

Rumson-Fair Haven Regional High School

Course: AP Music Theory

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Section I: Course Description

AP Music Theory is a course designed to prepare students for the AP Music Theory Exam as well as build their creative work in the creation of a composition portfolio. In continuation from Music Theory I, students study the more advanced aspects of the musical elements including melody, rhythm, harmony, form, tonality, and composition techniques. Utilizing a variety of texts and audio resources, students will arrange music for voice and instruments, build their music reading skills through piano performance and rhythm training, apply their knowledge to the creation of a personal composition portfolio, use classroom technology to develop their work, better understand the formal construction of musical works from all genres, and develop a stronger musical ear through aural skills exercises that strengthen the students' sense of pitch, harmony, and rhythm. AP Music Theory prepares students for college level music theory instruction, provides career-oriented projects in the area of music composition, and incorporates a variety of interdisciplinary goals so students can see how music interacts with the other academic areas.

Section II: NJSLS: New Jersey Student Learning Standards/Learning Objectives

1. **2020 New Jersey Student Learning Standards – Visual and Performing Arts**
 - The NJSLS-VPA reflect the National Core Arts Standards and emphasize the process-oriented nature of the arts and arts learning by: defining artistic literacy through a set of overarching philosophical foundations and lifelong goals that clarify long-term expectations for arts learning; placing artistic processes and anchor standards at the forefront of the work; identifying creative artistic practices as the bridge for the application of the artistic processes and anchor standards across all learning; and specifying enduring understandings and essential questions that provide conceptual through lines and articulate value and meaning within and across the arts discipline.
2. **2016 English Language Arts Companions for Grades 11-12 (History, Social Science and Technical Subjects)**
 - The ELA Standards were revised in 2016, with the recommendations of teams of teachers, parents, administrators, supervisors and other stakeholders and reflect the strong beliefs that, "...Literacy must be recognized and guided in content areas so that students recognize the academic vocabulary, media representations, and power of language inherent in the work of scholars and experts..."
3. **Standard 8.1 (Computer Science) and 8.2 (Design Thinking) of the 2020 NJSLS:**
 - "The 'Intent and Spirit of the Computer Science and Design Thinking Standards' is to focus on deep understanding of concepts that enable students to think critically and systematically about leveraging technology to solve local and global issues. Authentic learning experiences that enable students to apply content knowledge, integrate concepts across disciplines, develop computational thinking skills, acquire and incorporate varied perspectives, and communicate with diverse audiences about the use and effects of computing prepares New Jersey students for college and careers."
4. **Standard 9.4 (Life Literacies and Key Skills) of the 2020 NJSLS:**
 - "This standard outlines key literacies and technical skills such as critical thinking, global and cultural awareness, and technology literacy* that are critical for students to develop to live and work in an interconnected global economy."
Climate Change: The state of New Jersey has mandated instruction in, "Climate Change across all content areas, leveraging the passion students have shown for this critical issue and providing them opportunities to develop a deep understanding of the science behind the changes and to explore the solutions our world desperately needs."
5. **LGBT and Disabilities Law: N.J.S.A. 18A:35-4.35:**
 - A transformative approach to the inclusion of lessons and resources/texts on the contributions and issues concerning the LGBTQ+ population and people with disabilities will be implemented across all core subjects in accordance with state law: "A board of education shall include instruction on the political, economic, and social contributions of persons with disabilities and lesbian, gay, bisexual, and transgender people, in an appropriate place in the curriculum of middle school and high school students as part of the district's implementation of the New Jersey Student Learning Standards (N.J.S.A.18A:35-4.36). A board of education shall have policies and procedures in place pertaining to the selection of instructional materials to implement the requirements of N.J.S.A. 18A:35-4.35."
6. **Acquisition/development/refinement of the higher-order critical thinking skills aligned with the Revised Bloom's Taxonomy of Cognitive Objectives**

Section III: Curriculum Modifications

The *AP Music Theory* curriculum is subject to case-by-case modifications to support/advance the needs of all students, including special education students, English language learners, gifted students and those at risk of school failure. These modifications are based on Individualized Learning Programs (IEPs), recommendations made by the district's English Language Learners (ELL) coordinator, feedback from members of the Intervention & Referral Services Team (*I&RS*) for at-risk students, and 504 Plans.

Coursework and assessments will be modified on an individual basis for students when necessary. Modifications may include but are not limited to:

- Small group instruction
- One on one instruction
- Independent work stations
- Use of graphic organizers
- Interest inventories and questionnaires
- Audio resources to complement written texts and concepts
- Visual resources to complement written texts and concepts
- Extra time on assessments and large scale projects
- Reduced length of written assignments
- Large projects broken into smaller tasks and timelines
- Tiered Instruction
- Individual help during practice
- Diagrams and color coding for visual learners
- Verbal and written directions for visual and auditory learners
- Provided class notes
- Preferential seating
- Spelling not penalized
- Varied supplemental activities
- Assessments delivered orally

Section IV: Preparation for Standardized Testing

Instruction in *AP Music Theory* is aligned with the requirements of state and national standardized assessments, including the *NJSLA*, the *ACT*, the *PSAT* and the *SAT*. The *End of Marking Period Assessments* for *AP Music Theory* also demonstrate alignment with the aforesaid standardized assessments.

Section V: Curriculum Pacing Guide

Curriculum Pacing Guide	
Course Title: <i>AP Music Theory</i>	Grade Level: 11th & 12th
Unit I: Music Fundamentals I	Weeks 1-5
Unit II: Music Fundamentals II	Weeks 6-11
Unit III: Music Fundamentals III	Weeks 12-15
Unit IV: Harmony and Voice Leading I	Weeks 16-20
Unit V: Harmony and Voice Leading II	Weeks 21-24

Unit VI: Harmony and Voice Leading III	Weeks 25-28
Unit VII: Harmony and Voice Leading IV	Weeks 29-33
Unit VIII: Modes and Form	Weeks 34-40

Section VI: Primary Texts and Year Long Instructional Resources

The following texts and instructional resources are employed in *AP Music Theory*:

- *Google Classroom*
- *Common Sense Education* (www.commonsense.org)
- AP Classroom <https://apcentral.collegeboard.org/myap/>
- Noteflight <https://www.noteflight.com/>
- Tonal Harmony - Stefan Kostka and Dorothy Payne - McGraw Hill 2009
- Tonal Harmony Supplemental Workbook
- Teoria Music Theory Practice (Cloud Based)
- Music Theory.net Practice (Cloud Based)
- Pro Tools
- Logic

Section VII: Grading Formula and Assessment Modes

Marking period grades in *AP Music Theory* are determined via a percentage weighting model. The specific grading categories and weightings of each will be determined prior to the start of each academic year and will be published in the posted/distributed course syllabi.

Section VIII: Unit Templates

The following unit templates have been established for the *AP Music Theory* curriculum by the *AP Music Theory* Instructional Team:

Unit I: Music Fundamentals I	
Unit Summary	
In this unit, students will develop a foundational understanding of pitch and rhythm and introduce them to the basics of major scales and keys, meter, tempo, and dynamics. Students build skills working with materials, processes, and relationships based on the tradition known as Western music.	
Standards/Core Ideas/Performance Expectations	
The state standards outlined below, and established by New Jersey Department of Education, will guide instruction throughout this unit in <i>AP Music Theory</i> :	
<ul style="list-style-type: none"> ● <i>2020 New Jersey Student Learning Standards: 1.3B Music Composition and Theory Standards</i> <ul style="list-style-type: none"> ○ <i>1.3B.12prof.Cr1a, 1.3B.12acc.Cr1a, 1.3B.12adv.Cr1a</i> ○ <i>1.3B.12prof.Pr4a-4c, 1.3B.12acc.Pr4a, 1.3B.12acc.Pr4a-4c, 1.3B.12adv.Pr4a-4c</i> ○ <i>1.3B.12prof.Re7a-7b, 1.3B.12acc.Re7a-7b, 1.3B.12adv.Re7a-7b</i> ○ <i>1.3B.12prof.Cn10a, 1.3B.12acc.Cn10a, 1.3B.12adv.Cn10a</i> ○ <i>1.3B.12prof.Cn11a, 1.3B.12acc.Cn11a, 1.3B.12adv.Cn11a</i> ● <i>2016 English Language Arts Companions for Grades 9-10 (History, Social Studies, Science and Technical Subjects) & 2016 English Language Arts Companions for Grades 11-12</i> <ul style="list-style-type: none"> ○ <i>NJSLA.R1-2, 4, 7, 10</i> ○ <i>RST.9-10.3-4, RST.11-12.8</i> ● <i>2020 New Jersey Student Learning Standards: Career Readiness, Life Literacies and Key Skills</i> <ul style="list-style-type: none"> ○ <i>9.4.2.CI.1-2, 9.4.12.CT.2, etc.</i> 	
Unit Essential Questions	Unit Enduring Understandings

<ul style="list-style-type: none"> How are specific frequencies of sound described in music? How is the duration of sounds and silences described in music? What determines the number of beats per measure and the note value of one beat? 	<ul style="list-style-type: none"> Frequencies are described using general descriptors like “bright” and “dark” pitch, but also using theoretical terms such as C5 or D3. The duration of sounds and silences are called rhythms. Time signatures determine the beats per measure and note values of beats.
Evidence of Learning	
Formative Assessment: <ul style="list-style-type: none"> Interactive word wall Flash cards for each major key in treble clef and bass clef Rhythmic tapping Guitar fretboard and piano demonstration Draw a chromatic word clock. Circle the C major scale within the word clock. Move this pattern around Create rhythms of your own coursework 	Summative Assessment: <ul style="list-style-type: none"> Unit 1 Test (treble and bass clef reading, simple and compound meters, tempo and dynamic markings, major and minor scales) Beginner piano playing assignments Sight singing assignments from AP classroom
Resources Needed: <ul style="list-style-type: none"> AP Classroom My AP Keyboards Manuscript Notebooks Diagrams of piano and guitar Flash Cards 	

Unit II: Music Fundamentals II	
Unit Summary	
<p>Students will connect learning from Unit I by learning about relationships between major and minor scales, minor and major intervals, and timbre of instruments. By the end of this unit, students will be ready to study the application of these intervals and qualities as they relate to triads and 7th chords.</p>	
Standards/Core Ideas/Performance Expectations	
<p>The state standards outlined below, and established by New Jersey Department of Education, will guide instruction throughout this unit in <i>AP Music Theory</i>:</p> <ul style="list-style-type: none"> <i>2020 New Jersey Student Learning Standards: 1.3B Music Composition and Theory Standards</i> <ul style="list-style-type: none"> 1.3B.12prof.Cr2a-2b, 1.3B.12acc.Cr2a-2b, 1.3B.12adv.Cr2a-2b 1.3B.12prof.Re7a-7b, 1.3B.12acc.Re7a-7b, 1.3B.12adv.Re7a-7b 1.3B.12prof.Re8a, 1.3B.12acc.Re8a, 1.3B.12adv.Re8a 1.3B.12prof.Re9a-9b, 1.3B.12acc.Re9a-9b, 1.3B.12adv.Re9z-9b 1.3B.12prof.Cn10a, 1.3B.12acc.Cn10a, 1.3B.12adv.Cn10a 1.3B.12prof.Cn11a, 1.3B.12acc.Cn11a, 1.3B.12adv.Cn11a <i>2016 English Language Arts Companions for Grades 9-10 (History, Social Studies, Science and Technical Subjects) & 2016 English Language Arts Companions for Grades 11-12</i> <ul style="list-style-type: none"> NJSLA.RI-2, 4, 7, 10 RST.9-10.3-4, RST.11-12.8 <i>2020 New Jersey Student Learning Standards: Career Readiness, Life Literacies and Key Skills</i> <ul style="list-style-type: none"> 9.4.2.CI.1-2, 9.4.12.CT.2, etc. 	
Unit Essential Questions	Unit Enduring Understandings
<ul style="list-style-type: none"> How are major and minor scales related? How are musical ideas developed through the course of a composition? How does the manner of production (instruments and/or voices used) affect qualities of music? 	<ul style="list-style-type: none"> Major and minor scales sometimes share the exact same notes. This is called being a “relative” key. Students will discuss how to find these relative keys Musical ideas such as themes and motives are often played in varying keys, in various octaves, and shared between instruments. Instrumentation of pieces affects not only the mood of musical compositions, but also how they are written and how they are fleshed out.
Evidence of Learning	
Formative Assessment: <ul style="list-style-type: none"> Tonality switching between melodies in a major or minor assignment Key Matching activity 	Summative Assessment: <ul style="list-style-type: none"> Unit 2 Test (relative keys, parallel keys, all intervals, timbre of instruments). Piano playing assignments
Resources Needed: <ul style="list-style-type: none"> AP Classroom My AP Keyboards 	

<ul style="list-style-type: none"> ● Interval Guessing Game ● Simple melodies performance (monophony, homophony, heterophony, and polyphony) ● Class Theory Example activity ● coursework 	<ul style="list-style-type: none"> ● Sight singing performances 	<ul style="list-style-type: none"> ● Manuscript Notebooks
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Unit III: Music Fundamentals III

Unit Summary

The third unit of music fundamentals focuses on the learning of basic harmony. Students will be introduced to harmony using a variety of diverse methods, including score reading, score listening, composition, harmonic dictation, and playing. Although the basics of pitch and rhythm are not a main focus of this unit, they should still be frequently reviewed.

Standards/Core Ideas/Performance Expectations

The state standards outlined below, and established by New Jersey Department of Education, will guide instruction throughout this unit in *AP Music Theory*:

- *2020 New Jersey Student Learning Standards: 1.3B Music Composition and Theory Standards*
 - *1.3B.12prof.Cr1a, 1.3B.12acc.Cr1a, 1.3B.12adv.Cr1a*
 - *1.3B.12prof.Cr2a-2b, 1.3B.12acc.Cr2a-2b, 1.3B.12adv.Cr2a-2b*
 - *1.3B.12prof.Cr3a-3b, 1.3B.12acc.Cr3a-3b, 1.3B.12adv.Cr3a-3b*
 - *1.3B.12prof.Pr6a-6b, 1.3B.12acc.Pr6a-6b, 1.3B.12adv.Pr6a-6b*
 - *1.3B.12prof.Re7a-7b, 1.3B.12acc.Re7a-7b, 1.3B.12adv.Re7a-7b*
 - *1.3B.12prof.Re8a, 1.3B.12acc.Re8a, 1.3B.12adv.Re8a*
 - *1.3B.12prof.Re9a-9b, 1.3B.12acc.Re9a-9b, 1.3B.12adv.Re9a-9b*
 - *1.3B.12prof.Cn10a, 1.3B.12acc.Cn10a, 1.3B.12adv.Cn10a*
 - *1.3B.12prof.Cn11a, 1.3B.12acc.Cn11a, 1.3B.12adv.Cn11a*
- *2016 English Language Arts Companions for Grades 9-10 (History, Social Studies, Science and Technical Subjects) & 2016 English Language Arts Companions for Grades 11-12*
 - *NJSLA.R1-2, 4, 7, 10*
 - *RST.9-10.3-4, RST.11-12.8*
- *2020 New Jersey Student Learning Standards: Career Readiness, Life Literacies and Key Skills*
 - *9.4.2.CI.1-2, 9.4.12.CT.2, etc.*

Unit Essential Questions

- How are chord qualities described?
- How do pitches in a chord function?

Unit Enduring Understandings

- Major, minor, diminished, augmented, maj seventh, min seventh, half diminished seventh, and fully diminished seventh chords are important to identify with proper symbols. This will require piano practice.
- Pitches in chords may want to resolve, stay stagnant, skip, or move stepwise. Four-part writing requires attention to the traditional rules of the classical canon.

Evidence of Learning

Formative Assessment:

- Singing Performance (qualities of chords using solfege)
- Quick writing do-nows on diatonic triads, such as “what are the pitches of the IV chord in Bb major?”
- Inversion Activity
- “I do, we do, you do” Exercises
- Give students a score that has a clear usage of seventh chords. Have students locate and identify the root, quality, and inversion of the chord
- coursework

Summative Assessment:

- Unit 3 Test (triad spelling, diatonic chord spelling, inversion identifying, seventh chord spelling)
- Piano playing assignments
- Sight singing performances

Resources Needed:

- AP Classroom
- [My AP](#)
- Keyboards
- Manuscript Notebooks
- Score of Bach’s C Major Prelude

Unit IV: Harmony and Voice Leading I

Unit Summary

Students will now apply their understanding of triads and seventh chords from Unit III in order to construct and identify proper 18th century voice leading. Students will be introduced to the 18th century chord voicings tradition in the form of tonic-dominant-tonic relationships to start out with.

Standards/Core Ideas/Performance Expectations

The state standards outlined below, and established by New Jersey Department of Education, will guide instruction throughout this unit in *AP Music Theory*:

- *2020 New Jersey Student Learning Standards: 1.3B Music Composition and Theory Standards*
 - *1.3B.12prof.Cr1a, 1.3B.12acc.Cr1a, 1.3B.12adv.Cr1a*
 - *1.3B.12prof.Cr2a-2b, 1.3B.12acc.Cr2a-2b, 1.3B.12adv.Cr2a-2b*
 - *1.3B.12prof.Cr3a-3b, 1.3B.12acc.Cr3a-3b, 1.3B.12adv.Cr3a-3b*
 - *1.3B.12prof.Pr4a-4c, 1.3B.12acc.Pr4a-4c, 1.3B.12adv.Pr4a-4c*
 - *1.3B.12prof.Pr5a-5c, 1.3B.12acc.Pr5a-5c, 1.3B.12adv.Pr5a-5c,*
 - *1.3B.12prof.Pr6a-6b, 1.3B.12acc.Pr6a-6b, 1.3B.12adv.Pr6a-6b*
 - *1.3B.12prof.Re7a-7b, 1.3B.12acc.Re7a-7b, 1.3B.12adv.Re7a-7b*
 - *1.3B.12prof.Re8a, 1.3B.12acc.Re8a, 1.3B.12adv.Re8a*
 - *1.3B.12prof.Re9a-9b, 1.3B.12acc.Re9a-9b, 1.3B.12adv.Re9a-9b*
 - *1.3B.12prof.Cn10a, 1.3B.12acc.Cn10a, 1.3B.12adv.Cn10a*
 - *1.3B.12prof.Cn11a, 1.3B.12acc.Cn11a, 1.3B.12adv.Cn11a*
- *2016 English Language Arts Companions for Grades 9-10 (History, Social Studies, Science and Technical Subjects) & 2016 English Language Arts Companions for Grades 11-12*
 - *NJSLA.R1-2, 4, 7, 10*
 - *RST.9-10.3-4, RST.11-12.8*
- *2020 New Jersey Student Learning Standards: Career Readiness, Life Literacies and Key Skills*
 - *9.4.2.CI.1-2, 9.4.12.CT.2, etc.*

Unit Essential Questions

- How are melody and harmony related in voice leading?
- What is the purpose of voice-leading conventions?
- What kinds of rhythmic profiles are featured in 18th-century chorales?
- How do cadences delineate the structure of a musical composition?
- What is the effect of interacting voices in a musical passage?

Unit Enduring Understandings

- Both melody and harmony are expected to resolve properly. The leading tone will not only need to be raised in minor, but also resolve (7-1). This applies to both melody and harmony.
- Voice leading conventions allow us to compose music without dissonance, unresolved tensions, and proper spacing within our inner voices. This allows our compositions to sound within the tradition of western classical music.
- Chorales often consist of only quarter notes and half notes, with emphasis on voice leading.
- Knowing the difference between perfect authentic cadence, half cadences and imperfect authentic cadences is important to identify the structure of a musical composition.
- Interacting voices allow our compositions to structure themselves. This gives us material to work from, and techniques that the listener may hold on to.

Evidence of Learning

Formative Assessment:

- Parallel, oblique, similar, and contrary motion activity
- Common Practice Error Collaborative Work
- Harmony Identification Activity (Have students identify when harmonies change, notate a bass line that represents those harmonies, and determine which harmonies fulfill the functions of tonic, dominant, or predominant while analyzing a piece of music.)
- Students will recompose simple songs using their own cadences.
- Circling Activity (Students will circle chordal sevenths that resolve and chordal sevenths that do not using a chorale excerpt. Students will also circle leading tones that resolve and those that do not.)
- coursework

Summative Assessment:

- Unit 4 test (Parallel, oblique, similar, contrary motion, error detection, cadence identification)
- Piano playing assignments
- Sight singing performances

Resources Needed:

- AP Classroom
- [My AP](#)
- Keyboards
- Manuscript Notebooks
- Bach Chorale excerpts

Unit V: Harmony and Voice Leading II		
Unit Summary		
This unit introduces the more complex side of 18th century SATB voice leading. Students will do in depth study of each of the diatonic triads. This includes the pre dominant IV (iv) chord, the ii (iio), the vi(VI) chord, and predominant 7th chords. This unit will also introduced the Cadential 64 Chords.		
Standards/Core Ideas/Performance Expectations		
The state standards outlined below, and established by New Jersey Department of Education, will guide instruction throughout this unit in <i>AP Music Theory</i> :		
<ul style="list-style-type: none"> ● <i>2020 New Jersey Student Learning Standards: 1.3B Music Composition and Theory Standards</i> <ul style="list-style-type: none"> ○ <i>1.3B.12prof.Cr3a-3b, 1.3B.12acc.Cr3a-3b, 1.3B.12adv.Cr3a-3b</i> ○ <i>1.3B.12prof.Pr4a-4c, 1.3B.12acc.Pr4a-4c, 1.3B.12adv.Pr4a-4c</i> ○ <i>1.3B.12prof.Pr6a-6b, 1.3B.12acc.Pr6a-6b, 1.3B.12adv.Pr6a-6b</i> ○ <i>1.3B.12prof.Re7a-7b, 1.3B.12acc.Re7a-7b, 1.3B.12adv.Re7a-7b</i> ○ <i>1.3B.12prof.Re8a, 1.3B.12acc.Re8a, 1.3B.12adv.Re8a</i> ○ <i>1.3B.12prof.Re9a-9b, 1.3B.12acc.Re9a-9b, 1.3B.12adv.Re9a-9b</i> ○ <i>1.3B.12prof.Cn10a, 1.3B.12acc.Cn10a, 1.3B.12adv.Cn10a</i> ○ <i>1.3B.12prof.Cn11a, 1.3B.12acc.Cn11a, 1.3B.12adv.Cn11a</i> ● <i>2016 English Language Arts Companions for Grades 9-10 (History, Social Studies, Science and Technical Subjects) & 2016 English Language Arts Companions for Grades 11-12</i> <ul style="list-style-type: none"> ○ <i>NJSLA.RI-2, 4, 7, 10</i> ○ <i>RST.9-10.3-4, RST.11-12.8</i> ● <i>2020 New Jersey Student Learning Standards: Career Readiness, Life Literacies and Key Skills</i> <ul style="list-style-type: none"> ○ <i>9.4.2.CI.1-2, 9.4.12.CT.2, etc.</i> 		
Unit Essential Questions	Unit Enduring Understandings	
<ul style="list-style-type: none"> ● How do 18th-century voice-leading conventions and procedures regulate interactions of four voices in harmony? ● How and why are embellishing tones included in compositions? ● How can motives be developed and transformed? 	<ul style="list-style-type: none"> ● 18th-century voice leading conventions regulate our compositions with a strict set of rules. Students will be quizzed on these rules in detail. ● Embellishment tones are used to create tension, add character to our pieces, and create interest between voices. ● Motivic development is one of the most important aspects of the 18th-century style. Motives may be developed by rhythmic augmentation or diminution, melodic sequencing, melodic transposition, and modulation. 	
Evidence of Learning		
Formative Assessment: <ul style="list-style-type: none"> ● Predominant harmonies-insertion and performance ● “Heart and Soul”/Pachelbel’s Canon Harmony activity ● J.S. Bach's Well Tempered Clavier in C Major Analysis (Sketch a chorale that represents this piece.) ● My Guitar Gently Weeps Chord Progression Identification ● 64 Chord Location ● coursework 	Summative Assessment: <ul style="list-style-type: none"> ● Unit 5 test (Voice leading rules, chord inversion identification) ● Piano playing assignments ● Sight singing performances 	Resources Needed: <ul style="list-style-type: none"> ● AP Classroom ● My AP ● Keyboards ● Manuscript Notebooks ● Portable Speaker ● Musical Scores
Unit VI: Harmony and Voice Leading III		
Unit Summary		
Students will continue their in depth study of 18th century SATB style concepts. Their knowledge of voice leading will be further reinforced with ear training, sight singing, error detection, harmonic and melodic dictation, score analysis, and part writing. Students will also be introduced to melodic embellishments and melodic motives.		
Standards/Core Ideas/Performance Expectations		

The state standards outlined below, and established by New Jersey Department of Education, will guide instruction throughout this unit in *AP Music Theory*:

- *2020 New Jersey Student Learning Standards: 1.3B Music Composition and Theory Standards*
 - *1.3B.12prof.Cr1a, 1.3B.12acc.Cr1a, 1.3B.12adv.Cr1a*
 - *1.3B.12prof.Cr2a-2b, 1.3B.12acc.Cr2a-2b, 1.3B.12adv.Cr2a-2b*
 - *1.3B.12prof.Pr4a-4c, 1.3B.12acc.Pr4a-4c, 1.3B.12adv.Pr4a-4c*
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 - *1.3B.12prof.Re8a, 1.3B.12acc.Re8a, 1.3B.12adv.Re8a*
 - *1.3B.12prof.Re9a-9b, 1.3B.12acc.Re9a-9b, 1.3B.12adv.Re9a-9b*
 - *1.3B.12prof.Cn10a, 1.3B.12acc.Cn10a, 1.3B.12adv.Cn10a*
 - *1.3B.12prof.Cn11a, 1.3B.12acc.Cn11a, 1.3B.12adv.Cn11a*
- *2016 English Language Arts Companions for Grades 9-10 (History, Social Studies, Science and Technical Subjects) & 2016 English Language Arts Companions for Grades 11-12*
 - *NJSLA.RI-2, 4, 7, 10*
 - *RST.9-10.3-4, RST.11-12.8*
- *2020 New Jersey Student Learning Standards: Career Readiness, Life Literacies and Key Skills*
 - *9.4.2.CI.1-2, 9.4.12.CT.2, etc.*

Unit Essential Questions		Unit Enduring Understandings	
<ul style="list-style-type: none"> ● How can non chord tones create linear flow and interest within a harmony? ● How are melodic and rhythmic procedures used to affect the structures and sound qualities of music? ● What is the relationship of motives and phrases? 		<ul style="list-style-type: none"> ● Non-chord tones add interest and tension to our pieces. The suspense created by non-chord tones create powerful resolutions that are not achieved through completing every chord on the beat. ● Melodic and rhythmic procedures create song forms that keep interest. Melodic phrasing will be covered in detail. These procedures include cadences, antecedent phrases, consequent phrases, and periods. 	
Evidence of Learning			
Formative Assessment: <ul style="list-style-type: none"> ● Circling Activity (Have students mark the score of Mozart K. 545 by circling upper neighbors and passing tones.) ● Embellishment Tone Poster Activity in pairs ● Suspension Identification Activity ● coursework 	Summative Assessment: <ul style="list-style-type: none"> ● Unit 6 test (upper neighbors, passing tones, oblique motion, parallel motion, contrary motion) ● Piano playing assignments ● Sight singing performances 	Resources Needed: <ul style="list-style-type: none"> ● AP Classroom ● My AP ● Keyboards ● Manuscript Notebooks ● Score of Mozart K. 545 	

Unit VII: Harmony and Voice Leading IV

Unit Summary

Students are introduced to tonicization in this unit. This means that many harmonic and voice leading strategies are further studied and reviewed. Once students can identify dominant to tonic relationships comfortably, students will be introduced to secondary dominants.

Standards/Core Ideas/Performance Expectations

The state standards outlined below, and established by New Jersey Department of Education, will guide instruction throughout this unit in *AP Music Theory*:

- *2020 New Jersey Student Learning Standards: 1.3B Music Composition and Theory Standards*
 - *1.3B.12prof.Cr1a, 1.3B.12acc.Cr1a, 1.3B.12adv.Cr1a, 1.3B.12prof.Cr2a, 1.3B.12prof.Cr2b, 1.3B.12acc.Cr2a, 1.3B.12acc.Cr2b, 1.3B.12adv.Cr2a, 1.3B.12adv.Cr2b, 1.3B.12prof.Cr3a, 1.3B.12prof.Cr3b, 1.3B.12acc.Cr3a, 1.3B.12acc.Cr3b, 1.3B.12adv.Cr3a, 1.3B.12adv.Cr3b, 1.3B.12prof.Pr4a, 1.3B.12prof.Pr4b, 1.3B.12prof.Pr4c, 1.3B.12acc.Pr4a, 1.3B.12acc.Pr4b, 1.3B.12acc.Pr4c, 1.3B.12adv.Pr4a, 1.3B.12adv.Pr4b, 1.3B.12adv.Pr4c, 1.3B.12acc.Pr5a, 1.3B.12prof.Re7a, 1.3B.12prof.Re7b, 1.3B.12acc.Re7a, 1.3B.12acc.Re7b, 1.3B.12adv.Re7a, 1.3B.12adv.Re7b, 1.3B.12prof.Re8a, 1.3B.12acc.Re8a, 1.3B.12adv.Re8a, 1.3B.12prof.Re9a, 1.3B.12prof.Re9b, 1.3B.12acc.Re9a, 1.3B.12acc.Re9b, 1.3B.12adv.Re9a, 1.3B.12adv.Re9b, 1.3B.12prof.Cn10a, 1.3B.12acc.Cn10a, 1.3B.12adv.Cn10a, 1.3B.12prof.Cn11a, 1.3B.12acc.Cn11a, 1.3B.12adv.Cn11a*

<ul style="list-style-type: none"> • 2016 English Language Arts Companions for Grades 9-10 (History, Social Studies, Science and Technical Subjects) & 2016 English Language Arts Companions for Grades 11-12 <ul style="list-style-type: none"> ◦ NJSLA.R1-2, 4, 7, 10 ◦ RST.9-10.3-4, RST.11-12.8 • 2020 New Jersey Student Learning Standards: Career Readiness, Life Literacies and Key Skills <ul style="list-style-type: none"> ◦ 9.4.2.CI.1-2, 9.4.12.CT.2, etc. 		
Unit Essential Questions	Unit Enduring Understandings	
<ul style="list-style-type: none"> • What causes musical passages to sound as though they briefly shift keys? • How can tonicization be achieved? 	<ul style="list-style-type: none"> • Students will now see that the dominant to tonic relationship does not have to be found in a piece's home key. This is also the first topic introduced that is arguably more common and emblematic of jazz than it is in any other genre of music. • Tonicization is the act of creating a tension and release that brings the listeners ears into a new key. This is achieved by using secondary dominants. Secondary dominants are temporary V chords. You must raise the leading tone of these chords with accidentals occasionally. 	
Evidence of Learning		
Formative Assessment:	Summative Assessment:	Resources Needed:
<ul style="list-style-type: none"> • Secondary Leading Tone exercise • Secondary Dominants Identification activity • Secondary Dominant Chord group work • coursework 	<ul style="list-style-type: none"> • Unit 7 test (Secondary dominant chords) • Piano playing assignments • Sight singing performances 	<ul style="list-style-type: none"> • AP Classroom • My AP • Keyboards • Manuscript Notebooks

Unit VIII: Modes and Forms	
Unit Summary	
<p>This last unit covers all of the further uses of the major and minor scales that we have studied in depth throughout this course. This unit also covers any loose ends before the AP test, and will also set students up with the ability to identify form while listening to music that follows 18th century rules.</p>	
Standards/Core Ideas/Performance Expectations	
<p>The state standards outlined below, and established by New Jersey Department of Education, will guide instruction throughout this unit in <i>AP Music Theory</i>:</p> <ul style="list-style-type: none"> • 2020 New Jersey Student Learning Standards: 1.3B Music Composition and Theory Standards <ul style="list-style-type: none"> ◦ 1.3B.12prof.Pr6a-6b, 1.3B.12acc.Pr6a-6b, 1.3B.12adv.Pr6a-6b ◦ 1.3B.12prof.Re7a-7b, 1.3B.12acc.Re7a-7b, 1.3B.12adv.Re7a-7b ◦ 1.3B.12prof.Re8a, 1.3B.12acc.Re8a, 1.3B.12adv.Re8a ◦ 1.3B.12prof.Re9a-9b, 1.3B.12acc.Re9a-9b, 1.3B.12adv.Re9a-9b ◦ 1.3B.12prof.Cn10a, 1.3B.12acc.Cn10a, 1.3B.12adv.Cn10a ◦ 1.3B.12prof.Cn11a, 1.3B.12acc.Cn11a, 1.3B.12adv.Cn11a • 2016 English Language Arts Companions for Grades 9-10 (History, Social Studies, Science and Technical Subjects) & 2016 English Language Arts Companions for Grades 11-12 <ul style="list-style-type: none"> ◦ NJSLA.R1-2, 4, 7, 10 ◦ RST.9-10.3-4, RST.11-12.8 • 2020 New Jersey Student Learning Standards: Career Readiness, Life Literacies and Key Skills <ul style="list-style-type: none"> ◦ 9.4.2.CI.1-2, 9.4.12.CT.2, etc. 	
Unit Essential Questions	Unit Enduring Understandings
<ul style="list-style-type: none"> • How are modes related to the familiar major scale? • Why do modes sound different than the scale they are related to? • How can a musical passage be described in terms of its hierarchical structure of melodic and harmonic patterns and functions? 	<ul style="list-style-type: none"> • Modes are major scales starting on different scale degrees. Students will have to understand what accidentals belong to each mode • Modes sound different from their corresponding major scale because of their mood and starting notes. • Musical passages can be described by recognizing themes and motives. How these themes and motives are expanded are essential to both composing and listening. • Phrase relations include the antecedent phrase, the consequent phrase, double periods, parallel periods. The Antecedent phrase is the first half of a phrase often ending in a half cadence, while the second

<ul style="list-style-type: none"> What types of phrase relations can be found within a composition? What are the effects of each type? 	<p>phrase is often ended with a perfect authentic cadence, adding closure to your melodies/ harmonic progressions.</p>
Evidence of Learning	
Formative Assessment: <ul style="list-style-type: none"> Chromatin alterations of solfege Singing Performance Score Marking Activity Pop Music Analysis coursework 	Summative Assessment: <ul style="list-style-type: none"> Unit 8 test (Modes) Piano playing assignments Sight singing performances
Resources Needed: <ul style="list-style-type: none"> AP Classroom My AP Keyboards Manuscript Notebooks Pop music excerpts 	

Section IX: Unit Reflection

The *AP Music Theory* Instructional Team must confer upon the completion of each instructional unit in the *AP Music Theory* curriculum and rate the degrees to which the instructional units meet performance criteria established by the New Jersey Department of Education using the *Unit Reflection Form*. Completed unit reflection forms must be submitted to the Department Supervisor for approval upon completion of curriculum implementation with a complementing list of suggested modifications to the *AP Music Theory* Curriculum.

Unit Reflection Form: (<i>AP Music Theory</i>)			
Lesson Activities:	Strongly	Moderately	Weakly
Foster student use of technology as a tool to develop critical thinking, creativity and innovation skills;			
Are challenging and require higher order thinking and problem-solving skills;			
Allow for student choice;			
Provide scaffolding for acquiring targeted knowledge/skills;			
Integrate modern, global perspectives, especially those regarding diversity, genocide, global issues, and historical ones regarding racial relations;			
Integrate 21 st century skills;			
Provide opportunities for interdisciplinary connection and transfer of knowledge and skills;			
Are varied to address different student learning styles and preferences;			
Are differentiated based on student needs;			
Are student-centered with teacher acting as a facilitator and co-learner during the teaching and learning process;			
Provide means for students to demonstrate knowledge and skills and progress in meeting learning goals and objectives;			
Provide opportunities for student reflection and self-assessment;			
Provide data to inform and adjust instruction to better meet the varying needs of learners.			