

## Wilson Area School District Planned Course Guide

**Title of planned course:** AP Music Theory

**Subject Area:** Music

**Grade Level:** 9-12

**Course Description:** Students in AP Music Theory will engage in learning musical concepts to prepare them to take the College Board's Advanced Placement Music Theory Exam. This course is designed to develop student's skills in understanding concepts of music presented in an aural format as well as notated in a score. By analyzing, listening, performing, and writing music students will develop skills necessary to comprehend the format and structure of western music. Additionally, students will learn to write their own music compositions in order to enforce these skills and demonstrate their understanding of traditional practices in music.

**Time/Credit for this Course:** Full year/1 credit

**Curriculum Writing Committee:** Joshua Koch

# Curriculum Map

**Course Content:** [\(As stated on the AP Music Theory Page of the College Board Website\)](#)

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

- Pitch and Pitch Notation
- Notes and Rests
- Major Scales
- Major Keys
- Beat Division and Meter Type
- Tempo
- Dynamics

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

- Natural, harmonic and melodic forms of the minor scale
- Key relationships
- Intervals
- Melodic features such as contour, register, and range
- Texture types such as monophony, homophony, heterophony
- Rhythmic devices such as syncopation and cross-rhythm

**Unit 3:** Music Fundamentals 3: Triads and Seventh Chords:

- Diatonic Chords
- Chord Inversions
- The qualities of 7th Chords

**Unit 4:** Harmony and Voice Leading 1: Chord Function, Cadence, and Phrase:

- Soprano-bass Counterpoint
- 4 part (Soprano, alto, tenor and bass) voice leading
- The conventions of 18th-century chord spelling, doubling, voicing, and spacing
- Harmonic progression, function, harmony and cadences
- Voice leading with 7th chords

**Unit 5:** Harmony and Voice Leading 2: Chord Progressions and Predominant Function:

- The use of predominant chords in a harmonic progression
- Specific predominant chords and their uses
- Cadences and predominant function

**Unit 6:** Harmony and Voice Leading 3: Embellishments, Motives, and Melodic Devices:

- Types of embellishing tones and their use in a chordal framework
- Motives and motivic transformation
- Melodic sequence
- Harmonic sequence

**Unit 7:** Harmony and Voice Leading 4: Secondary Function:

- Tonicization and the ways to achieve it
- Part writing secondary dominant chords
- Part writing secondary leading-tone chords

**Unit 8:** Modes and Form:

- The seven types of modes
- Melodic relationships between phrases
- Commonly used sections of music such as introduction, interlude, bridge, verse, refrain, chorus, coda and codetta

## Wilson Area School District Planned Course Materials

**Course Title:** AP Music Theory

**Primary Textbooks:**

- *Tonal Harmony with an Introduction to Twentieth-Century Music* by Steven Kostka, and Dorothy Payne
- *The Musician's Guide to Aural Skills: Ear Training*, by Paul Murphy

**Secondary Textbooks:**

- *The Musician's Guide to Theory and Analysis* by Jane Piper Clendinning, and Elizabeth West Marvin

**Primary Workbook:**

- *Workbook for Tonal Harmony with an introduction to Twentieth-Century Music* by Steven Kostka and Dorothy Payne

**Secondary Workbook:**

- *The Musician's Guide Workbook* by Jane Piper Clendinning and Elizabeth West Marvin

**Necessary Student Materials:**

- School issued laptop with ability to record and listen to audio
- Smartmusic subscription
- Headphones (Recommended)

**Teacher Materials:**

- Teacher laptop with ability to record and listen to audio
- *The Musician's Guide Anthology* by Jane Piper Clendinning and Elizabeth West Marvin

## Curriculum Map

### August:

- Week 1, Unit 1 - Pitch, Pitch Notation, Notes, Rests, Tempo and Dynamics

### September:

- Week 2, Unit 1 - Tempo, Beat Division and Meter Type
- Week 3, Unit 1 - Major Keys/Major Scales
- Week 4, Unit 1 - Major Scales Cont./Unit 1 Test
- Week 5, Unit 2 - Intervals

### October:

- Week 6, Unit 2 - Key Relationships
- Week 7, Unit 2 - Natural, Harmonic and Melodic forms of minor scales & Minor scales/Keys Quiz
- Week 8, Unit 2 - Counting rhythms in simple meters
- Week 9, Unit 2 monophony, homophony, heterophony, syncopation and cross rhythm

### November:

- Week 10, Unit 3 - Diatonic Chords and Seventh Chords
- Week 11, Unit 3 - Diatonic Chords and Seventh Chords Cont.
- Week 12, Unit 3 - Inversions - Assign Composition Project 1
- Week 13, Unit 4 - Soprano/Bass Counterpoint

### December:

- Week 14, Unit 4 - 4 part voice leading, chord spelling, doubling, voicing, and spacing, Composition Project 1 Due
- Week 15, Unit 4 - Voice Leading with 7th Chords
- Week 16, Unit 4 - Harmonic progression, function, harmony and cadences Assign Composition project 2

### January:

- Week 17, Unit 1-4 Review of Fall Concepts Composition Project 2 due
- Week 18, Unit 5 - The use of predominant chords in a harmonic progression
- Week 19, Unit 5 - Specific Predominant Chords and their functions
- Week 20, Unit 5 - Cadences & Unit 5 test

### February:

- Week 21, Unit 6 - Types of embellishing tones and their use in a chordal framework
- Week 22, Unit 6 - Melodic sequence
- Week 23, Unit 6 - Harmonic Sequence
- Week 24, Unit 6 - Motives and motivic transformation - Assign Composition Project 3

### March:

- Week 25, Unit 7 - Tonicization and the ways to achieve it
- Week 26, Unit 7 - Part writing secondary dominant chords - Composition Project 3 Due
- Week 27, Unit 7 - Part Writing secondary leading-tone chords,
- Week 28, Unit 7 - Review/ Unit 7 Test

**April:**

- Week 29, Unit 8 - The seven types of modes - Assign Composition Project 4
- Week 30, Unit 8 - Melodic relationships between phrases
- Week 31, Unit 8 - introduction, interlude, bridge, verse, refrain, chorus, coda and codetta - Composition Project 4 Due
- Week 32 - Review/ Aurals Skills Training, Introduce choice ensemble composition

**May:**

- Week 33 - Review/ Aurals Skills Training, assign choice ensemble composition
- Week 34 - Composition for choice ensemble (Band or Choir)
- Week 35 - Composition for Choice ensemble cont (Band or Choir)
- Week 36 - FINAL EXAMS

## Curriculum Scope & Sequence

**Planned Course:** AP Music Theory

**Unit:** Unit #1 - Music Fundamentals 1: Pitch, Major Scales and Key Signatures, Rhythm, Meter, and Expressive Elements.

**Time frame:** 4 weeks

**NafMe Standards:** Mu:Re7.1.C.IIa, Mu:Re7.2.C.IIa, Mu:9.1.C.IIa, Mu:Re9.1.C.IIIb, Mu:Cn10.0.IIIa

**Essential content/objectives:** At end of the unit, students will be able to:

- Understand Pitch
- Utilize concepts of Music Notation including Notes and rest
- Understand fundamentals of music including Beat Division, Meter Type, Tempo and Dynamics
- Utilize all 12 Major Keys and write all 12 major scales

**Core Activities:** Students will complete/participate in the following:

- Identify notated pitch and how it translates to aural pitch
- Analyze fundamentals of music in aural examples of music and notated music
- Label and write all 12 major keys
- Label and write all 12 major scales both with and without key signatures

**Extensions:** Students can go online ([www.musictheory.net](http://www.musictheory.net)) to get online tutoring.

**Remediation:**

- Small group or 1:1 instruction
- Peer remediation.

**Instructional Methods:**

- Direct instruction through lectures, listening, modeling, guided group/individual practice, and peer collaboration.

**Materials & Resources:**

- *Tonal Harmony with an introduction to Twentieth-Century Music* by Steven Kostka and Dorothy Payne, pp 3 - 11 and 25 - 38
- *Workbook for Tonal Harmony* by Steven Kostka and Dorothy Payne Exercises 1-2 and 2-1 through 2-4
- *The Musician's Guide to Theory and Analysis* by Jane Piper Clendinning and Elizabeth West Marvin, Pp 2 - 84
- Selections from *The Musician's Guide Workbook* by Jane Piper Clendinning and Elizabeth West Marvin, 1.1 through 4.6

**Assessments:**

- *Workbook for Tonal Harmony* by Steven Kostka and Dorothy Payne Exercises 1-2 and 2-1 through 2-4
- Selections from *The Musician's Guide Workbook* by Jane Piper Clendinning and Elizabeth West Marvin, 1.1 through 4.6
- Teacher Created Assignments
- Unit 1 test.

## Curriculum Scope & Sequence

**Planned Course:** AP Music Theory

**Unit:** Unit #2 - Minor Scales and Key Signatures, Melody, Timbre, and Texture.

**Time frame:** 5 weeks

**NafMe Standards:** Mu:Re7.1.C.IIa, Mu:Re7.2.C.IIa, Mu:9.1.C.IIa, Mu:Re9.1.C.IIIb, Mu:Cn10.0.IIIa

**Essential content/objectives:** At end of the unit, students will be able to:

- Identify intervals and their inversions by notation and aurally
- Understand key relationships and identify parallel and relative minor
- Notate and analyse natural, harmonic and melodic forms of the minor scale
- Differentiate between monophony, homophony, heterophony
- Understand and utilize melodic features such as contour, register, and range and rhythmic devices such as syncopation and cross-rhythm

**Core Activities:** Students will complete/participate in the following:

- Identify notated intervals by space and type
- Translate performed intervals to notation
- Sing notated intervals
- Write out key signatures based on relation
- Label and write all natural, harmonic and melodic forms of the minor scale in all keys

**Extensions:** Students can go online ([www.musictheory.net](http://www.musictheory.net)) to get online tutoring.

**Remediation:**

- Small group or 1:1 instruction
- Peer remediation.

**Instructional Methods:**

- Direct instruction through lectures, listening, modeling, guided group/individual practice, and peer collaboration.

**Materials & Resources:**

- *Tonal Harmony with an introduction to Twentieth-Century Music* by Steven Kostka and Dorothy Payne, pp 12 -24
- *Workbook for Tonal Harmony* by Steven Kostka and Dorothy Payne Exercises 1-2 through 1-6 and 2-1 through 2-4
- *The Musician's Guide to Theory and Analysis* by Jane Piper Clendinning and Elizabeth West Marvin, Pp 85-108
- Selections from *The Musician's Guide Workbook* by Jane Piper Clendinning and Elizabeth West Marvin, 5.1 through 6.6

**Assessments:**

- *Workbook for Tonal Harmony* by Steven Kostka and Dorothy Payne Exercises 1-3 through 1-6
- Selections from *The Musician's Guide Workbook* by Jane Piper Clendinning and Elizabeth West Marvin, 1.1 through 4.6 and 6.1 through 6.6
- Teacher Created Assignments
- Minor keys/scales quiz

## Curriculum Scope & Sequence

**Planned Course:** AP Music Theory

**Unit:** Unit #3 - Music Fundamentals 3: Triads and Seventh Chords.

**Time frame:** 3 weeks

**NafMe Standards:** Mu:Re7.1.C.IIa, Mu:Re7.2.C.IIa, Mu:9.1.C.IIa, Mu:Re9.1.C.IIIb, Mu:Cn10.0.IIIa, Mu:Cr2.1.c.IIa, MU:Cr2.1.c.111b, MU:Pr4.2.C.IIIa

**Essential content/objectives:** At end of the unit, students will be able to:

- Correctly label and use diatonic chords through analysis and composition
- Understand and identify chords in 1st and 2nd inversion (3rd inversion for 7th chords)
- Differentiate between the different qualities of 7th chords
- Compose music utilizing proper diatonic chords in a progression of their choosing

**Core Activities:** Students will complete/participate in the following:

- Stack triads and seventh chords and relate them to the given key through roman numerals
- Analyze a given chord progression with roman numerals
- Develop aural skills by analyzing performed chord progressions
- Analyze and notate both triads and seventh chords in all inversion types
- Composition project #1

**Extensions:** Students can go online ([www.musictheory.net](http://www.musictheory.net)) to get online tutoring.

**Remediation:**

- Small group or 1:1 instruction
- Peer remediation.

**Instructional Methods:**

- Direct instruction through lectures, listening, modeling, guided group/individual practice, and peer collaboration.

**Materials & Resources:**

- *Tonal Harmony with an introduction to Twentieth-Century Music* by Steven Kostka and Dorothy Payne, pp 39 - 44 and 57-68
- *Workbook for Tonal Harmony* by Steven Kostka and Dorothy Payne Exercises 3-1 through 3-3A and 4-1 through 4-2
- *The Musician's Guide to Theory and Analysis* by Jane Piper Clendinning and Elizabeth West Marvin, Pp 130 -138 and 147 - 163
- Selections from *The Musician's Guide Workbook* by Jane Piper Clendinning and Elizabeth West Marvin, 7.1 through 7.4 and 8.1 through 8.3

**Assessments:**

- *Workbook for Tonal Harmony* by Steven Kostka and Dorothy Payne Exercises 3-1 through 3-3A and 4-1 through 4-2
- Selections from *The Musician's Guide Workbook* by Jane Piper Clendinning and Elizabeth West Marvin, 7.1 through 7.4 and 8.1 through 8.3
- Teacher Created Assignments
- Composition Project #1

## Curriculum Scope & Sequence

**Planned Course:** AP Music Theory

**Unit:** Unit #4 - Minor Scales and Key Signatures, Melody, Timbre, and Texture.

**Time frame:** 4 weeks

**NafMe Standards:** Mu:Re7.1.C.IIa, Mu:Re7.2.C.IIa, Mu:9.1.C.IIa, Mu:Re9.1.C.IIIb, Mu:Cn10.0.IIIa, Mu:Cr2.1.c.IIa, MU:Cr2.1.c.111b, MU:Pr4.2.C.IIIa

**Essential content/objectives:** At end of the unit, students will be able to:

- Notate a soprano line from a given bass using Soprano-bass Counterpoint
- Analyze and utilize proper 4 part (Soprano, alto, tenor and bass) voice leading
- Adjust a previously created chord progression to use a proper harmonic progression utilizing correct voice leading, chord spelling, doubling, voicing, and spacing with cadences
- Use proper Voice leading with 7th chords

**Core Activities:** Students will complete/participate in the following:

- Notate Soprano lines from a provided bass line
- Notate chord progressions from a given roman numeral progression utilizing proper voice leading
- Composition 2: Rewrite composition project from previous unit, adjusting chord choices to contain a proper harmonic progression, and ensure the chord progression utilizes all correct voice leadings, spellings doublings and voicing.

**Extensions:** Students can go online ([www.musictheory.net](http://www.musictheory.net)) to get online tutoring.

**Remediation:**

- Small group or 1:1 instruction
- Peer remediation.

**Instructional Methods:**

- Direct instruction through lectures, listening, modeling, guided group/individual practice, and peer collaboration.

**Materials & Resources:**

- *Tonal Harmony with an introduction to Twentieth-Century Music* by Steven Kostka and Dorothy Payne, pp 45-54 and 71-98
- *Workbook for Tonal Harmony* by Steven Kostka and Dorothy Payne Exercises 3-3B through 3-4 and 5-1 through 5-2
- *The Musician's Guide to Theory and Analysis* by Jane Piper Clendinning and Elizabeth West Marvin, Pp 139 - 141

**Assessments:**

- *Workbook for Tonal Harmony* by Steven Kostka and Dorothy Payne Exercises 3-3B through 3-4 and 5-1 through 5-2
- Teacher Created Assignments
- Composition Project #2

## Curriculum Scope & Sequence

**Planned Course:** AP Music Theory

**Unit:** Unit #5 - Harmony and Voice Leading 2: Chord Progressions and Predominant Function

**Time frame:** 3 weeks

**NafMe Standards:** Mu:Re7.1.C.IIa, Mu:Re7.2.C.IIa, Mu:9.1.C.IIa, Mu:Re9.1.C.IIIb, Mu:Cn10.0IIIa

**Essential content/objectives:** At end of the unit, students will be able to:

- Use of predominant chords in writing out a harmonic progression
- Understand and analyze predominate chords in context
- Properly utilize cadences and predominant chords

**Core Activities:** Students will complete/participate in the following:

- Notating chord progressions ending in predominant - dominant - tonic
- Listen to a chord progression and identify predominant and dominant chords
- Identify different types of cadences both from written notation and aurally
- Properly write out cadences with proper voice leading, spelling, etc.

**Extensions:** Students can go online ([www.musictheory.net](http://www.musictheory.net)) to get online tutoring.

**Remediation:**

- Small group or 1:1 instruction
- Peer remediation.

**Instructional Methods:**

- Direct instruction through lectures, listening, modeling, guided group/individual practice, and peer collaboration.

**Materials & Resources:**

- *Tonal Harmony with an introduction to Twentieth-Century Music* by Steven Kostka and Dorothy Payne, pp 99-116 and 147 - 151
- *Workbook for Tonal Harmony* by Steven Kostka and Dorothy Payne Exercises 7-1 through 7-2J and 10-1A through 10-1 B
- *The Musician's Guide to Theory and Analysis* by Jane Piper Clendinning and Elizabeth West Marvin, Pp 297 through 313
- Selections from *The Musician's Guide Workbook* by Jane Piper Clendinning and Elizabeth West Marvin, 15.1 through 15.2

**Assessments:**

- *Workbook for Tonal Harmony* by Steven Kostka and Dorothy Payne Exercises 7-1 through 7-2J and 10-1A through 10-1 B
- Selections from *The Musician's Guide Workbook* by Jane Piper Clendinning and Elizabeth West Marvin, 15.1 through 15.2
- Teacher Created Assignments
- Unit 5 test.

## Curriculum Scope & Sequence

**Planned Course:** AP Music Theory

**Unit:** Unit #6 - Music Fundamentals 3: Triads and Seventh Chords.

**Time frame:** 4 weeks

**NafMe Standards:** Mu:Re7.1.C.IIa, Mu:Re7.2.C.IIa, Mu:9.1.C.IIa, Mu:Re9.1.C.IIIb, Mu:Cn10.0.IIIa, Mu:Cr2.1.c.IIa, MU:Cr2.1.c.111b, MU:Pr4.2.C.IIIa

**Essential content/objectives:** At end of the unit, students will be able to:

- Understand the different types of embellishing tones and their use in a chordal framework
- Analyze embellishing tones within a tonal context
- Compose a piece of music utilizing motives and motivic transformation
- Analyze and utilize both melodic and harmonic sequences

**Core Activities:** Students will complete/participate in the following:

- Adding requested embellishing tones to a provided piece of music
- Analyze a piece of music and determine chordal tones and embellishing tones and label their types
- Compose a piece of music consisting of motives and motivic transformation including embellishing tones and proper roman numeral analysis
- Analyze music containing melodic and harmonic sequences

**Extensions:** Students can go online ([www.musictheory.net](http://www.musictheory.net)) to get online tutoring.

**Remediation:**

- Small group or 1:1 instruction
- Peer remediation.

**Instructional Methods:**

- Direct instruction through lectures, listening, modeling, guided group/individual practice, and peer collaboration.

**Materials & Resources:**

- *Tonal Harmony with an introduction to Twentieth-Century Music* by Steven Kostka and Dorothy Payne, pp 152 - 194
- *Workbook for Tonal Harmony* by Steven Kostka and Dorothy Payne Exercises 10-2 through 12-2
- *The Musician's Guide to Theory and Analysis* by Jane Piper Clendinning and Elizabeth West Marvin, Pp 321 - 344 and 362 - 367
- Selections from *The Musician's Guide Workbook* by Jane Piper Clendinning and Elizabeth West Marvin, 16.1 through 16.6 and 18.1 through 18.6

**Assessments:**

- *Workbook for Tonal Harmony* by Steven Kostka and Dorothy Payne Exercises 10-2 through 12-2
- Selections from *The Musician's Guide Workbook* by Jane Piper Clendinning and Elizabeth West Marvin, 16.1 through 16.6 and 18.1 through 18.6
- Teacher Created Assignments
- Composition Project #3

## Curriculum Scope & Sequence

**Planned Course:** AP Music Theory

**Unit:** Unit #7 - Harmony and Voice Leading 4: Secondary Function

**Time frame:** 4 weeks

**NafMe Standards:** Mu:Re7.1.C.IIa, Mu:Re7.2.C.IIa, Mu:9.1.C.IIa, Mu:Re9.1.C.IIIb, Mu:Cn10.0.IIIa,

**Essential content/objectives:** At end of the unit, students will be able to:

- Analyze tonicization through notation and aurally
- Understand and the ways to achieve tonicization and properly notate them
- Utilize proper part writing of secondary dominant chords in a 4 part texture
- Utilize proper part writing of secondary leading-tone chords in 4 part texture

**Core Activities:** Students will complete/participate in the following:

- Listen to pieces of music and determine the tonal center
- Notate chords through part writing that develop tonicization
- Notate chord progressions containing secondary dominants and secondary leading tones using proper part writing techniques

**Extensions:** Students can go online ([www.musictheory.net](http://www.musictheory.net)) to get online tutoring.

**Remediation:**

- Small group or 1:1 instruction
- Peer remediation.

**Instructional Methods:**

- Direct instruction through lectures, listening, modeling, guided group/individual practice, and peer collaboration.

**Materials & Resources:**

- *Tonal Harmony with an introduction to Twentieth-Century Music* by Steven Kostka and Dorothy Payne, pp 243 - 287
- *Workbook for Tonal Harmony* by Steven Kostka and Dorothy Payne Exercises 16.1 through 17.5
- *The Musician's Guide to Theory and Analysis* by Jane Piper Clendinning and Elizabeth West Marvin, Pp 409 - 444
- Selections from *The Musician's Guide Workbook* by Jane Piper Clendinning and Elizabeth West Marvin, 20.1 through 21.6

**Assessments:**

- *Workbook for Tonal Harmony* by Steven Kostka and Dorothy Payne Exercises 16.1 through 17.5
- Selections from *The Musician's Guide Workbook* by Jane Piper Clendinning and Elizabeth West Marvin, 20.1 through 21.6
- Teacher Created Assignments
- Unit 7 Test

## Curriculum Scope & Sequence

**Planned Course:** AP Music Theory

**Unit:** Unit #8 - Modes and Form

**Time frame:** 3 weeks

**NafMe Standards:** Mu:Re7.1.C.IIa, Mu:Re7.2.C.IIa, Mu:9.1.C.IIa, Mu:Re9.1.C.IIIb, Mu:Cn10.0.IIIa, Mu:Cr2.1.c.IIa, MU:Cr2.1.c.111b, MU:Pr4.2.C.IIIa

**Essential content/objectives:** At end of the unit, students will be able to:

- Recognize the seven types of modes both through notation and aurally
- Compose music in a mode of their choice
- Analyze the melodic relationships between phrases
- Recognize commonly used sections of music such as introduction, interlude, bridge, verse, refrain, chorus, coda and codetta

**Core Activities:** Students will complete/participate in the following:

- Listen to music in a variety of modes and determine the mode
- Compose a piece of music in a mode of their choice (composition #4)
- Analyze a score to determine phrases and the melodic relationships between them and label the various sections (Introduction, interlude, etc.)

**Extensions:** Students can go online ([www.musictheory.net](http://www.musictheory.net)) to get online tutoring.

**Remediation:**

- Small group or 1:1 instruction
- Peer remediation.

**Instructional Methods:**

- Direct instruction through lectures, listening, modeling, guided group/individual practice, and peer collaboration.

**Materials & Resources:**

- *Tonal Harmony with an introduction to Twentieth-Century Music* by Steven Kostka and Dorothy Payne, pp 147 through 151 and 472 through 474
- *Workbook for Tonal Harmony* by Steven Kostka and Dorothy Payne Exercises 10-1 and 28-1
- *The Musician's Guide to Theory and Analysis* by Jane Piper Clendinning and Elizabeth West Marvin, Pp 709 - 718
- Selections from *The Musician's Guide Workbook* by Jane Piper Clendinning and Elizabeth West Marvin, 34.1 through 34.2A

**Assessments:**

- *Workbook for Tonal Harmony* by Steven Kostka and Dorothy Payne Exercises 10-1 and 28-1
- Selections from *The Musician's Guide Workbook* by Jane Piper Clendinning and Elizabeth West Marvin, 34.1 through 34.2A
- Teacher Created Assignments
- Composition Project #4