

TRUMBULL PUBLIC SCHOOLS
Trumbull, Connecticut

Advanced Placement (AP) Music Theory
Grade 10, 11, or 12

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Curriculum Writing Team

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AP Music Theory

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The Trumbull Board of Education will continue to take Affirmative Action to ensure that no persons are discriminated against in its employment.

CORE VALUES AND BELIEFS

The Trumbull High School community engages in an environment conducive to learning which believes that all students will **read and write effectively**, therefore communicating in an articulate and coherent manner. All students will participate in activities **that present problem-solving through critical thinking**. Students will use technology as a tool applying it to decision making. We believe that by fostering self-confidence, self-directed and student-centered activities, we will promote **independent thinkers and learners**. We believe **ethical conduct** to be paramount in sustaining the welcoming school climate that we presently enjoy.

Approved 8/26/2011

INTRODUCTION & PHILOSOPHY

AP Music Theory is a year-long course that prepares students for college-level studies in music theory. It is certified by the College Board's Advanced Placement® Program (AP®), adhering to national standards for content mastery. The course focuses on concepts and skills emphasized within introductory college music theory courses, with the goal of helping students become sophisticated and thoughtful music listeners, performers, and composers. AP Music Theory students learn to recognize, understand, describe, and produce the basic elements and processes of performed and notated music.

AP Music Theory serves as an expansion of the skills students have spent years cultivating in their ensemble music classes, as well as a deeper dive into how and why the music they perform is notated, organized, and structured the way that it is. To ensure their proficiency with these skills, students need to consistently practice applying course concepts through aural analysis, score analysis, sight-singing, dictation, and composition. These assignments will comprise the bulk of the students' assessments, in addition to periodic summative assessments following the format of the formal AP Test. All students will take the AP Music Theory test in the spring as the culmination of their studies, followed by individualized projects to apply their learning in authentic contexts to complete the year.

COURSE GOALS

The following course goals derive from the [2014 National Standards for Music Education for Composition and Theory](#).

MU:Cr1.1.C.IIa	Describe and demonstrate how sounds and musical ideas can be used to represent sonic events, memories, visual images, concepts, texts, or storylines
MU:Cr2.1.C.IIa	Assemble and organize multiple sounds or musical ideas to create initial expressive statements of selected sonic events, memories, images, concepts, texts, or storylines.
MU:Cr2.1.C.IIb	Describe and explain the development of sounds and musical ideas in drafts of music within a variety of simple

or moderately complex forms (such as binary, rondo, or ternary).

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:Cr3.2.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 expressive intent.
MU:Cr3.2.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:Pr4.2.C.IIa	Analyze how the elements of music (including form) of selected works relate to the style, function, and context, and explain the implications for rehearsal and performance.
MU:Pr4.3.C.IIa	Develop interpretations of works based on an understanding of the use of elements of music, style, mood, function, and context, explaining and supporting how the interpretive choices reflect the creators' intent.
MU:Pr5.1.C.IIb	Using established criteria and feedback, identify the ways in which performances convey the formal design, style, and historical/cultural context of the works.
MU:Pr5.1.C.IIb	Identify and implement strategies for improving the technical and expressive aspects of varied works.
MU:Pr6.1.C.IIa	Share live or recorded performances of works (both personal and others'), and explain how the elements of music and compositional techniques are used to convey intent.
MU:Re7.2.C.IIa	Analyze aurally and/or by reading the scores of musical works the elements of music (including form), compositional techniques and procedures, relating them to style, mood, and context; and explain how the analysis provides models for personal growth as composer, performer, and/or listener.

MU:Re8.1.C.IIa

Develop and support interpretations of varied works, demonstrating an understanding of the composers' intent by citing the use of elements of music (including form), compositional techniques, and the style/genre and context of each work.

MU:Re9.1.C.IIa

Explain the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating understanding of music theory as well as compositional techniques and procedures.

MU:Re9.1.C.IIb

Describe ways in which critiquing others' work and receiving feedback from others have been specifically applied in the personal creative process.

The course also adheres to the goals of the College Board's [AP Music Theory Course Exam and Description](#) (CEM).

Skill Category 1:
Analyze Performed
Music

Apply musical terms, concepts, and relationships to performed music (aural). This includes using symbols and terms to describe features of pitch, rhythm, meter, note relationships and transformations, melody, harmony, phrases, texture, timbre, instrumentation, and expressive elements in the 18th-century voice- leading style.

Skill Category 2: Analyze
Notated Music

Apply musical terms, concepts, and relationships to notated music (written). This includes using symbols and terms to describe features of pitch, rhythm, meter, note relationships and transformations, melody, harmony, phrases, texture, timbre, instrumentation, and expressive elements in the 18th-century voice- leading style

Skill Category 3: Convert
Between Performed and Notated
Music

Apply conventions of musical notation and performance in converting music between aural and written forms. This includes notating the pitch and rhythm of a performed melody, the soprano and bass parts of a harmonic progression, identifying the harmonic functions of chords, using musical symbols to sing a notated melody, and detecting discrepancies between notated music and performed music.

Skill Category 4: Complete
Based on Cues

Complete music based on cues, following 18th-century stylistic norms. This includes applying knowledge of common-practice tonality to spell chords and follow

procedures of 18th-century voice leading to connect chords in harmonic progressions, realizing figured bass in four-part harmonic progressions, and composing bass parts to accompany existing melodies using appropriate harmonic analysis.

COURSE ENDURING UNDERSTANDINGS

(From the AP Music Theory Course and Exam Description) Students will understand that...

- Specific frequencies of sound, known as pitches, are basic units of music. Pitches that are deliberately sequenced through time create melodies, and groups of pitches presented successively or simultaneously form chords.
- Within an established musical style, chords relate to one another in the context of harmony. Individual voices can also be imbued with a cohesive sense of motion and interaction through musical voice leading, which is rooted in historical traditions.
- Music exists in the dimension of time, where long and short sounds and silences can be combined in myriad ways. This temporal aspect, called rhythm, is often governed by a layered structure of interrelated pulses known as meter.
- Rhythms are typically grouped into distinctive rhythmic patterns, which help define the specific identity of a musical passage. Musicians use established rhythmic devices to expand expressive possibilities, often achieving their effect by challenging the regularity of the meter or transforming rhythmic patterns.
- Music exhibits a structural aspect known as form, in which a musical composition is organized in a hierarchy of constituent parts. The specific ways these parts are related, contrasted, and/or developed produce the unique profile of an individual composition. Specific formal types and functions may be identified when parts of a composition follow established melodic-harmonic patterns or fulfill established roles within the overall hierarchical structure.
- Texture, timbre, and expression contribute to the overall design and character of a piece of music or musical performance. The texture of a musical passage arises from the way its layers are produced and distributed, and how they interact to form the totality of sound. Timbre refers to the distinct sounds of specific instruments and voices, arising from the physical manner in which those sounds are produced. Expressive elements are related to musical interpretation and include dynamics, articulation, and tempo.

COURSE ESSENTIAL QUESTIONS

- How does music offer opportunities for individual interpretation?
- How are musical ideas developed through the course of a composition?
- How are different rhythmic, melodic, harmonic, or other procedures used to affect the structures and sound qualities of music?

COURSE KNOWLEDGE & SKILLS

- Students will know . . .
 - How to identify features of pitch, interval, scales and keys, chords, meter, rhythm, expressive elements, and other musical concepts in performed and notated music.
 - How to read and notate music using Western notation.
 - How to extrapolate artistic meaning and intent from compositional decisions.
 - How different elements of music interact to create certain effects or ideas.
- Students will be able to . . .
 - Sing a notated melody on sight.
 - Notate music that they hear.
 - Complete and compose music based on cues, following common-practice 18th-century Western style.
 - Analyze the harmonic structure of a piece of Western music.

COURSE SYLLABUS

Course Name

AP Music Theory

Level

Honors/Advanced Placement®

Prerequisites

1+ years in a high school band, chorus, or orchestra class.

General Description of the Course

AP Music Theory is a year-long College Board Advanced Placement® course that prepares students for college-level studies in music theory. The course focuses on concepts and skills emphasized within introductory college music theory courses, with the goal of helping students become sophisticated and thoughtful music listeners, performers, and composers. AP Music Theory students will learn to recognize, understand, describe, and produce the basic elements and processes of performed and notated music. The course is rigorous, with nightly homework that is consistently graded for accuracy (not just completion) and required to pass the class. Assigned Topic Questions in AP Classroom will confirm students' understanding of topics before they attempt their homework. The Topic Questions are accompanied by rationales that will help students understand why an answer is correct or incorrect, and reveal content and skills they need to practice. Singing is a crucial component of AP Music Theory and will be tested on the AP Music Theory Exam. All students will be expected to sing every day. All who take the class are expected to take the AP Music Theory Exam in May.

AP Music Theory is a spiral curriculum based on a combination of content and skill. Each new concept is built on mastery of the previous one, similar to a math course where skills such as addition and subtraction form the foundation for more advanced concepts like algebra. The units are designed to scaffold the information from fundamental to advanced in increasingly complex steps. If there is a day you do not understand a concept, please reach out to the instructor to set up a time to meet and review.

Assured Assessments

Formative Assessments (50% of grade):

- o *Sight-Singing* (30% of grade, along with other italicized items)
- o *Dictations*
- o *Score Analyses*
- o *Composition Assignments*
- o Class Participation (20% of grade)

Summative Assessments (50% of grade):

- o Unit Tests
- o Practice AP Music Theory Tests
- o AP Music Theory Test (May; scored for College Board, not graded for class)
- o Final Project

Core Texts

- o Clendinning, J. P., & Marvin, E. W. (2020). *The musician's guide to theory and analysis* (4th AP ed.). New York: W.W. Norton.
- o College Board. (2021, July 30). AP classroom: AP CENTRAL: College Board. AP Central.
<https://apcentral.collegeboard.org/instructional-resources/ap-classroom>.
- o Phillips, J., Murphy, P., Clendinning, J. P., & Marvin, E. W. (2021). *The musician's guide to aural skills* (4th AP ed.). New York: W.W. Norton & Co.
- o Phillips, J., Murphy, P., Clendinning, J. P., & Marvin, E. W. (2021). *The musician's guide: Workbook and ear training* (4th AP ed.). New York: W.W. Norton & Co.

Supplemental Texts

- o Fux, J. J., In Mann, A., & In Edmunds, J. (1965). *The study of counterpoint: From Johann Joseph Fux's Gradus ad parnassum*.
- o MusicTheory.net. (2000). <https://www.musictheory.net/>.
- o Various musical excerpts from existing pieces.

Class Resources

1. Students are expected to bring their own digital computing device, as per the [BYOD and Digital Citizenship at Trumbull High School](#) guidelines. If a student cannot provide their own device, a district-issued device will be issued for them. The device must be capable of audio playback using .mp3, .aiff, .wav, or similar digital audio files. For this reason, headphones or other listening devices must also be provided, with the same supports available as for digital devices outlined above. Cell phones are not sufficient for this course on their own: the student's device must have a connected QWERTY keyboard.
2. Multiple pianos are available in the chorus room, band room, guitar room, and the three practice rooms. These pianos are available before and after school, during lunch, and during study halls. Simply request access from a music teacher.
3. Students may use their devices or cell phones to record the weekly sight-singing assignments, sending them to the teacher using their school email accounts.
4. Music notation software will be helpful for completing homework and compositions. Flat.io, Finale, Noteflight, and Sibelius all have free-trial versions that are more than sufficient for the purpose of the course.
5. Students must provide the following materials: a spiral staff-paper notebook, a two-inch three-ring binder, loose-leaf paper, and pencils. Three-ring binders should be divided and labeled as follows:
 - a. Spiral staff paper notebook for taking notes
 - b. Homework to be handed in
 - c. Homework already graded
 - d. Sight-singing examples
 - e. Composition exercises
 - f. Study guides for AP Exam
 - g. Returned quizzes and tests

UNIT 1

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

Unit Goals

At the completion of this unit, students will:

MU:Cr1.1.C.IIa	Describe and demonstrate how sounds and musical ideas can be used to represent sonic events, memories, visual images, concepts, texts, or storylines.
MU:Cr2.1.C.IIa	Assemble and organize multiple sounds or musical ideas to create initial expressive statements of selected sonic events, memories, images, concepts, texts, or storylines.
MU:Cr3.2.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 expressive intent.
MU:Pr4.2.C.IIa	Analyze how the elements of music (including form) of selected works relate to the style, function, and context, and explain the implications for rehearsal and performance.
MU:Re7.2.C.IIa	Analyze aurally and/or by reading the scores of musical works the elements of music, compositional techniques and procedures, relating them to style, mood, and context; and explain how the analysis provides models for personal growth as composer, performer, and/or listener.
MU:Re9.1.C.IIa	Explain the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating understanding of music theory as well as compositional techniques and procedures.
MU:Re9.1.C.IIb	Describe ways in which critiquing others' work and receiving feedback from others have been specifically applied in the personal creative process.

CEM Skills

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

Unit Essential Questions

- How are specific frequencies of sound described in music?
- How are elements of pitch and rhythm combined to produce melody?
- 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?
- How does music offer opportunities for individual interpretation?

Unit Scope and Sequence

- **Topics:** pitch and pitch notation, rhythmic values, half steps and whole steps, major scales and scale degrees, major keys and key signatures, simple and compound beat division, meter and time signature, rhythmic patterns, tempo, dynamics and articulation
- **Written Skills:** Learn to notate pitches, scales, and major key signatures.
- **Analyzing Performed Music:** Students each bring in one short musical excerpt (it can be classical, jazz, pop, or any other genre) and as a class we create a “musical map” of each one, focusing on musical design, starting and ending solfège pitch, phrase length, major or minor, meter and subdivision, dynamics, articulations, tempo, and any other course content we can identify. Students also learn how to conduct 2–, 3–, and 4–beat patterns and attach them to different musical excerpts.
- **Analyzing Written Music:** For this unit, we look as a class at a Western classical piece and identify parts of the score. We locate names of instruments and articulation markings, note the key signature and clefs, and identify how a score works (vertical alignment of sound) and how to quickly identify the bass line and soprano line (pitch relationships).
- **Dictation Skills:** Short melodic dictation and rhythmic dictation patterns, recognition of scale degrees with aural stimulus, aural identification of scales and intervals. Dictation is limited to conjunct motion, quarter notes, half notes, and non-syncopated eighth notes.
- **Sight-Singing Skills:** Students first learn to attach solfège (with moveable do) to known melodies, then learn to sight-sing short melodies containing mostly conjunct motion in

major keys (scale degrees 1–5). We sight-sing melodies together, first with note names, and then with solfège syllables. Only rhythms in simple meter are explored.

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

Unit Assured Assessments

Formative Assessments:

Students will complete daily sight-reading activities, supplemented with regular dictation exercises and short response assignments based on questions from prior AP Tests, including notating specific pitches, scales, and major key signatures. Students will provide their own examples from their regular music work for error detection and score analysis. The instructor will also provide examples from Western literature that serve as outstanding examples. Students will watch daily videos and complete topic questions in AP Classroom, culminating in regular Progress Checks that provide live feedback on what content they need to practice.

Summative Assessments:

One summative assessment will be a written test based on content from the AP Music Theory Test, synthesizing all the content from the unit. Another will be the Unit 1 Composition project, which must be composed, analyzed, and performed for the class. The project will be scored using the Unit 1 Composition Rubric (p. 44).

Resources

Core

- *The musician's guide to theory and analysis* (4th AP ed.): Chapters XX
 - Related selections from sight-reading text and workbook
- AP Classroom: Unit 1

Supplemental

- Student-selected excerpts for score analysis
- Teacher-selected excerpt for score analysis

Time Allotment

- Approximately 4 Weeks (School Week 1–4)

UNIT 2

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

Unit Goals

At the completion of this unit, students will:

MU:Cr1.1.C.IIa	Describe and demonstrate how sounds and musical ideas can be used to represent sonic events, memories, visual images, concepts, texts, or storylines.
MU:Cr2.1.C.IIa	Assemble and organize multiple sounds or musical ideas to create initial expressive statements of selected sonic events, memories, images, concepts, texts, or storylines.
MU:Cr2.1.C.IIb	Describe and explain the development of sounds and musical ideas in drafts of music within a variety of simple or moderately complex forms (such as binary, rondo, or ternary).
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:Pr4.2.C.IIa	Analyze how the elements of music (including form) of selected works relate to the style, function, and context, and explain the implications for rehearsal and performance.
MU:Re7.2.C.IIa	Analyze aurally and/or by reading the scores of musical works the elements of music, compositional techniques and procedures, relating them to style, mood, and context; and explain how the analysis provides models for personal growth as composer, performer, and/or listener.
MU:Re8.1.C.IIa	Develop and support interpretations of varied works, demonstrating an understanding of the composers' intent by citing the use of elements of music (including form), compositional techniques, and the style/genre and context of each work.
MU:Re9.1.C.IIa	Explain the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating understanding of music theory as well as compositional techniques and procedures.

MU:Re9.1.C.IIb

Describe ways in which critiquing others' work and receiving feedback from others have been specifically applied in the personal creative process.

CEM Skills

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

Unit Essential Questions

- How are major and minor keys related?
- How are musical ideas developed through the course of a composition?
- How are irregularities in beat groupings produced and described?
- How does the manner of production (instruments and/or voices used) affect qualities of music?

Unit Scope and Sequence

- **Topics:** minor scales (natural, harmonic, and melodic), key relationships (relative, parallel, closely related, and distantly related), other scales (chromatic, whole-tone, pentatonic), interval size and quality, interval inversion and compound intervals, transposing instruments, timbre, melodic features, melodic transposition, texture (types and devices), rhythmic devices
- **Written Skills:** Learn to notate minor scales and key signatures and how to transpose melodies.
- **Analyzing Performed Music:** Continue listening to students' chosen short musical excerpts and expand our "musical maps" of each excerpt; now we include timbre, texture,

instrumentation, genre, forms of minor scales, and rhythmic devices. Students also complete error-detection exercises based on two-measure rhythmic fragments in simple meter.

- **Analyzing Written Music:** Compare the previously analyzed Western piece to a wind ensemble or concert band score (preferably of a comparable work), identifying: 1) differences (many more instruments, with some using a different key signature [transposing instruments] and the percussion clef) and 2) similarities (vertical alignment, location of clefs, time signature, composer and arranger). Select a particular voice (e.g., flute), find its tonic, and, using solfège, see how far we can sight-sing the line. Then do the same with a transposing instrument (e.g., clarinet or trumpet).
- **Dictation Skills:** Short melodic dictation and rhythmic dictation patterns, recognition of scale degrees with aural stimulus, aural identification of scales and intervals. Dictation is still limited to conjunct motion, quarter notes, half notes, and non-syncopated eighth notes, but now includes minor mode (mi vs. me) and scale degree six is introduced (la and le) as a tendency tone that pulls to sol.
- **Sight-Singing Skills:** Students begin to sing scales in major and the three forms of minor. Singing interval practice begins: “Do Re, Major Second; Do Mi, Major Third; Do Fa, Perfect Fourth; etc.” Students submit assigned examples from our sight-singing textbook once per week.
- **Summative Assessment:** Unit 2 Written Test.
- **Unit 2 Project:** Composition—Students take the solo melodies they wrote for their instruments in Unit 1 and transpose them into the relative minor (their choice of melodic, harmonic, or natural). They then put the two melodies together into an ABA form, where the A section is in the major key and the B section is in the minor key, and notate their melodies using notation software. They then prepare to perform it/solfège it for the class.

Unit Assured Assessments

Formative Assessments:

Students will complete daily sight-reading activities, supplemented with regular dictation exercises and short response assignments based on questions from prior AP Tests, including notating minor key signatures and accidentals in the context of the minor key. Students will complete transposition exercises converting notated melodies from one instrument into a transposing instrument. The instructor will also provide examples from Western literature that serve as outstanding examples for continued score analysis. Students will watch daily videos and complete topic questions in AP Classroom, culminating in regular Progress Checks that provide live feedback on what content they need to practice.

Summative Assessments:

One summative assessment will be a written test based on content from the AP Music Theory Test, synthesizing all the content from the unit. Another will be the Unit 2 Composition project, which must be composed, analyzed, and performed for the class. The project will be scored using the Unit 2 Composition Rubric (p. 45).

Resources

Core

- *The musician's guide to theory and analysis* (4th AP ed.): Chapters XX
 - Related selections from sight-reading text and workbook
- AP Classroom: Unit 2

Supplemental

- Teacher-selected excerpts for score analysis

Time Allotment

- Approximately 4 Weeks (School Week 5–8)

UNIT 3

Music Fundamentals III: Triads and Seventh Chords

Unit Goals

At the completion of this unit, students will:

MU:Cr1.1.C.IIa	Describe and demonstrate how sounds and musical ideas can be used to represent sonic events, memories, visual images, concepts, texts, or storylines.
MU:Cr2.1.C.IIa	Assemble and organize multiple sounds or musical ideas to create initial expressive statements of selected sonic events, memories, images, concepts, texts, 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:Cr3.2.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:Pr4.2.C.IIa	Analyze how the elements of music (including form) of selected works relate to the style, function, and context, and explain the implications for rehearsal and performance.
MU:Pr5.1.C.IIb	Using established criteria and feedback, identify the ways in which performances convey the formal

design, style, and historical/cultural context of the works.

MU:Pr5.1.C.IIb

Identify and implement strategies for improving the technical and expressive aspects of varied works.

MU:Pr6.1.C.IIa

Share live or recorded performances of works (both personal and others'), and explain how the elements of music and compositional techniques are used to convey intent.

MU:Re7.2.C.IIa

Analyze aurally and/or by reading the scores of musical works the elements of music, compositional techniques and procedures, relating them to style, mood, and context; and explain how the analysis provides models for personal growth as composer, performer, and/or listener.

MU:Re8.1.C.IIa

Develop and support interpretations of varied works, demonstrating an understanding of the composers' intent by citing the use of elements of music (including form), compositional techniques, and the style/genre and context of each work.

MU:Re9.1.C.IIa

Explain the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating understanding of music theory as well as compositional techniques and procedures.

MU:Re9.1.C.IIb

Describe ways in which critiquing others' work and receiving feedback from others have been specifically applied in the personal creative process.

CEM Skills

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

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

Unit Essential Questions

- How are major and minor keys related?
- How are musical ideas developed through the course of a composition?
- How are irregularities in beat groupings produced and described?
- How does the manner of production (instruments and/or voices used) affect qualities of music?

Unit Scope and Sequence

- **Topics:** triad and chord qualities (M, m, d, A), diatonic chords and Roman numerals, chord inversions and figures (introduction to figured bass), seventh chords (qualities, inversions, and figures), lead sheet symbols and various chord textures
- **Written Skills:** Learn to notate triads, seventh chords, and all the possible inversions given a figured bass.
- **Analyzing Performed Music:** Listen to a piece with comparable simple and compound subdivisions, such as Mozart K. 331 in A Major, 1st movement. Conduct the piece and figure out possible time signatures, noticing that it can either be in compound duple (yes) or in simple triple (no), and that there is no way to aurally discriminate between the two. Determine the opening solfège syllable (e.g. mi in the Mozart) and attempt to sing the first two phrases. Identify the phrase length and whether it ends inconclusively or conclusively. Draw a phrase diagram that maps the opening of the piece. Learn to conduct subdivision, 6/8, and irregular beat patterns. Students also complete error-detection exercises (pitch and rhythm) based on two-measure melodic fragments in simple meter.
- **Analyzing Written Music:** Identify the harmonies of the piece detailed above (e.g. the 1st movement of Mozart K. 331), using colored boxes or similar markings. Use the markings to establish the harmonic rhythm. Solfège the bass line and do a Roman-numeral analysis of the first two phrases. Identify the rhythmic motive in the piece.
- **Dictation Skills:** Longer melodic dictation and rhythmic dictation patterns, now at least two measures long, incorporating all notes of the scale, though leaps are limited to tonic triad leaps. Rhythm is still limited to quarter notes, half notes, and non-syncopated eighth notes in simple meter, and dotted quarter, quarter, and eighth notes in compound meter. In this unit, the leading tone is emphasized in the melodic dictation.
- **Sight-Singing Skills:** Singing of all qualities of triad and seventh chord is now incorporated. Introduce sight-singing in compound meters. Students continue to submit assigned examples from our sight-singing textbook once per week.

- **Summative Assessment:** Unit 3 Written Test.
- **Unit 3 Project:** Composition—Using a randomly determined, familiar, simple text (such as a nursery rhyme or Dr. Seuss text drawn from a hat) and working in pairs, figure out if it falls more naturally into compound or simple meter. Notate the rhythm, then compose a melody that works with the rhythm. Perform it for the class.

Unit Assured Assessments

Formative Assessments:

Students will complete daily sight-reading activities, supplemented with regular dictation exercises and short response assignments based on questions from prior AP Tests, including notating and identifying varying qualities of triads and seventh chords. The instructor will also provide examples from Western literature that serve as outstanding examples for continued score analysis. Students will watch daily videos and complete topic questions in AP Classroom, culminating in regular Progress Checks that provide live feedback on what content they need to practice.

Summative Assessments:

One summative assessment will be a written test based on content from the AP Music Theory Test, synthesizing all the content from the unit. Another will be the Unit 3 Composition project, which must be composed, analyzed, and performed for the class. The project will be scored using the Unit 3 Composition Rubric (p. 46).

Resources

Core

- *The musician's guide to theory and analysis* (4th AP ed.): Chapters **XX**
 - o Related selections from sight-reading text and workbook
- AP Classroom: Unit 3

Supplemental

- Teacher-selected excerpts for score analysis
- Pre-selected short texts for Unit 3 Project

Time Allotment

- Approximately 4 Weeks (School Week 9–12)

UNIT 4

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

Unit Goals

At the completion of this unit, students will:

MU:Cr1.1.C.IIa	Describe and demonstrate how sounds and musical ideas can be used to represent sonic events, memories, visual images, concepts, texts, or storylines.
MU:Cr2.1.C.IIa	Assemble and organize multiple sounds or musical ideas to create initial expressive statements of selected sonic events, memories, images, concepts, texts, or storylines.
MU:Cr2.1.C.IIb	Describe and explain the development of sounds and musical ideas in drafts of music within a variety of simple or moderately complex forms (such as binary, rondo, or ternary).
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:Cr3.2.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:Pr4.2.C.IIa	Analyze how the elements of music (including form) of selected works relate to the style, function, and context, and explain the implications for rehearsal and performance.
MU:Pr4.3.C.IIa	Develop interpretations of works based on an understanding of the use of elements of music, style, mood, function, and context, explaining and supporting how the interpretive choices reflect the creators' intent.
MU:Pr5.1.C.IIb	Using established criteria and feedback, identify the ways in which performances convey the formal design, style, and historical/cultural context of the works.
MU:Pr5.1.C.IIb	Identify and implement strategies for improving the technical and expressive aspects of varied works.
MU:Pr6.1.C.IIa	Share live or recorded performances of works (both personal and others'), and explain how the elements of

music and compositional techniques are used to convey intent.

MU:Re7.2.C.IIa

Analyze aurally and/or by reading the scores of musical works the elements of music, compositional techniques and procedures, relating them to style, mood, and context; and explain how the analysis provides models for personal growth as composer, performer, and/or listener.

MU:Re8.1.C.IIa

Develop and support interpretations of varied works, demonstrating an understanding of the composers' intent by citing the use of elements of music (including form), compositional techniques, and the style/genre and context of each work.

MU:Re9.1.C.IIa

Explain the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating understanding of music theory as well as compositional techniques and procedures.

MU:Re9.1.C.IIb

Describe ways in which critiquing others' work and receiving feedback from others have been specifically applied in the personal creative process.

CEM Skills

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

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

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 Scope and Sequence

- **Topics:** Fux's first-species counterpoint and soprano-bass counterpoint (appropriate leaps, preparation and resolution of tendency tones, contour, four types of melodic motion [parallel, contrary, similar, and oblique]), SATB voice leading (part-writing in a four-voice texture using triads and seventh chords in root position and all inversions), harmonic progression, functional harmony, cadences
- **Written Skills:** 1) Learn to compose a *cantus firmus* and notate a counterpoint using Fux's Rules of First Species. 2) Continue reviewing triads and seventh chords (in all positions), but now in context. Introduce functional tonality and progression, reinforcing Roman numerals and figured bass. Learn to realize in four parts a figured bass (providing a Roman numeral analysis) and a Roman numeral progression.
- **Analyzing Performed Music:** Listen to Gregorian chant and notice the principal characteristic of pitch organization (i.e. very conjunct). Listen to a Renaissance work (e.g. Palestrina's *Pope Marcellus Mass*): identify the phrases and cadences, and listen for the use of controlled dissonance and imitative counterpoint. Students complete error-detection exercises (pitch and rhythm) based on two-measure melodic fragments in simple and compound meters.
- **Analyzing Written Music:** 1) Analyze the examples in Fux's *Gradus ad Parnassum*. Sing the examples as a class and discuss the melodic contours. Compare melodic contours to traditional holiday songs. 2) Look at the score of any Bach chorale, preferably one used in a school ensemble such as a carol or a band piece. Identify the key and do a preliminary harmonic analysis of the work. Figure out the inversions and then the chord progression. Does it follow the rules of progression? Where does it break the rules? Introduce retrogression.
- **Dictation Skills:** Introduction to harmonic dictation with spans of three chords only. Longer melodic dictation and rhythmic dictation patterns, recognition of scale degrees with aural stimulus, aural identification of intervals, triads, and seventh chords. Melodies for dictation now use simple and compound meters. Begin melodic PAC patterns: re ti do, mi re do, sol sol do.
- **Sight-Singing Skills:** Students will continue to practice sight-singing short melodies containing mostly conjunct motion with tonic triad skips in both major and minor modes (scale degrees 1–8). Rhythms in simple and compound meters will be explored. Tendency tones and their relationship to the tonic triad are emphasized. Students continue to submit assigned examples from our sight-singing textbook once a week.
- **Summative Assessment:** Unit 4 Written Test (to include diatonic chords in major and minor keys, Roman numerals and figured bass, and first-species counterpoint)

- **Unit 4 Project:** Composition—Students will compose a counterpoint to the 24-measure solos they wrote for Unit 2 using the rules of first-species counterpoint, using ti-do in one voice and re-do in the other for the cadence.

Unit Assured Assessments

Formative Assessments:

Students will complete daily sight-reading activities, supplemented with regular dictation exercises and short response assignments based on questions from prior AP Tests, including SATB voice leading assignments, harmonic analyses, and harmonic dictations. The instructor will also provide examples from Western literature that serve as outstanding examples for continued score analysis. Students will watch daily videos and complete topic questions in AP Classroom, culminating in regular Progress Checks that provide live feedback on what content they need to practice.

Summative Assessments:

One summative assessment will be a written test based on content from the AP Music Theory Test, synthesizing all the content from the unit. Another will be the Unit 4 Composition project, which must be composed, analyzed, and performed for the class. The project will be scored using the Unit 4 Composition Rubric (p. 47).

Resources

Core

- *The musician's guide to theory and analysis* (4th AP ed.): Chapters XX
 - o Related selections from sight-reading text and workbook
- AP Classroom: Unit 4
- *Johann Joseph Fux's Gradus ad parnassum*.

Supplemental

- Teacher-selected excerpts for score analysis

Time Allotment

- Approximately 4 Weeks (School Week 13–16)

UNIT 5

Harmony and Voice Leading II: Chord Progressions and Predominant Function

Unit Goals

At the completion of this unit, students will:

MU:Cr1.1.C.IIa

Describe and demonstrate how sounds and musical ideas can be used to represent sonic events,

memories, visual images, concepts, texts, or storylines.

MU:Cr2.1.C.IIa

Assemble and organize multiple sounds or musical ideas to create initial expressive statements of selected sonic events, memories, images, concepts, texts, or storylines.

MU:Cr2.1.C.IIb

Describe and explain the development of sounds and musical ideas in drafts of music within a variety of simple or moderately complex forms (such as binary, rondo, or ternary).

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:Cr3.2.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:Cr3.2.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:Pr4.2.C.IIa

Analyze how the elements of music (including form) of selected works relate to the style, function, and context, and explain the implications for rehearsal and performance.

MU:Pr4.3.C.IIa

Develop interpretations of works based on an understanding of the use of elements of music, style, mood, function, and context, explaining and supporting how the interpretive choices reflect the creators' intent.

MU:Pr5.1.C.IIb

Using established criteria and feedback, identify the ways in which performances convey the formal design, style, and historical/cultural context of the works.

MU:Pr5.1.C.IIb

Identify and implement strategies for improving the technical and expressive aspects of varied works.

MU:Pr6.1.C.IIa

Share live or recorded performances of works (both personal and others'), and explain how the elements of music and compositional techniques are used to convey intent.

MU:Re7.2.C.IIa

Analyze aurally and/or by reading the scores of musical works the elements of music, compositional techniques and procedures, relating them to style, mood, and context; and explain how the analysis provides models for personal growth as composer, performer, and/or listener.

MU:Re8.1.C.IIa

Develop and support interpretations of varied works, demonstrating an understanding of the composers' intent by citing the use of elements of music (including form), compositional techniques, and the style/genre and context of each work.

MU:Re9.1.C.IIa

Explain the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating understanding of music theory as well as compositional techniques and procedures.

MU:Re9.1.C.IIb

Describe ways in which critiquing others' work and receiving feedback from others have been specifically applied in the personal creative process.

CEM Skills

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

Unit Essential Questions

- 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?

Unit Scope and Sequence

- **Topics:** adding predominant function IV (iv) and ii (iio) to a melodic phrase, the vi (VI) chord, predominant seventh chords, the iii (III) chord, cadences and predominant function, cadential 6/4 chords, additional 6/4 chords
- **Written Skills:** SATB voice leading incorporating predominant function chords, second inversion triads, and all cadences. Activities include realization of figured basses and Roman numeral progressions as well as composition of bass lines to given soprano lines (providing Roman and Arabic numeral analysis).
- **Analyzing Performed Music:** Listen to the piece from Unit 4 again. Listen for the cadences and see if they are conclusive or inconclusive. Identify the cadence type, based on the soprano-bass counterpoint. Listen to other examples to identify cadence types. Notice conclusive versus inconclusive cadences. Students find examples in their own music and share with the class. Students also complete error-detection exercises (pitch and rhythm) based on four-measure melodic fragments in simple and compound meters.
- **Analyzing Written Music:** Look at examples in the textbook of the three types of second-inversion triads and discuss the voice leading into and out of each 6/4 chord. Practice singing and notating second-inversion chords.
- **Dictation Skills:** Continue harmonic dictation. Focus on three-chord cadence structures only. Longer melodic dictation and rhythmic dictation patterns, recognition of scale degrees with aural stimulus, aural identification of intervals, triads, and seventh chords. Melodies for dictation continue to use simple and compound meters and tonic triad leaps. Continue singing and notating PAC patterns in all keys (both major and minor): re-ti-do, mi-re-do, sol-sol-do. Add sol-sol-fa-mi to PAC patterns and discuss the chordal seventh's role.
- **Sight-Singing Skills:** Learn to sing the soprano-bass counterpoint for cadences and continue systematically working through the sight-singing textbook.
- **Summative Assessment:** Unit 5 Written Test
- **Unit 5 Project:** Composition—Solo melody plus accompaniment. Given a figured bass, students will realize a four-part solution and notate in whole notes, keyboard style. They will write a simple melody over the top of the harmonies they have notated, using either 4/4 or 3/4 meter, sixteen bars minimum. Finally, they will perform or solfège their solos for the class.

Unit Assured Assessments

Formative Assessments:

Students will complete daily sight-reading activities, supplemented with regular dictation exercises and short response assignments based on questions from prior AP Tests, including

AP-style multiple choice questions and harmonizing a melody. The instructor will also provide examples from Western and non-Western literature that serve as outstanding examples for continued score analysis. Students will watch daily videos and complete topic questions in AP Classroom, culminating in regular Progress Checks that provide live feedback on what content they need to practice.

Summative Assessments:

One summative assessment will be a written test based on content from the AP Music Theory Test, synthesizing all the content from the unit. Another will be the Unit 5 Composition project, which must be composed, analyzed, and performed for the class. The project will be scored using the Unit 5 Composition Rubric (p. 48).

Resources

Core

- *The musician's guide to theory and analysis* (4th AP ed.): Chapters XX
 - Related selections from sight-reading text and workbook
- AP Classroom: Unit 5

Supplemental

- Teacher-selected excerpts for score analysis

Time Allotment

- Approximately 4 Weeks (School Week 17–20)

UNIT 6

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

Unit Goals

At the completion of this unit, students will:

MU:Cr1.1.C.IIa	Describe and demonstrate how sounds and musical ideas can be used to represent sonic events, memories, visual images, concepts, texts, or storylines.
MU:Cr2.1.C.IIa	Assemble and organize multiple sounds or musical ideas to create initial expressive statements of selected sonic events, memories, images, concepts, texts, or storylines.
MU:Cr2.1.C.IIb	Describe and explain the development of sounds and musical ideas in drafts of music within a

variety of simple or moderately complex forms (such as binary, rondo, or ternary).

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:Cr3.2.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:Cr3.2.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:Pr4.2.C.IIa

Analyze how the elements of music (including form) of selected works relate to the style, function, and context, and explain the implications for rehearsal and performance.

MU:Pr4.3.C.IIa

Develop interpretations of works based on an understanding of the use of elements of music, style, mood, function, and context, explaining and supporting how the interpretive choices reflect the creators' intent.

MU:Pr5.1.C.IIb

Using established criteria and feedback, identify the ways in which performances convey the formal design, style, and historical/cultural context of the works.

MU:Pr5.1.C.IIb

Identify and implement strategies for improving the technical and expressive aspects of varied works.

MU:Pr6.1.C.IIa

Share live or recorded performances of works (both personal and others'), and explain how the elements of music and compositional techniques are used to convey intent.

MU:Re7.2.C.IIa

Analyze aurally and/or by reading the scores of musical works the elements of music, compositional techniques and procedures, relating them to style, mood, and context; and explain how the analysis

provides models for personal growth as composer, performer, and/or listener.

MU:Re8.1.C.IIa

Develop and support interpretations of varied works, demonstrating an understanding of the composers' intent by citing the use of elements of music (including form), compositional techniques, and the style/genre and context of each work.

MU:Re9.1.C.IIa

Explain the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating understanding of music theory as well as compositional techniques and procedures.

MU:Re9.1.C.IIb

Describe ways in which critiquing others' work and receiving feedback from others have been specifically applied in the personal creative process.

CEM Skills

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

Unit Essential Questions

- 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?

Unit Scope and Sequence

- **Topics:** embellishing tones (identifying and writing passing tones, neighbor tones, anticipations, escape tones, appoggiaturas, pedal points, suspensions, and retardations), motive and motivic transformation, melodic sequence, harmonic sequence
- **Written Skills:** SATB voice leading incorporating predominant-function chords, second-inversion triads, third-inversion seventh chords and cadences. Activities include realization of figured basses and Roman numeral progressions as well as composition of bass lines to given soprano lines (providing Roman and Arabic numeral analysis). Explore the circle of fifths and its relation to the chord progression chart. Review harmonic function (Roman numerals and their relationships).
- **Analyzing Performed Music:** Listen to the piece from Unit 4 again. Listen for the upper-neighbor figure that is repeated as both a melodic and rhythmic motive. Students will bring in pop songs and see which embellishing tones are used in the melodies. Students will also complete error-detection exercises (pitch and rhythm) based on two-measure spans of two-voice counterpoint in simple and compound meters.
- **Analyzing Written Music:** Identify the following embellishing tones in music literature and incorporate each into a four-voice texture: passing tones, neighbor tones, anticipations, escape tones, appoggiaturas, pedal points, suspensions, and retardations.
- **Dictation Skills:** Harmonic dictation—incorporate “incipit three-chord chunks” with “cadential three-chord chunks.” Cover common progressions found in harmonic dictation questions (i.e., FRQ3 and FRQ4): I-vi-IV-V-I, and I-IV-V-I. Continue melodic dictation and rhythmic dictation patterns, recognition of scale degrees with aural stimulus, and aural identification of intervals, triads, and seventh chords. Melodies for dictation continue to use simple and compound meters and add leaps to tendency tones that always resolve correctly (ti and le).
- **Sight-Singing Skills:** Learn to sing the soprano-bass counterpoint for cadences and continue systematically working through the sight-singing textbook.
- **Summative Assessment:** Unit 6 Written Test
- **Unit 6 Project:** N/A—Spring break.

Unit Assured Assessments

Formative Assessments:

Students will complete daily sight-reading activities, supplemented with regular dictation exercises and short response assignments based on questions from prior AP Tests, including AP-style multiple choice questions, part-writing from Roman numerals, and harmonizing a melody. The instructor will also provide examples from Western and non-Western literature that serve as outstanding examples for continued score analysis. Students will watch daily videos and complete topic questions in AP Classroom, culminating in regular Progress Checks that provide live feedback on what content they need to practice.

Summative Assessments:

The unit’s summative assessment will be a written test based on content from the AP Music Theory Test, synthesizing all the content from the unit.

Resources

Core

- *The musician's guide to theory and analysis* (4th AP ed.): Chapters XXX
 - Related selections from sight-reading text and workbook
- AP Classroom: Unit 6

Supplemental

- Teacher-selected excerpts for score analysis
- Student-selected excerpts from popular music

Time Allotment

- Approximately 4 Weeks (School Week 21–24)

UNIT 7

Harmony and Voice Leading IV: Secondary Function

Unit Goals

At the completion of this unit, students will:

MU:Cr1.1.C.IIa	Describe and demonstrate how sounds and musical ideas can be used to represent sonic events, memories, visual images, concepts, texts, or storylines.
MU:Cr2.1.C.IIa	Assemble and organize multiple sounds or musical ideas to create initial expressive statements of selected sonic events, memories, images, concepts, texts, or storylines.
MU:Cr2.1.C.IIb	Describe and explain the development of sounds and musical ideas in drafts of music within a variety of simple or moderately complex forms (such as binary, rondo, or ternary).
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:Cr3.2.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:Cr3.2.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:Pr4.2.C.IIa	Analyze how the elements of music (including form) of selected works relate to the style, function, and context, and explain the implications for rehearsal and performance.
MU:Pr4.3.C.IIa	Develop interpretations of works based on an understanding of the use of elements of music, style, mood, function, and context, explaining and supporting how the interpretive choices reflect the creators' intent.
MU:Pr5.1.C.IIb	Using established criteria and feedback, identify the ways in which performances convey the formal design, style, and historical/cultural context of the works.
MU:Pr5.1.C.IIb	Identify and implement strategies for improving the technical and expressive aspects of varied works.
MU:Pr6.1.C.IIa	Share live or recorded performances of works (both personal and others'), and explain how the elements of music and compositional techniques are used to convey intent.
MU:Re7.2.C.IIa	Analyze aurally and/or by reading the scores of musical works the elements of music, compositional techniques and procedures, relating them to style, mood, and context; and explain how the analysis provides models for personal growth as composer, performer, and/or listener.
MU:Re8.1.C.IIa	Develop and support interpretations of varied works, demonstrating an understanding of the composers' intent by citing the use of elements of music (including form), compositional techniques, and the style/genre and context of each work.
MU:Re9.1.C.IIa	Explain the effectiveness of the technical and expressive aspects of selected music and

performances, demonstrating understanding of music theory as well as compositional techniques and procedures.

MU:Re9.1.C.IIb

Describe ways in which critiquing others' work and receiving feedback from others have been specifically applied in the personal creative process.

CEM Skills

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

Unit Essential Questions

- What causes musical passages to sound as though they briefly shift keys?
- How can tonicization be achieved?

Unit Scope and Sequence

- **Topics:** tonicization through secondary dominant and secondary leading tone chords, part-writing of secondary dominant and secondary leading tone chords
- **Written Skills:** Learn to identify and then part-write secondary-function triads and seventh chords. Learn the rules of complete vs. incomplete voicing. Learn and demonstrate the ability to correctly part-write root-position V7 /V and vii°6/V chords to root-position V chords and the delayed resolution of the chordal seventh when it passes through the cadential six-four chord. Activities include realization of figured basses and Roman numeral progressions as well as composition of bass lines to given soprano lines (providing Roman and Arabic numeral analysis).
- **Analyzing Performed Music:** Listen to a new piece, one in a different genre from the last three units that features secondary dominant chords (e.g. "Sweet Baby James" by James Taylor). Identify the secondary dominant chords and do a phrase diagram of the major sections, identifying the cadences and conducting to determine the time signature. Students will also complete error-detection exercises (pitch and rhythm) based on four-measure spans of two-voice counterpoint in simple and compound meters.
- **Analyzing Written Music:** Look at the score to a new piece featuring multiple notated parts (e.g. Dvořák's New World Symphony, Mvt. IV), and identify the secondary dominant. Look for a non-diatonic tone that is the leading tone of a dominant-function chord (V, V7, vii°6) that resolves predictably to the tonic that it implies.

- **Dictation Skills:** Practice prediction: determine the first three chords and the last three chords of the harmonic dictation progression, then guess at the rest, using the chord progression chart to make a logical hypothesis. Continue melodic dictation and rhythmic dictation patterns, recognition of scale degrees with aural stimulus, and aural identification of intervals, triads, and seventh chords. Melodies for dictation continue to use simple and compound meters and continue to use leaps to tendency tones that always resolve correctly (ti and le).
- **Sight-Singing Skills:** Learn to sing the soprano-bass counterpoint for cadences and continue systematically working through the sight-singing textbook.
- **Summative Assessment:** Unit 7 Written Test
- **Unit 7 Project:** Begin AP Practice Exams for FRQs 5, 6, and 7.

Unit Assured Assessments

Formative Assessments:

Students will complete daily sight-reading activities, supplemented with regular dictation exercises and short response assignments based on questions from prior AP Tests, including AP-style multiple choice questions, realizing figured bass, and harmonizing a melody. The instructor will also provide examples from Western and non-Western literature that serve as outstanding examples for continued score analysis. Students will watch daily videos and complete topic questions in AP Classroom, culminating in regular Progress Checks that provide live feedback on what content they need to practice.

Summative Assessments:

The unit's summative assessment will be a written test based on content from the AP Music Theory Test, synthesizing all the content from the unit. Similarly, this unit will use AP Practice Exams as summative assessments to the course to-date.

Resources

Core

- *The musician's guide to theory and analysis* (4th AP ed.): Chapters XX
 - Related selections from sight-reading text and workbook
- AP Classroom: Unit 7

Supplemental

- Teacher-selected excerpts for score analysis

Time Allotment

- Approximately 3 Weeks (School Week 25–27)

UNIT 8 Modes and Form

Unit Goals

At the completion of this unit, students will:

MU:Cr1.1.C.IIa	Describe and demonstrate how sounds and musical ideas can be used to represent sonic events, memories, visual images, concepts, texts, or storylines.
MU:Cr2.1.C.IIa	Assemble and organize multiple sounds or musical ideas to create initial expressive statements of selected sonic events, memories, images, concepts, texts, or storylines.
MU:Cr2.1.C.IIb	Describe and explain the development of sounds and musical ideas in drafts of music within a variety of simple or moderately complex forms (such as binary, rondo, or ternary).
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:Cr3.2.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:Cr3.2.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:Pr4.2.C.IIa	Analyze how the elements of music (including form) of selected works relate to the style, function, and context, and explain the implications for rehearsal and performance.
MU:Pr4.3.C.IIa	Develop interpretations of works based on an understanding of the use of elements of music, style, mood, function, and context, explaining and supporting how the interpretive choices reflect the creators' intent.
MU:Pr5.1.C.IIb	Using established criteria and feedback, identify the ways in which performances convey the formal

design, style, and historical/cultural context of the works.

MU:Pr5.1.C.IIb

Identify and implement strategies for improving the technical and expressive aspects of varied works.

MU:Pr6.1.C.IIa

Share live or recorded performances of works (both personal and others'), and explain how the elements of music and compositional techniques are used to convey intent.

MU:Re7.2.C.IIa

Analyze aurally and/or by reading the scores of musical works the elements of music, compositional techniques and procedures, relating them to style, mood, and context; and explain how the analysis provides models for personal growth as composer, performer, and/or listener.

MU:Re8.1.C.IIa

Develop and support interpretations of varied works, demonstrating an understanding of the composers' intent by citing the use of elements of music (including form), compositional techniques, and the style/genre and context of each work.

MU:Re9.1.C.IIa

Explain the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating understanding of music theory as well as compositional techniques and procedures.

MU:Re9.1.C.IIb

Describe ways in which critiquing others' work and receiving feedback from others have been specifically applied in the personal creative process.

CEM Skills

- Modes: 1.A, 2.A
- Phrase Relationships: 1.F, 2.F
- Common Formal Sections: 1.F, 2.F

Unit Essential Questions

- How are modes related to the familiar major scales?

- Why do modes sound different than the scales to which they are related?
- How can a musical passage be described in terms of its hierarchical structure of melodic and harmonic patterns and functions?
- What types of phrase relationships can be found within a composition? What are the effects of each type?

Unit Scope and Sequence

- **Topics:** modes, phrase relationships, common formal sections
- **Written Skills:** Learn to notate all church modes (Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, Locrian). Learn to identify the modes two ways: 1) based on interval pattern in tetrachord form, and 2) based on alterations to the nearest major or minor scale. Also learn to transpose the modes onto different tonics (finals). Learn to draw formal diagrams indicating phrase structure and cadences for both classical music and popular music.
- **Analyzing Performed Music:** 1) Listen to a modal piece (e.g. Debussy's *La Mer*) and identify the scale used in the piece. Learn that genre is often a clue to the type of scale used. 2) Learn to recognize antecedent and consequent phrases and period structure. Learn about common formal sections in popular music. Listen to a popular piece (e.g. Billy Joel's "Piano Man") and do a formal analysis, identifying the following parts: introduction (intro), interlude, bridge, verse, refrain (chorus), and coda (outro). Do the same with a different piece (e.g. Simon and Garfunkel's "America"). 3) Students will also complete error-detection exercises (pitch and rhythm) based on eight-measure spans of two-voice counterpoint in simple and compound meters.
- **Analyzing Written Music:** Look at the orchestral score for the modal piece above. Find examples of whole tone, pentatonic, and chromatic scales.
- **Dictation Skills:** Practice melodic and harmonic dictation using the "Knowledge + Prediction + Listening" approach. Review common patterns for the first three chords and last three chords of a harmonic dictation progression. Continue to use the chord progression chart to make logical hypotheses. Continue melodic dictation and rhythmic dictation patterns, recognition of scale degrees with aural stimulus, and aural identification of intervals, triads, and seventh chords. Melodies for dictation continue to use simple and compound meters, continue to use leaps to tendency tones that always resolve correctly (ti and le), and add chromatic embellishing tones.
- **Sight-Singing Skills:** Solfège all the modes starting on do as tonic. Begin using past AP Music Theory sight-singing exam questions (SS1 and SS2) as sight-singing examples.
- **Summative Assessment:** Unit 8 Written Test
- **Unit 8 Project:** Continue AP Practice Exams for FRQs 5, 6, and 7. Begin AP Practice Exams of FRQs 1, 2, 3, and 4.

Unit Assured Assessments

Formative Assessments:

Students will complete daily sight-reading activities, supplemented with regular dictation exercises and short response assignments based on questions from prior AP Tests, including AP-style multiple choice questions, realizing figured bass, and harmonizing a melody. The

instructor will also provide examples from Western and non-Western literature that serve as outstanding examples for continued score analysis. Students will watch daily videos and complete topic questions in AP Classroom, culminating in regular Progress Checks that provide live feedback on what content they need to practice.

Summative Assessments:

The unit's summative assessment will be a written test based on content from the AP Music Theory Test, synthesizing all the content from the unit. Similarly, this unit will use AP Practice Exams as summative assessments to the course to-date.

Resources

Core

- *The musician's guide to theory and analysis* (4th AP ed.): Chapters **XX**
 - o Related selections from sight-reading text and workbook
- AP Classroom: Unit 8

Supplemental

- Teacher-selected excerpts for score analysis

Time Allotment

- Approximately 3 Weeks (School Week 28–30)

UNIT 9

Exam Prep and Final Project

Unit Goals

At the completion of this unit, students will:

MU:Cr1.1.C.IIa

Describe and demonstrate how sounds and musical ideas can be used to represent sonic events, memories, visual images, concepts, texts, or storylines.

MU:Cr2.1.C.IIa

Assemble and organize multiple sounds or musical ideas to create initial expressive statements of selected sonic events, memories, images, concepts, texts, or storylines.

MU:Cr2.1.C.IIb

Describe and explain the development of sounds and musical ideas in drafts of music within a variety of simple or moderately complex forms (such as binary, rondo, or ternary).

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:Cr3.2.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:Cr3.2.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:Pr4.2.C.IIa	Analyze how the elements of music (including form) of selected works relate to the style, function, and context, and explain the implications for rehearsal and performance.
MU:Pr4.3.C.IIa	Develop interpretations of works based on an understanding of the use of elements of music, style, mood, function, and context, explaining and supporting how the interpretive choices reflect the creators' intent.
MU:Pr5.1.C.IIb	Using established criteria and feedback, identify the ways in which performances convey the formal design, style, and historical/cultural context of the works.
MU:Pr5.1.C.IIb	Identify and implement strategies for improving the technical and expressive aspects of varied works.
MU:Pr6.1.C.IIa	Share live or recorded performances of works (both personal and others'), and explain how the elements of music and compositional techniques are used to convey intent.
MU:Re7.2.C.IIa	Analyze aurally and/or by reading the scores of musical works the elements of music, compositional techniques and procedures, relating them to style, mood, and context; and explain how the analysis provides models for personal growth as composer, performer, and/or listener.

MU:Re8.1.C.IIa

Develop and support interpretations of varied works, demonstrating an understanding of the composers' intent by citing the use of elements of music (including form), compositional techniques, and the style/genre and context of each work.

MU:Re9.1.C.IIa

Explain the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating understanding of music theory as well as compositional techniques and procedures.

MU:Re9.1.C.IIb

Describe ways in which critiquing others' work and receiving feedback from others have been specifically applied in the personal creative process.

Unit Essential Questions

- How do we synthesize all of the year's content into solving practical, musical problems?
- How do we leverage all of the year's content into thoughtfully expressing ourselves through music?

Unit Scope and Sequence

- **Topics:** All class time is dedicated to completing and reviewing released AP Music Theory Exams from past years. Once the exam is finished, we will apply the year's content into the course's final project.
- **Summative Assessment:** AP Exam (not graded for the class)
- **Unit 9 Project:** Final Project.

Unit Assured Assessments**Formative Assessments:**

Students' practice and past AP Exams will serve as their formative assessments, providing immediate feedback on the content that most challenges them prior to the exam. For the final project, students will work in peer groups to offer constructive feedback on each others' projects.

Summative Assessments:

The AP Music Theory Exam will function as the culminating summative assessment for the course. The final project will be an opportunity to apply the course's content into an authentic composition. The project will be scored using the Final Project Rubric (p. 49).

Resources

Core

- *The musician's guide to theory and analysis* (4th AP ed.): Chapters XX
 - Related selections from sight-reading text and workbook
- AP Classroom

Supplemental

- Teacher-selected excerpts for score analysis

Time Allotment

- Approximately 10 Weeks (School Week 31–40)

CREDIT

Add BOE-approved credit amounts here.

One arts credit.

PREREQUISITES

Add BOE-approved prerequisites here.

1+ years in a high school band, chorus, or orchestra class.

CURRENT REFERENCES

- Clendinning, J. P., & Marvin, E. W. (2020). *The musician's guide to theory and analysis* (4th AP ed.). New York: W.W. Norton.
- College Board. (2021, July 30). AP classroom: AP CENTRAL: College Board. AP Central. <https://apcentral.collegeboard.org/instructional-resources/ap-classroom>.
- Fux, J. J., In Mann, A., & In Edmunds, J. (1965). *The study of counterpoint: From Johann Joseph Fux's Gradus ad parnassum*.
- Phillips, J., Murphy, P., Clendinning, J. P., & Marvin, E. W. (2021). *The musician's guide to aural skills* (4th AP ed.). New York: W.W. Norton & Co.
- Phillips, J., Murphy, P., Clendinning, J. P., & Marvin, E. W. (2021). *The musician's guide: Workbook and ear training* (4th AP ed.). New York: W.W. Norton & Co.

ASSURED STUDENT PERFORMANCE RUBRICS

- AP Music Theory Participation Rubric
- Unit 1 Composition Rubric
- Unit 2 Composition Rubric
- Unit 3 Composition Rubric
- Unit 4 Composition Rubric
- Unit 5 Composition Rubric
- Final Project Rubric

OTHER RESOURCES

- MusicTheory.net. (2000). <https://www.musictheory.net/>.
- TBD

AP Music Theory Participation Rubric

20-18

- Participates daily in class discussions
- Responds to and builds on other students' ideas
- Offers insightful evidence from the text as support for ideas
- Respects and actively listens to others' ideas/opinions

17-15

- Participates frequently in class discussions
- Responds to other students' ideas
- Sometimes offers textual support for ideas
- Respects and listens to others' ideas/opinions

14-12

- Infrequently participates in class discussions, but will offer relevant statements when called upon by instructor
- Infrequently responds to other students' ideas
- Rarely offers textual support for ideas
- Sometimes distracted or inattentive to others' ideas/opinions

11-10

- Fails to participate in class discussions, even when called upon by instructor
- Does not respond to other students' ideas
- Does not reference textual examples as support
- Frequently distracted or inattentive to others' ideas/opinions

9-0

- Defiantly refuses to participate in class discussions, even when called upon by instructor
- Disruptive during class discussion
- Disrespectful to others' opinions/ideas

Unit 1 Composition Rubric

16 = A+, 15 = A, 14 = A-, 13 = B+, 12 = B, 11 = B-, 10 = C+, 9 = C, 8 = C-, 7 = D, 6 ≥ = F

	Exemplary (4)	Target (3)	Developing (2)	Incomplete (1-0)
Melody	The melody starts and ends on do, cleanly navigates the entire scale in a way that fits the key, features both steps and skips in reasonable places, and is interesting but not overly complicated.	The melody starts and ends on do, navigates most of the scale in ways that largely fit the key, features some unusual skips or predominantly stepwise motion, and is somewhat basic or complex.	The melody starts and ends on do, navigates part of the scale but doesn't clearly define the key, is overwhelmingly stepwise or includes bizarre skips, and is overly simple or complex.	The melody does not start or end on do, has little clear direction or framework within the key, and lacks any kind of interesting or intuitive shaping.
Rhythm	All rhythms make sense in the time signature, are easily readable, use a variety of rhythms, and are interesting but not overly complicated.	All rhythms make sense in the time signature, are mostly readable, use a handful of different rhythms, and are overly simple or overly complex.	Most rhythms make sense in the time signature and are mostly readable, use mostly the same rhythms, and have 1–3 rhythmic errors.	The rhythm does not easily match the time signature, is mostly hard to decipher, and has numerous errors.
Performance	Performance has no rhythmic, pitch, or solfege errors, and includes accurate expressive elements.	Performance has 1 or 2 rhythmic, pitch, or solfege errors, with some unclear expressive elements.	Performance has several rhythmic, pitch, or solfege errors with no expressive elements.	More than half the performance is incorrect.
Logistics	Assignment is submitted on time using the correct format.	Assignment is submitted on time with minor formatting	Assignment is submitted late with significant formatting	Assignment is dramatically late or unsubmitted, and is largely

		issues.	issues.	indecipherable.
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Unit 2 Composition Rubric

16 = A+, 15 = A, 14 = A-, 13 = B+, 12 = B, 11 = B-, 10 = C+, 9 = C, 8 = C-, 7 = D, 6 ≥ = F

	Exemplary (4)	Target (3)	Developing (2)	Incomplete (1-0)
Melody	The transposition to minor has no errors, transitions smoothly between sections, and requires only minimal adjustments.	The transposition to minor has only 1 or 2 errors, transitions smoothly between sections, and requires some significant adjustments to bridge the entire composition.	The transposition to minor has several errors, sounds awkward between sections, and requires but lacks significant adjustments to bridge the entire composition.	The transposition is incomplete, has numerous errors, sounds jarring between sections, and sounds like an entirely different, non-complementary piece.
Rhythm	All rhythmic adjustments enhance and improve the piece.	Any and all rhythmic adjustments from the original are benign.	Most rhythmic adjustments improve the piece, with some causing extra confusion.	The rhythm remains overly basic or challenging throughout most of the piece.
Performance	Performance has no rhythmic, pitch, or solfege errors, and includes accurate expressive elements.	Performance has 1 or 2 rhythmic, pitch, or solfege errors, with some unclear expressive elements.	Performance has several rhythmic, pitch, or solfege errors with no expressive elements.	More than half the performance is incorrect.
Logistics	Assignment is submitted on time using the correct format.	Assignment is submitted on time with minor formatting issues.	Assignment is submitted late with significant formatting issues.	Assignment is dramatically late or unsubmitted, and is largely indecipherable.

Unit 3 Composition Rubric

16 = A+, 15 = A, 14 = A-, 13 = B+, 12 = B, 11 = B-, 10 = C+, 9 = C, 8 = C-, 7 = D, 6 ≥ = F

	Exemplary (4)	Target (3)	Developing (2)	Incomplete (1-0)
Melody	The melody compliments the text, features both steps and skips in reasonable places, and is interesting but not overly complicated.	The melody matches the text, features some unusual skips or predominantly stepwise motion, and is somewhat basic or complex.	The melody distracts slightly from the text, is overwhelmingly stepwise or includes bizarre skips without purpose, and is overly simple or complex.	The melody is unfinished, bears no relation to the text, and is unacceptably basic or complicated.
Rhythm	All rhythms and meter compliment the prosody of the text, and are organized into complete phrases.	The meter matches the prosody of the text, most of the rhythms match the text, and rhythmic phrases are consistent.	The meter is consistent but does not easily fit the text, the rhythms have several errors or awkward segments, and the phrasing is inconsistent.	The rhythms and meter do not match each other or the text, have numerous errors, and impede the understanding of the text.
Performance	Performance has no rhythmic, pitch, or solfege errors, and includes accurate expressive elements.	Performance has 1 or 2 rhythmic, pitch, or solfege errors, with some unclear expressive elements.	Performance has several rhythmic, pitch, or solfege errors with no expressive elements.	More than half the performance is incorrect.
Logistics	Assignment is submitted on time using the correct format.	Assignment is submitted on time with minor formatting issues.	Assignment is submitted late with significant formatting issues.	Assignment is dramatically late or unsubmitted, and is largely indecipherable.

Unit 4 Composition Rubric

16 = A+, 15 = A, 14 = A-, 13 = B+, 12 = B, 11 = B-, 10 = C+, 9 = C, 8 = C-, 7 = D, 6 ≥ = F

	Exemplary (4)	Target (3)	Developing (2)	Incomplete (1-0)
Melody & Rhythm	The new tune fits the harmonic rhythm of the piece, approaches cadences via ti-do or re-do, and is clear yet interesting.	The new tune mostly matches the harmonic rhythm of the piece, approaches cadences via ti-do or re-do, and is simple and singable.	The new tune inconsistently matches the harmonic rhythm of the piece, approaches cadences via ti-do or re-do most of the time, and has some awkward sections.	The new tune bears little relation to the original, has no consistency of structure, and is incomplete or unsingable.
Counterpoint	The two melodies follow all rules of first-species counterpoint with no errors.	The two melodies follow all rules of first-species counterpoint with 1–3 errors.	The two melodies are mostly consonant but do not consistently follow the rules of first-species counterpoint, with several errors.	The two melodies are frequently dissonant and largely unrelated.
Performance	Performance has no rhythmic, pitch, or solfege errors, and includes accurate expressive elements.	Performance has 1 or 2 rhythmic, pitch, or solfege errors, with some unclear expressive elements.	Performance has several rhythmic, pitch, or solfege errors with no expressive elements.	More than half the performance is incorrect.
Logistics	Assignment is submitted on time using the correct format.	Assignment is submitted on time with minor formatting issues.	Assignment is submitted late with significant formatting issues.	Assignment is dramatically late or unsubmitted, and is largely indecipherable.

Unit 5 Composition Rubric

16 = A+, 15 = A, 14 = A-, 13 = B+, 12 = B, 11 = B-, 10 = C+, 9 = C, 8 = C-, 7 = D, 6 ≥ = F

	Exemplary (4)	Target (3)	Developing (2)	Incomplete (1-0)
Musical Content	The original melody compliments the harmonic structure, features a variety of rhythms, pitches, and intervals, is musically expressive, and is clear yet interesting.	The original melody fits the harmonic structure, features accessible yet substantive rhythms, pitches, and intervals, and is not overly simple or complex.	The original melody mostly fits the harmonic structure, uses accessible rhythms, pitches, and intervals with 1–3 errors, and is overly simple or complex.	The original melody does not fit the harmonic structure, features numerous errors, and sounds disorganized or dull.
Figured Bass	The figured bass is accurately realized in four parts, using only whole notes and no voice leading errors.	The figured bass is realized in four parts, using only whole notes and only 1–3 voice leading or realization errors.	The figured bass is realized mostly in four parts, using only whole notes with several voice leading or realization errors.	The figured bass is not at all accurately realized, using incomplete voicings, incorrect rhythms, or erroneous realizations and voice leadings.
Performance	Performance has no rhythmic, pitch, or solfege errors, and includes accurate expressive elements.	Performance has 1 or 2 rhythmic, pitch, or solfege errors, with some unclear expressive elements.	Performance has several rhythmic, pitch, or solfege errors with no expressive elements.	More than half the performance is incorrect.
Logistics	Assignment is submitted on time using the correct format.	Assignment is submitted on time with minor formatting	Assignment is submitted late with significant formatting	Assignment is dramatically late or unsubmitted, and is largely

		issues.	issues.	indecipherable.
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Final Project Rubric

16 = A+, 15 = A, 14 = A-, 13 = B+, 12 = B, 11 = B-, 10 = C+, 9 = C, 8 = C-, 7 = D, 6 ≥ = F

	Exemplary (4)	Target (3)	Developing (2)	Incomplete (1-0)
Musical Content	The original musical content is varied, expressive, accurately rooted in the theory presented throughout the course, and is clear and aesthetically stimulating.	The original musical content is stable, mostly expressive, accurately rooted in the theory presented throughout the course with a few minor errors, and is interesting.	The original musical content is complete, mostly expressive, rooted in the theory presented throughout the course with some notable errors, and is substantive.	The original musical content is disorganized, unclear, or offensive, with little connection to the theory presented throughout the course.
Analysis	The analysis of the work is insightful, articulate, and firmly rooted in understanding of theory.	The analysis of the work is solid, clear, and grounded in music theory with some minor errors or points of confusion.	The analysis of the work is arguable, mostly clear, and grounded in an incomplete understanding of music theory.	The analysis of the work is baseless, indecipherable, and largely disconnected from music theory.
Performance	Performance has no rhythmic, pitch, or accompaniment errors, and includes accurate expressive elements.	Performance has 1 or 2 rhythmic, pitch, or accompaniment errors, with some unclear expressive elements.	Performance has several rhythmic, pitch, or accompaniment errors with no expressive elements.	More than half the performance is incorrect.
Logistics	Assignment is submitted on time using the correct format.	Assignment is submitted on time with minor formatting issues.	Assignment is submitted late with significant formatting issues.	Assignment is dramatically late or unsubmitted, and is largely indecipherable.