

AP MUSIC THEORY

COURSE SYLLABUS

Course Overview: The AP Music Theory course is an advanced course for grades 9-12 and corresponds to a year of typical introductory college music theory and aural skills coursework. Students learn to recognize, understand, describe, and produce the basic elements and processes of performed and notated music. Course content extends from the fundamentals of pitch, rhythm, timbre, and expression to concepts of harmonic function, phrase relationships, and tonicization. Students study these concepts in heard and notated music, with emphasis on identification and analysis of musical features, relationships, and procedures in full musical contexts. Repertoire for analysis on the AP Music Theory Exam ranges from European Baroque pieces to folk and popular music from across the globe. Students develop musicianship skills through melodic and harmonic dictation, sight singing, and error detection exercises. Writing exercises further emphasize the foundational harmonic and voice-leading procedures of Western art music

Required Materials:

- **Charged Chromebook** (or school-issued device) + **power cord**
- **1"-1.5" 3-ring binder** with **5 tab dividers** labeled: Notes, Worksheets, Dictation, Composition, Assessments
- **Staff paper** (manuscript notebook or loose-leaf in binder)
- **Pencils only** for theory work (2-3 sharpened or mechanical **0.5/0.7 mm**) + large **eraser**
- **Fine-tip black pen** (for final copies/clean notation only)
- **Highlighters (2 colors)** for analysis (form, function, tendency tones)
- **Wired headphones/earbuds** compatible with Chromebook

Grading Policy:

There are four categories that make up the AP Music Theory grade:

25% Minor Assessments

25% Major Assessments

25% Classwork/Homework

25% Class Participation

Unit 1 - Music Terminology & Notational Skills Overview

This unit establishes the foundational fluency needed for advanced theory study. Students master pitch notation in four clefs, rhythm in simple and compound meters, all key signatures, and core scales (major, minor, modal, whole tone, pentatonic). Students notate, hear, and identify intervals, triads, and seventh chords in inversion. Emphasis is placed on accuracy, speed, and transfer of skills to aural and written work. **Students will examine how notational systems differ across cultures and history, positioning Western notation in a global context. Students will also compare and evaluate notational strategies for clarity and efficiency.**

Essential Questions:

- How does accurate and fluent notation support deeper analysis, performance, and composition?
- In what ways is notation both a universal and culture-specific language?
- How can different clefs, scales, and intervallic systems influence how music is perceived and created?
- What are the limits of notation in representing musical intent?

Note: [Questions](#) used to prompt learning in particular lessons will be more specific to content and skill development.

Learning Targets & Standards

Learning Targets should reflect goals for all levels of [Bloom's Taxonomy](#).

Learning Targets

Students will:

- Notate and identify pitches in treble, alto, tenor, and bass clefs.
- Notate, hear, and identify simple and compound meters.
- Notate, hear, and identify all major and minor key signatures.
- Construct, notate, and identify chromatic, major, and three forms of the minor scale.
- Identify and apply scale degree names (tonic, supertonic, etc.).
- Notate and transpose modes (Dorian, Phrygian, Lydian, Mixolydian).
- Notate, hear, and identify whole tone and pentatonic scales.
- Notate, hear, and identify all intervals (perfect, major, minor, diminished, augmented).
- Notate, hear, and identify triads and seventh chords including inversions.
- Define and identify tempo and expression markings across diverse repertoire.

Aligned Standards (NJSLS-VPA, Advanced level)

- 1.3B.12adv.Cr1a–Cr3b (generating, organizing, refining notation & pitch ideas)
- 1.3B.12adv.Pr4a–Pr5c (analyzing and interpreting notation in performance contexts)
- 1.3B.12adv.Re7a–Re9b (analyzing, interpreting, evaluating musical works)

- 1.3B.12adv.Cn10a–Cn11a (connections across contexts, disciplines, and cultures)

Assessments:

Formative Assessments

- Daily clef-reading drills, error-spotting tasks.
- Interval & scale recognition via call-and-response ear training.
- Quick quizzes on key signatures and chord inversions.
- Peer review of notational accuracy in short melody exercises.

Summative Assessments

- Written exam on clefs, scales, key signatures, and intervals.
- Dictation quiz including scale, mode, and interval identification.
- Notation portfolio: accurate notation of clefs, scales, chords, and expression terms.
- Composition project: 8–12 bar melody demonstrating two clefs, at least one modal or pentatonic scale, and correct chord inversions.

Rubrics assess **accuracy, fluency, creativity, and contextual awareness**.

Instructional Strategies & Unit Resources:

- **Interactive notation drills** using MuseScore, Noteflight, or Flat.io.
- **Keyboard practice** for building fluency in scales, intervals, and inversions.
- **Aural reinforcement** with Auralia and MusicTheory.net exercises.
- **Peer teaching circles:** students quiz each other on clef transpositions.

- **Cultural comparisons:** exploration of non-Western notation systems (e.g., Indian sargam, neumes, cipher notation).
- **Score study:** excerpts from Bach chorales, jazz lead sheets, and contemporary scores to contextualize symbols.
- Texts: *Tonal Harmony* (Kostka/Payne), *Music in Theory and Practice* (Benward/Saker).

Vocabulary

Tier 2: interpret, transpose, analyze, construct, evaluate

Tier 3: clef (treble, alto, tenor, bass), key signature, chromatic, interval (M2, P4, etc.), triad, inversion, mode, tempo markings, expression markings

Accommodations & Modifications

- Enlarged/colored staff paper for visual learners.
- Alternate solfège systems (fixed-Do or number system).
- Audio reinforcement for each notation exercise.
- Chunked tasks (focus on one clef or scale type at a time).
- Word banks and extended time for assessments.
- Extensions: early introduction of 20th-century scale systems (octatonic, synthetic).

- [General Education](#)
- [IEP](#)
- [504](#)
- [Multilingual Learners](#)
- [Students at-risk](#)
- [Gifted and Talented](#)

Interdisciplinary Connections & 21st Century Themes & Skills

Math: fractions, ratios, and multiples in meter & subdivision.

History: evolution of notation across cultures (neumes, tablature, cipher notation). [CR][MP]

Literacy Standards: NJSLA.R4 (interpret technical terms), NJSLA.W4 (produce clear notation-based writing).

Career Readiness / Life Literacies:

- 9.2.12.C.1 (Analyze personal interests to develop educational/career goals)

- 9.4.12.TL.3 (Apply digital tools for creating/communicating notation)
- 9.4.12.IML.1 (Evaluate media/information representations in music notation software)

Unit 2 - Basic Compositional Skills Overview

This unit develops students' skills in composition and part-writing within common-practice tonal harmony. Learners compose bass lines, realize figured bass, and write chorale-style progressions, applying rules of voice leading, harmonic function, and counterpoint. Students analyze implied harmonies in melodic lines, then create original work that demonstrates fluency in two- and four-part writing. Comparative analysis introduces stylistic variations in harmony across European classical, jazz, and global traditions. Emphasis is on developing both technical accuracy and expressive intent in composition.

Essential Questions:

How do composers use voice-leading and harmonic function to shape expressive meaning?

What role does figured bass play in connecting theory to performance practice?

In what ways do compositional conventions differ across cultures, genres, and historical contexts?

How can rules and constraints foster, rather than restrict, creativity?

Note: [Questions](#) used to prompt learning in particular lessons will be more specific to content and skill development.

Learning Targets & Standards

Learning Targets should reflect goals for all levels of [Bloom's Taxonomy](#).

Students will:

- Compose bass lines for given melodies to create stylistically appropriate two-part counterpoint.
- Realize figured bass progressions in chorale style using diatonic triads, seventh chords, inversions, and nonharmonic tones.
- Apply secondary dominants and tonicizations in chorale writing.
- Compose four-part progressions from Roman numeral and figured-bass symbols.
- Critique and revise compositions using peer and teacher feedback.
- Compare chorale-style harmony with approaches from other traditions (e.g., jazz reharmonization, world folk harmonization).

Aligned Standards (NJSLS-VPA, Advanced level)

- 1.3B.12adv.Cr1a–Cr3b (generating, organizing, refining harmonic/contrapuntal ideas)
- 1.3B.12adv.Pr4a–Pr5c (interpreting notation and voice-leading for performance/composition)
- 1.3B.12adv.Re7a–Re9b (analyzing harmonic structures, cadences, nonharmonic tones, and stylistic variations)
- 1.3B.12adv.Cn10a–Cn11a (connecting harmony to cultural, historical, and interdisciplinary contexts)

Assessments:

Formative Assessments

- Daily bass line or figured bass realizations (4–8 measures).
- Peer review: students annotate voice-leading corrections in classmates' work. [HOT]
- Exit slips identifying secondary dominants or nonharmonic tones.

Summative Assessments

- Written exam: identify and resolve voice-leading errors in four-part progressions.
- Composition project: chorale-style harmonization of an 8–12 bar melody using at least two cadences, one secondary dominant, and varied chord inversions.
- Comparative essay: analyze and contrast a Bach chorale harmonization with a jazz reharmonization of a standard.

Rubrics will assess **harmonic function, stylistic accuracy, fluency in voice leading, and creativity.**

Instructional Strategies & Unit Resources:

- **Guided practice:** teacher models part-writing, then gradual release to independent composition.
- **Keyboard realization:** students play and sing their SATB progressions to check spacing, balance, and tendency-tone resolution.
- **Error detection drills:** students fix “broken” harmonizations with incorrect parallels or unresolved tones.
- **Comparative listening/analysis:** Bach chorales vs. jazz/gospel chord substitutions.
- **Technology:** notation software (MuseScore, Noteflight, Sibelius) with playback for immediate feedback.

- Texts: *Tonal Harmony* (Kostka & Payne), chorale anthologies, selected jazz lead sheets.

Vocabulary

Tier 2: realize, resolve, harmonize, critique, revise

Tier 3: figured bass, inversion, cadence (PAC, IAC, HC, DC), voice leading, secondary dominant, tonicization, nonharmonic tone (PT, NT, suspension, appoggiatura)

Accommodations & Modifications

Sentence frames for analysis (“This chord functions as ___ because…”).

Color-coded voices in part-writing examples.

Scaffolded tasks (start with 2 voices → expand to 4 voices).

Modified rubrics with partial credit for accuracy + effort.

Extensions: include mixture chords, chromatic alterations, or applied chords beyond V/V.

- [General Education](#)
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- [Gifted and Talented](#)

Interdisciplinary Connections & 21st Century Themes & Skills

Math: ratios in intervallic spacing, symmetry in chord inversions.

History: *stylistic comparison of Baroque chorales vs. Romantic vs. jazz reharmonization* [CR][MP]

Literacy Standards: NJSLA.R9 (analyze multiple texts across traditions), NJSLA.W2 (write explanatory text with evidence).

Career Readiness / Life Literacies:

- 9.2.12.C.4 (analyze how personal interests influence career/college pathways, e.g., music theory → composition/arranging).
- 9.4.12.Cl.1–3 (apply critical thinking & creativity in problem-solving tasks).
- 9.4.12.TL.3 (use digital tools for composition and analysis).

Unit 3 - Score Analysis Overview

Students develop advanced analytical fluency by identifying cadences; classifying nonharmonic tones; mapping harmonic function (including seventh chords and secondary dominants); tracking key centers and modulations; and explaining melodic, rhythmic/metric, and textural organization in notated music and in listening excerpts. Learners justify interpretations using evidence from the score and aural cues, compare contrasting analyses, and evaluate aesthetic effectiveness across styles. Diverse repertoire (Western classical, jazz, popular, and global traditions) is used to foreground multiple theoretical lenses and cultural contexts.

Essential Questions:

How do harmonic, melodic, rhythmic, and textural choices shape meaning and listener expectation?

What analytical methods best reveal a work's structure, function, and style?

How do culture, era, and genre influence the materials and processes we observe in scores and recordings?

When analysts disagree, what counts as sufficient evidence for an interpretation?

Note: [Questions](#) used to prompt learning in particular lessons will be more specific to content and skill development.

Learning Targets & Standards

Learning Targets should reflect goals for all levels of [Bloom's Taxonomy](#).

Learning Targets — Students will:

- **Cadences:** Identify authentic (PAC/IAC), plagal, half, Phrygian half, and deceptive cadences in major/minor keys in scores and by ear.
- **Nonharmonic Tones:** Locate and label PT (accented/unaccented), NT, ANT, SUS, RET, APP, ET, CT (cambiata), and pedal tones within context.

- **Harmonic Procedures:** Produce Roman-numeral and figured-bass analyses including diatonic sevenths, secondary dominants/leading-tone chords, and cadence types; recognize tonicization and modulation to closely related keys.
- **Melodic Organization:** Classify scale/mode usage; detect patterning and motivic techniques (inversion, retrograde, sequence, imitation).
- **Rhythm/Meter:** Determine meter and beat type (simple/compound; duple/triple/quadruple); explain rhythmic devices (augmentation, diminution, hemiola).
- **Texture:** Distinguish monophony, homophony, polyphony, heterophony; describe devices like textural inversion and imitation.
- **Interpretive Writing:** Construct written analyses that synthesize score and aural evidence, acknowledging alternative readings.
- **Contextual Connections:** Relate analytical findings to style, function, composer intent, and cultural/historical context.

Aligned Standards (NJSLS-VPA, Advanced level | Composition & Theory 1.3B)

- **Responding:** 1.3B.12adv.Re7a–b, Re8a, Re9a–b
- **Connecting:** 1.3B.12adv.Cn10a–Cn11a
- **Supporting:** 1.3B.12adv.Pr4a–c (interpretive awareness while performing from scores); 1.3B.12adv.Cr3a–b (refine ideas in analytical writing/presentations)

Assessments:

Formative Assessments

- **Cadence Hunts:** Short timed tasks labeling cadence types in excerpts; quick oral defense of choices.
- **NHT Clinics:** Annotate nonharmonic tones in chorale phrases; peer-check for preparation/resolution logic.
- **Progressive Harmonic Reads:** Roman-numeral/figured-bass drills with embedded secondary dominants.
- **Aural-Score Bridges:** Two-minute “what you heard vs. what you see” reflections after listening then viewing.

Summative Assessments

- **Integrated Analysis Exam:** Timed analysis of a short score (and brief listening) requiring cadence ID, NHT labeling, RN/figured-bass analysis, and key map with modulation notes; written rationale.
- **Comparative Analysis Essay:** Compare two contrasting excerpts (e.g., Baroque vs. jazz/folk/pop) focusing on melodic process, texture, and harmonic function; include cultural/contextual commentary.
- **Analyst's Presentation:** 5–7 minute mini-lecture with annotated score handout or slide deck synthesizing aural and visual evidence; field two questions from peers.

Rubrics emphasize **accuracy, evidence-based reasoning, clarity of notation/annotation, contextual awareness, and acknowledgment of alternative interpretations.**

Instructional Strategies & Unit Resources:

Model → Guided → Independent Annotation: Instructor models “think-aloud” analysis; students practice with scaffolds, then annotate independently.

Color-Layered Score Markups: Separate colors for function (T-PD-D), NHTs, cadence points, motivic cells, and metric devices.

Aural First, Score Second: Listen without the score to form hypotheses; then confirm/challenge with notation.

Repertoire Diversity Labs: Rotate through Western classical, jazz lead sheets, film/pop cues, and selected global traditions to apply common tools across styles.

Peer Colloquium: Students present micro-findings; peers pose clarifying/alternative interpretations.

Technology/Texts: Notation/analysis tools (MuseScore/Noteflight), ear-training (Auralia/Musictheory.net), curated scores (chorales, classical movements, jazz standards, folk transcriptions); reference texts (*Tonal Harmony*; Benward/Saker).

Vocabulary

Tier 2: infer, synthesize, corroborate, justify, delineate, salient

Tier 3: PAC/IAC/HC/DC/Phrygian half; Roman numerals; figured bass; secondary dominant; tonicization; modulation; nonharmonic tones (PT, NT, ANT, SUS, RET, APP, ET, CT, pedal); inversion (melodic/textural); retrograde; sequence; imitation;

augmentation/diminution; hemiola; monophony/homophony/polyphony/heterophony; textural inversion

Accommodations & Modifications

Scaffolds: Analysis graphic organizers (cadence checklist, NHT flowchart); sentence starters for claims/evidence.

Access Supports: Enlarged/colored scores; slowed audio; isolated stems for listening.

Assessment Options: Oral explanations, guided annotations, extended time; bilingual glossaries for terms.

Extensions: Analyze mixture/borrowed chords, mode mixture, or brief modulations to less closely related keys; integrate jazz reharmonization comparisons.

- [General Education](#)
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Interdisciplinary Connections & 21st Century Themes & Skills

ELA: *NJSLSA.R8/R9 (evaluate claims and evidence; analyze multiple texts), NJSLSA.W1/W2 (argumentative/explanatory writing with citations).*

Mathematics: *Pattern transformations (sequence, inversion symmetries); meter ratios and proportional phrasing.*

Social Studies/History: *Style and function of cadences/texture across eras and cultures; patronage and performance contexts.*

Career Readiness & Life Literacies:

- **9.2.12.C.4** *(connect analysis skills to careers in musicology, theory, composition, audio).*
- **9.4.12.CI.1-3** *(creativity & innovation in problem solving).*
- **9.4.12.IML.1** *(evaluate reliability of musical/analytical sources), 9.4.12.TL.3* *(use digital tools to create/communicate annotated analyses).*

Unit 4 - Unit 4 – Aural Skills Overview

This unit builds advanced aural musicianship through sight-singing, melodic and harmonic dictation, error detection, and literature listening. Students map sound→symbol with increasing independence, using solfège (movable-Do; la-based minor or numbers), audiation, and rhythm strategies (macrobeat/microbeat, subdivision). They will notate multi-bar melodies in simple/compound meters; hear and label nonharmonic tones; complete soprano–bass dictations with Roman/Arabic numerals; and identify materials/processes across diverse genres, media, and styles. **Learners critique their own strategy use to improve accuracy and speed. Listening examples intentionally span Western classical, jazz, film/pop, and global traditions.**

Essential Questions:

How do expert listeners transform fleeting sound into accurate notation?

Which aural strategies (solfege, guide tones, chunking, rhythm ladders) best fit different dictation challenges?

How do genre, style, culture, and instrumentation shape what and how we hear?

How does strengthening aural skills deepen performance, analysis, and composition?

Note: [Questions](#) used to prompt learning in particular lessons will be more specific to content and skill development.

Learning Targets & Standards

Learning Targets should reflect goals for all levels of [Bloom's Taxonomy](#).

Learning Targets — Students will:

- **Error Detection:** Detect pitch and rhythm errors in notated excerpts from aural models.
- **Melodic Dictation (diatonic):** Notate 6–8 bar melodies in major or minor, mostly diatonic, simple or compound time, treble or bass clef (3–4 playings).
- **Melodic Dictation (chromatic):** Notate 6–8 bar melodies in major or minor that include chromatic alterations from harmonic/melodic minor, simple or compound time (3–4 playings).
- **Sight-Singing:** Sight-sing 4–8 bar melodies in major/minor, duple/triple, simple/compound, in treble or bass clef using solfège, numbers, pitch names, or comfortable syllables; demonstrate steady tempo and accurate intonation.
- **Nonharmonic Tones by Ear:** Hear and label PT (acc./unacc.), NT, ANT, SUS, RET, APP, ET, CT (cambiata), pedal.
- **Harmonic Dictation:** Notate soprano and bass lines and provide Roman numerals/Arabic figures for eighteenth-century chorale style

(may include sevenths, secondary dominants; major/minor; 3–4 playings).

- **Processes & Materials in Literature:** Identify in varied repertoire:
 - Melodic: scale-degree function, scale types, mode, patterning, sequencing, motivic development.
 - Harmonic: chord quality/function/inversion; cadence types; tonicization.
 - Tonal: key relationships and formal cadence points.
 - Meter/Rhythm: meter and beat type; devices (augmentation/diminution, hemiola).
 - Instrumentation/Timbre: recognize common timbres and instrument families.
 - Texture: number/position of voices; independence; imitation; density.
 - Formal procedures: phrase structure; repetition/variation/contrast; small forms.
- **Metacognition:** Analyze personal dictation/sight-singing errors, revise strategies, and set goals for improvement.

Aligned Standards (NJSLS-VPA, Advanced | Music: Composition & Theory — 1.3B)

- Responding: **1.3B.12adv.Re7a–b, Re8a, Re9a–b**
- Performing/Presenting: **1.3B.12adv.Pr4a–c, Pr5a–c** (sight-singing, accuracy, refinement)
- Connecting: **1.3B.12adv.Cn10a–Cn11a** (contextualizing listening across cultures/genres)
- Creating (supporting): **1.3B.12adv.Cr3a–b** (refine strategies; present aural work products)

Assessments:

Formative Assessments

- Daily sight-singing warm-ups (major/minor; simple/compound); self-ratings + quick coach feedback.
- Two-minute “micro dictations” (melodic or harmonic) that target one concept (e.g., leaps, secondary dominants).
- Error-spotting bell-ringers: compare notated excerpt vs. recording; mark and fix rhythm/pitch issues.

- Strategy logs: students document chosen listening strategies and reflect on outcomes.

Summative Assessments

- **Melodic Dictation Exam A (mostly diatonic):** two 6–8 bar items; mixed meters/clefs.
- **Melodic Dictation Exam B (chromatic features):** two 6–8 bar items including harmonic/melodic minor alterations.
- **Harmonic Dictation:** 8–12 bars of chorale style; notate soprano/bass; provide Roman numerals with figures; include at least one secondary dominant.
- **Sight-Singing Portfolio:** 4–6 recorded excerpts (varied meters/modes); rubric for intonation, rhythm, musicianship.
- **Listening Analysis:** Short written or slide-based analysis of a recorded excerpt identifying processes/materials (melodic, harmonic, tonal, metric, textural, formal) and cultural/contextual observations.

Rubrics emphasize **accuracy, consistency, evidence-based reasoning, strategic process, and contextual awareness.**

Instructional Strategies & Unit Resources:

Instructional Strategies & Resources (HOW)

- **Protocol-Based Dictation:** “Hear whole → chunk by phrase → anchor tones/guide tones → confirm with contour and rhythm grid.”
- **Rhythm First:** Notate beat/meter and rhythm skeleton before pitch; use conducting patterns and subdivision ladders.
- **Solfège Systems:** Movable-Do with la-based minor (or numbers on request); Curwen hand signs; drone/tonic reference for intonation.
- **Harmonic Hearing:** Bass-line extraction, cadential spotting, T-PD-D schemas; soprano–bass pairing before inner voices.
- **NHT Clinics:** Sing embellishing tones against drones; classify preparation/occurrence/resolution by ear.
- **Cloze Dictations:** Provide partial notation (meter/barlines or pitch contour) to scaffold accuracy; gradually remove scaffolds.
- **Repertoire Diversity:** Dictation sources from chorales, art song, jazz standards, film/pop hooks, folk traditions, and global music.
- **Technology:** Auralia/Musictheory.net (melodic/harmonic/rhythm); DAW tools for controlled tempo; loopers; tuner/drones.

Texts/References: *Tonal Harmony* (Kostka/Payne); Benward & Saker; curated anthology of dictation excerpts and sight-singing etudes.

Vocabulary

Tier 2: audiation, anticipate, contour, segment, infer, stabilize, cadence, resolve

Tier 3: movable-Do, la-based minor, scale-degree function, Roman numerals, figured bass, secondary dominant/leading-tone chords, tonicization, modulation, nonharmonic tones (PT, NT, ANT, SUS, RET, APP, ET, CT, pedal), augmentation, diminution, hemiola, phrase model, period/double period, tessitura, timbre

Accommodations & Modifications

- Slowed/looped playback; isolated stems; additional repetitions as needed.
- Visual supports (meter maps, contour lines); enlarged staves; color-coding tone functions.
- Alternate demonstrations (hand-signing, singing before writing, solfège → numbers); extended time.
- Scaffolded dictations (provide meter/barlines or bass only); “cloze” harmonic figures.
- Bilingual glossaries; peer modeling.
- **Extensions:** inner-voice dictation; mixture/borrowed chords; modulation to less closely related keys; modal/pop dictations; jazz ear-training (guide-tone lines).

- [General Education](#)
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Interdisciplinary Connections & 21st Century Themes & Skills

ELA: NJSLA.R4 (interpret technical vocabulary), SL.11-12.1 (collaborative discourse on strategies/evidence).

Mathematics: proportional reasoning in tempo/subdivision; pattern recognition in sequences.

Career Readiness / Life Literacies & Key Skills:

- 9.2.12.C.1/C.4 (align personal strengths/strategies with post-secondary goals in music/audio fields)
- 9.4.12.CI.1–3 (apply creative/critical thinking to solve time-bounded listening problems)
- 9.4.12.TL.3 (analyze effectiveness of collaborative aural practice environments and digital tools)
- 9.4.12.IML.1 (evaluate reliability/limits of audio and notation technologies)

Summary by Unit (days & weeks)

- Unit 1: Music Terminology & Notational Skills — 30 days (Weeks 1-6)
Primary NJSLS-VPA: 1.3B.12adv.Cr1-Cr3, Pr4-Pr5, Re7-Re9, Cn10-Cn11
- Unit 2: Basic Compositional Skills — 50 days (Weeks 7-16)
Primary NJSLS-VPA: 1.3B.12adv.Cr1-Cr3, Pr4-Pr5, Re7-Re9, Cn10-Cn11
- Unit 3: Score Analysis — 50 days (Weeks 17-26)
Primary NJSLS-VPA: 1.3B.12adv.Re7-Re9, Cn10-Cn11 (support: Pr4, Cr3)
- Unit 4: Aural Skills — 50 days (Weeks 27-36)
Primary NJSLS-VPA: 1.3B.12adv.Pr4-Pr5, Re7-Re9, Cn10-Cn11

Note: Aural Skills also spiral daily all year (5-10 minutes each class) for sight-singing/dictation; Unit 4 concentrates the intensives, assessments, and AP review.

Week-by-Week Guide (36 weeks)

Weeks 1-6 (30 days) — Unit 1

W1 Clefs (treble/alto/tenor/bass), staff/ledger, accidentals, expression/tempo terms; rhythm review.

W2 Simple & compound meter; rhythmic notation; dictation protocols.

W3 Key signatures (major/minor), circle of fifths; scale-degree names; movable-Do/La-based minor setup.

W4 Intervals (quality/quantity), ear training & sight-singing with guide tones.

W5 Scales (chromatic/major/minor forms); modes (Dorian/Phrygian/Lydian/Mixolydian); pentatonic & whole-tone.

W6 Triads & seventh chords (spelling, inversions); cadence survey; Unit 1 summative + aural baseline.

Weeks 7-16 (50 days) — Unit 2

W7 Two-part counterpoint; implied harmony from melody; bass-line writing.

W8 Figured-bass realization (diatonic triads), SATB spacing, cadences.

W9 Diatonic sevenths; inversions; nonharmonic tones (PT/NT/Ant/Sus/App).

W10 Secondary dominants & tonicization; error-correction drills.

W11 Keyboard harmony; chorale voicing workshops.

W12 Harmonic rhythm; phrase models; writing cadential 6-4 correctly.

W13 Midterm/Benchmark: part-writing FRQ + Roman-numeral analysis; timed practice.

W14 Composition project drafting (8-12 bars; multiple cadences; one secondary dominant).

W15 Peer review & revision; stylistic comparisons (chorale vs. jazz reharm).

W16 Unit 2 summative portfolio; Mock AP #1 (mini); catch-up/flex.

Weeks 17-26 (50 days) — Unit 3

W17 Cadence identification (PAC/IAC/HC/DC/Phrygian) by ear & score.

W18 Nonharmonic-tone clinics (prep/occurrence/resolution) in context.

W19 RN + figured-bass with secondary functions; key maps; closely-related modulation.

W20 Melodic organization: motives, sequence, inversion, retrograde, imitation.

W21 Rhythm/metric: meter & beat type; augmentation/diminution; hemiola.

W22 Texture types & devices; textural inversion; density/independence.

W23 Analytical writing: claims/evidence, citing score & aural cues.

W24 Form & phrase design: period/sentence/small forms; phrase expansion.

W25 Comparative analysis (classical/jazz/pop/global); timed FRQ drills.

W26 Unit 3 exam; Mock AP #2 (full-length); reteach as needed.

Weeks 27-36 (50 days) — Unit 4 & AP Review/Capstone

W27 Melodic dictation intensives (mostly diatonic); sight-singing benchmarks.

W28 Chromatic dictation (harmonic/melodic minor alterations); strategy logs.

W29 Harmonic dictation: soprano-bass + Roman/Arabic numerals; secondary dominants.

W30 Error-detection (pitch/rhythm) from recordings vs. scores; timed drills.

W31 Integrated listening: processes & materials (timbre, texture, formal cues) across genres.

W32 Mock AP #3 (targeted) + comprehensive review by skill area.

W33 AP Exam window (early May) + light skill maintenance.

W34-36 Post-exam Capstone (within Unit 4):

- Option A: Original composition + analysis + aural demo.
- Option B: Deep-dive analysis presentation with annotated score & audio.
- Option C: Portfolio polish (sight-singing recordings, dictation artifacts, analyses).