo clap/sing rhythm and melody patterns, sing major and natural minor scales on solfege, echo pitch patterns on solfege, aurally identify m2 vs. M2 Every week: Aural analysis of recorded music listening for current topics		1, 2	1	9/5
2 9/8	Key signatures, circle of fifths - all major and minor keys, identify by sight and write, scale degree names, use of caret, names of pitches on the staff for four clefs: treble, bass, alto, tenor	Sight sing at level 1, melodic dictation of scale based patterns, echo rhythm patterns and review counting within simple meters CAS Playing w motives CAS RM1 CAS MM1 (steps w/in M/m scales)		3	3	9/12
3 9/15	Meter and rhythm - simple and compound meters, patterns within meters, beaming procedures, creating measures from a pattern with no meter	Rhythmic dictation - whole, quarter, half notes in 2/4, 3/4, 4/4 CAS RM1&3 CAS MM1 (cont'd)		6	2,4	9/19
4 9/22	Intervals - define intervals in the major and minor scales, recognize and write major, minor, augmented, diminished and perfect intervals; relate intervals to keys and scales	Aural recognition of intervals, Sight sing at level 2 CAS MM1&2		4	6	9/26
5 9/29	Intervals, transposition - transpose at different intervals and when given the new key	Singing intervals given interval name and starting pitch, melodic dictation of intervals, rhythmic dictation - add eighths CAS RM1&3 CAS Playing w motives Intervals/Inversions video		4	6	10/3
6 10/6 (4 day wk)	Continue transposition - transposition for instruments, including instrument ranges and keys - transpose melodies for different instruments, esp. Bb Clarinet and Trumpet, Eb Alto Sax, Horn and instruments that transpose at the octave	Aural recognition of major, natural, harmonic and melodic minor scales, dorian, phrygian, lydian, mixolydian modes, SS level 3 CAS MM3			8: pg. 159-161	Unit Test #1 10/9
7 10/14 (4 day wk)	Scales: three forms of minor, modes - formulas for all, recognize by sight and write	Melodic dictation at level 1, aural recognition of all scales CAS MDM1		2, 27	5	10/17

8	10/20	Scales: chromatic, pentatonic, whole tone, octatonic - formulas for all, recognize by sight and write	Aural recognition of the four triad qualities (root position)	Intro to harmonic dictation: Listen to and analyze familiar chord progressions	27,29	5	10/24
9	10/27	Triads and Dominant 7th chords without function (Roman Numerals) - all qualities, root position and inversions	Aural recognition of triads vs. 7th chords, qualities of triads in inversion, melodic dictation at level 2 CAS MDM2		5, 8, 9, 15	7,8	10/31
10	11/3	Apply function (Roman Numerals) to triads and Dom. 7th chords - analyze and write chords with roman numerals in major and minor keys	Aural recognition of authentic, plagal, deceptive and half cadences, SS at level 4, rhythmic dictation add dotted quarter CAS MM4	Listen to cadences: identify home/away from home endings	5,8,9,15	7	11/7 End of Q1
11	11/10 (4 day wk)	Note-to Note Counterpoint - first species counterpoint with bass and soprano; notate functionally appropriate soprano given a bass line and vice versa, add implied harmonies (Roman numerals)	Aural separation of soprano and bass lines in 2 part texture: sing and notate each line individually during 2 part dictation, MD levels 1 & 2 CAS MDM1&2	Notate tonic and dominant patterns in bass line during cadential progressions	12	9 & 11	11/14
12	11/17	Four-part vocal writing (individual chord construction, not progressions): ranges, doubling, spacing, close/open structure; start work for week 13	Aural recognition of primary triads in inversion harmonized for four parts, melodic dictation at level 3, rhythmic dictation add 6/8 time CAS RM5 CAS MDM3	Notate authentic and plagal cadences (roman numerals only), Tonic/Dominant bass lines CAS HM1	7 & 8	12, pg. 235-241	11/21
13	11/24 (2 day wk)	Voice leading intro: primary triads in root position , cadences, use 4-part writing rules when writing cadences	Aural recognition of phrase form, contour and melodic cadences	Notate deceptive and half cadences (roman numerals only)	8	12, 15	11/25
14	12/1 (4 day wk)	Primary Triads in 1st Inversion , realizing a cadential progression in 4 parts, composing a bass line to a melody for a cadence, Dom 7th chords in 4pt writing and 7th chords out of context	SS at level 5, MD at level 4, Aural recognition of perfect/imperfect authentic cadences CAS MM4 & CAS MDM4	2-part melodic dictation, progressions with IV, V, I or iv, V, I (roman numerals only)	9		Unit Test #2 12/4
15	12/8	Primary Triads in 2nd Inversion: Functional 6/4 chords - cadential, embellishing and passing 6/4 functions, doubling rules, write and analyze inverted triads	Aural analysis of recorded music with primary triads, aural identification of texture	notate soprano and bass parts as well as roman numerals; progressions include primary triads in first inversion	10	14	12/12
16	12/15	Secondary triads - - writing and analyzing progressions with primary and secondary chords in major and minor keys, qualities and doubling rules for secondary chords	Aural recognition of secondary triads harmonized in 4 parts and second inversion progressions, SS at level 6, MD at level 5 CAS MM4&5 & CAS MDM4 (cont'd)	Notate second inversion progressions CAS HM5	11	14	none

17	1/5	Melody and form intro- phrase structure, periods, analyze short melodic passages for antecedent, consequent, analyze cadences, compose 4-measure periods, binary and ternary forms - analyze short pieces, find modulation and thematic variation; start work for week 18 as well	Rhythmic dictation - add 16ths, aural recognition of primary triads in inversion harmonized in 4 parts CAS RM1&3; aural analysis of secondary triads harmonized in 4 parts	Notate progressions with ii6 chords (only roman numerals and bass line) CAS HM2	11, 12		1/9
18	1/12	Melodic development - sequence, imitation, ostinato, augmentation, diminution, inversion, retrograde, fragmentation; Review for midterm	Aural analysis of melodic developmental techniques	Notate progressions with ii6 chords - roman numerals and soprano and bass parts; continue to include functional 6/4 progressions and inversions of primary triads		18, 23	review quizzes during week
19	1/20 (4 day week)	Midterm Week					
20	1/26	Go over midterm, continue melody, form and melodic development - analyze music with developmental techniques, compose short passages of developed melodic material given an original statement	MD level 6, Review aural identification of intervals CAS MDM4&5	Notate progressions with V6 and vii6 chords		19, 8: pg. 162	1/30 End of Q2
21	2/2	Continue melody, form and melodic development - analyze music with developmental techniques, compose short passages of developed melodic material given an original statement; start work for week 22 if ahead	MD level 6, Review aural identification of intervals CAS MDM4&5	Notate progressions with V6 and vii6 chords		19, 8: pg. 162	2/6
22	2/9	Non-chord tones (all but suspensions) - analyze and add into chordal progressions neighbor, passing, changing and escape tones, appoggiaturas and anticipations	SS level 7, RD add dotted eighth CAS MM5	Notate progressions with vi/VI chords	13	10	2/13
23	2/23	Continue non-chord tones - pedal tones, suspensions and their figured bass	Two part MD CAS MDM1&2 (2-pt)	Notate progressions with non-chord tones in soprano	13,14	10,11, 16	2/27

24	3/2	Diatonic 7th chords - analyze and write 7th chords in major and minor keys, use all possible qualities based on all three minor scales	SS level 8 CAS MM5 & CAS MDM3 (2 pt)	Notate progressions with V7, V 6/5 and pre-dominant 7th chords CAS HM7	15	8	3/6
25	3/9	Secondary Dominants - write with correct accidentals and function, analyze in exercises and appropriate scores, ex: Bach, Mozart, early Beethoven	MD level 7 CAS MDM5	Add applied dominants CAS HM8	18	21	3/13
26	3/16	Secondary Diminished Sevenths - write with correct accidentals and function (raised root to create leading tone, stacked minor thirds), analyze in exercises and appropriate scores, ex: Schubert, Beethoven...	Aural recognition of secondary chords, MD level 8 CAS MDM5 (cont'd)	Add ii7 and vii7 CAS HM8	19	21	3/20
27	3/23	Secondary function , cont'd - apply use of them to modulation, specifically binary form		All secondary chords CAS HM9	18,19	21	3/27
28	4/6	Written analysis, form - apply full harmonic vocabulary to analysis of scores, large structure analysis of binary and ternary	Aural analysis of tempi, dynamics, aural recognition of modulation, SS level 9 CAS MM5&6	CAS HM9 (cont'd)	23,24	23	4/10
29	4/13	Sight Singing and Aural practice ...compose 4 and 8-measure melodies to sight sing and dictate; analyze compositions and add harmonization, harmonic dictation practice *Likely start practice exam on Friday	MD level 9, SS practice-timed with recorder	gradually lengthen progressions to 7 or 8 chords, increase tempo CAS HM9&10			SS/Aural quizzes during week
30	4/20	Take practice AP exam					none
31	4/27	Go over exam, review weak spots, lots of vocabulary study and harmonic dictation	SS and MD level 10				daily vocab as needed
32	5/4	Written & Aural Analysis review and practice, continue dictation practice (AP Exams week 1)	Aural analysis of full pieces	Full progressions, up to tempo, full harmonic vocabulary			daily as needed

33	5/11	Exam week (AP exams week 2): AP Music Theory Exam scheduled for Monday, 5/11, 12:00pm					none
34	5/18	Composition/research project intro and begin work. Choose voicing and form or research topic (includes intro to theme and variation and strophic forms), basics of Sibelius to get started, use of 20th century elements: forms, chords, scales, ex: jazz chords and pop form					none
35	5/26 (4 day wk)	Work on compositions/projects					none
36	6/1	Continue to work on projects, start performances/presentations as needed					none
37	6/8	Performances/presentations (as needed)					none
38	6/15	Last 2 days of classes, then exams					none
39	6/22	Exam week					none