Unit 8: Modes and Form

Content Area: **Music**
Course(s): **AP Music Theory**
Time Period: **April**
Length: **4 weeks (7-8 Class Blocks)**
Status: **Published**

Enduring Understandings

Scales identified in music theory include these categories known as modes—Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Locrian. Melodic passages may employ these scales.

Musical phrases within a passage may sound similar to one another to promote comprehensibility, memorability, and unity, or they may sound dissimilar to one another to create variety, interest, and contrast. Melodic relationships that result may be represented by lowercase letters. The most common are—

a a – denotes a phrase and its literal repetition

a a' – denotes a phrase and a varied repetition

a b – denotes two phrases that are melodically contrasting

Two phrases may combine into a period, in which the first phrase, called the antecedent, ends with an inconclusive cadence and the second phrase, called the consequent, provides stronger harmonic repose with a conclusive cadence. A parallel period consists of two phrases that are melodically similar; a contrasting period consists of two phrases that are melodically contrasting.

Common sections within a piece of music include the introduction, interlude, bridge, verse, refrain, chorus, coda, and codetta.

Essential Questions

Pitch

How are modes related to the familiar major scales?

Why do modes sound different than the scales to which they are related?

Form

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?

Content

Vocabulary

Strophic Form

Sequential Motif

Fugue

Canon

Ternary

Binary

Theme and Variation

Codetta

Introduction

Interlude

Bridge

Verse

Refrain

Chorus

Coda

Sonata Allegro Form

Skills

Learning Objectives: Student will be able to

- Identify common sections within a piece of music including: the introduction, interlude, bridge, verse,

refrain, chorus, coda, and codetta
- Describe relationships between musical phrases within a passage may sound similar to one another to promote comprehensibility, memorability, and unity, or they may sound dissimilar to one another to create variety, interest, and contrast. Melodic relationships that result may be represented by lowercase letters.
- Identify, write and perform modes on the student's major instrument or piano, including: Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Locrian modes.
- Identify and analyze musical form
- Demonstrate Melodic and Harmonic Dictation skills

Resources

Textbooks:

Tonal Harmony Kostka, Payne, Almen Seventh Edition McGraw Hill

Exercises From: Ottman, Robert W., and Nancy Rogers. *Music for Sight Singing.* Upper Saddle River, NJ: Pearson

AP Music Theory Worksheets - Key Signatures

Online resources:

International Music Score Library: www.imslp.org

Software for practice exercises: Harmonia:

ForScore: Digital Music Library

Hook Theory: Website for music theory exercises

Standards

Ref's	Standard ID	Description
0x	VPA.1.1.12	All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.
0x	VPA.1.1.12.B	Music
0x	VPA.1.1.12.B.1	Examine how aspects of meter, rhythm, tonality, intervals, chords, and harmonic progressions are organized and manipulated to establish unity and variety in genres of musical compositions.
0x	VPA.1.1.12.B.2	Synthesize knowledge of the elements of music in the deconstruction and performance of

		complex musical scores from diverse cultural contexts.
0x	VPA.1.3.12	All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.
0x	VPA.1.3.12.B	Music
0x	VPA.1.3.12.B.2	Analyze how the elements of music are manipulated in original or prepared musical scores.