

COURSE TITLE: Advanced Placement Music Theory (MUS331) LENGTH OF COURSE: Full Year
CREDITS: 5 PREREQUISITES/COREQUISITES: Music Theory II or equivalent, with departmental permission GRADE(S): 11, 12

Advanced Placement Music Theory
Syllabus 2008-2009

Introduction

Advanced Placement Music Theory is a full-year course that covers material which most colleges teach in their first-year theory curriculum. As stated in the official Course Description from the College Board, “the ultimate goal of an AP Music Theory course is to develop a student’s ability to recognize, understand, and describe the basic materials and processes of music that are heard or presented in a score.” This is achieved in the comprehensive development of aural, sight-singing, written, compositional, and analytical skills.

Through the study of a variety of musical examples, students will work to master the basics of music analysis. Students will also use creative compositional exercises to demonstrate conceptual understandings. Sight-singing, dictation exercises and other ear-training exercises will serve as an integral part of the course in the development of students’ performance and aural skills.

Prerequisites

Music Theory I & II (two half-year courses) or equivalent with departmental permission.

Textbook

Stefan Kostka and Dorothy Payne - *Tonal Harmony*, Sixth Edition (McGraw Hill, 2008) and accompanying workbook.

Additional Resources (Don’t buy! They can be found in the music office and borrowed)

Elementary Harmony - Ottman

Jenson Sight-Singing Course – Volume 1 and 2 (to be used in class)

Music for Sight Singing – Seventh Edition - Ottman and Rogers

Studying Rhythm – Third Edition – Hall

371 Four-Part Chorales – J. S. Bach

<http://www.musictheory.net/>

Requirements

- Attendance and Participation - Students are expected to be in class and actively participate each day. This is a college course with a large amount of material to cover. It is the student’s responsibility to make-up all missed work and to obtain notes from the previous class. Participation in all class activities, including sight-singing, is vital to a student’s success.

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- Homework and Assignments – There will be homework and assignments for each class meeting. All assignments will be graded and are expected to be turned in on time and completed thoroughly. In hand-written music composition assignments, legibility is crucial.
- Readings – Readings from the textbook, as well as other assigned readings, are required. Because of the nature of an Advanced Placement course, students will be held responsible for the information contained in readings so that more class time can be devoted to analysis, composition, ear training, sight-singing.
- Notebook – Students should keep a three-ring binder for music theory in which they can keep regular class notes, handouts, worksheets, and sheets of manuscript paper. It is strongly recommended that students purchase a “staff-paper” manuscript book. Although Sibelius music software will be used, manuscript paper will be necessary for quick music writing including dictations and other impromptu compositional activities.
- Listening Journal and concert attendance – Students are required to listen to approximately two hours of music each week outside of class, in a variety of genres and styles. Using their musical vocabulary, students will maintain music listening journals which will contain observation, analysis, evaluation of the music, consisting of but not limited to the following information:
 - o Melodic characteristics
 - o Harmonic characteristics
 - o Rhythm
 - o Texture
 - o Instrumentation and Timbre
 - o Tempo
 - o Meter
 - o Tonality
 - o Form
 - o Dynamics
 - o Articulations

Students are required to attend one live musical performance each marking period. A general review and analysis of the concert/performance and the music contained therein should be included in the listening journal.

- AP Exam - Students are expected to take the College Board’s Advanced Placement Exam in music theory on Monday May 11, 2009 at 8am.

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Grading System

- Written assignments and quizzes 60 percent
- Participation and aural skills 25 percent
- Listening journal and concert attendance 15 percent

Grades will be determined through a points system. Each assignment will have a certain number of points possible. The more important an assignment is, the more points assigned to it.

Course Calendar

(All dates are approximate and are subject to change)

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|------------------------|--|
| September 4-5 | -Introduction, syllabus, textbook - Chapter One -Review of musical rudiments, note names, clef, etc. |
| September 8-12 | -Chapter Two -Introduction of sight-singing and simple melodic dictation -Continue review of musical rudiments, including meter, rhythm, major, minor, and chromatic scales, scale degrees |
| September 15-19 | -Chapter One and Two -Continue basic sight-singing and melodic dictation, sing scales -Continue review of musical rudiments, including intervals, enharmonics, transposition, basic melodic motion |
| September 22-26 | -Chapter Three -Continue basic sight-singing and melodic dictation, begin intervallic ear training and singing -Introduction of triads and chords, chord qualities, inversions, Roman numeral analysis, figured bass |
| September 29, Oct. 2-3 | -Chapter Four -Continue progressive sight-singing and melodic dictation, intervallic ear-training and singing. -Triads and chords continued, seventh chords, building chords in progression, analyzing chords in musical context |

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- October 6-8, 10 -Chapter Five
-Continue sight-singing, melodic and intervallic dictation and ear training
-Introduction to part-writing and voice-leading, including writing melodic lines and motion, tendency tones, types of scores, chord voicings and doublings, motion between chords
- October 14-1 -Chapter Six
-Continue sight-singing, melodic and intervallic dictation and ear training
-Continue part-writing and voice leading, including motion between chords, root position part writing, melody writing, avoiding parallel motion, realizing figured bass
- October 20-24 -Chapter Five and Six
-Continue sight-singing, melodic and intervallic dictation, begin harmonic dictation in sets on two and three chords.
-Continue and practice part-writing and voice leading in root position, realizing figured bass, avoiding parallel motion.
- October 27-31, Nov. 3-5 -Chapter Five and Six
-Continue sight-singing, melodic dictation, and basic harmonic dictation
-Continue and practice basic part-writing and proper voice leading, realizing figured bass, basic harmonic analysis.
- November 10-14 -Chapter Seven
-Continue sight-singing, melodic and harmonic dictation
-Introduction to harmonic progression, circle of fifths practice proper voice leading and realizing figured bass, introduce progressions/retrogression chart.
- November 17-21, 24-26 -Chapter Seven
-Continue sight-singing, melodic and harmonic dictation, begin musical excerpt listening and analysis
-Continue harmonic progression, progression/retrogression, student progressions and harmonizations, practice proper voice leading.
- December 1-5 -Chapter Eight and Nine
-Continue sight-singing, melodic and harmonic dictation, musical excerpt listening and analysis

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-Introduction to part-writing in first and second inversion, the purposes of inverting chords, voicings, doublings

December 8-12

-Chapter Thirteen and Fourteen
-Continue sight-singing, melodic and harmonic dictation, musical excerpt listening and analysis
-Introduction to the use of seventh chords in harmonic progression, including dominant functions and seventh resolutions

December 15-19, 22-23

-Chapter Thirteen, Fourteen, and Fifteen
-Continue sight-singing, melodic and harmonic dictation, musical excerpt listening and analysis
-Continue use of seventh chords in harmonic progression, part- writing, and analysis

January 5-9

-Chapter Ten
-Continue sight-singing, melodic and harmonic dictation, musical excerpt listening and analysis
-Introduction to cadences, types and function, practice using and writing different cadences, analyze cadences within musical examples.

January 12-16

-Chapter Ten
-Continue sight-singing, melodic and harmonic dictation, musical excerpt listening and analysis
-Continue work with cadences and introduction to motives, phrases, periods, and basic form.

January 20-23

-Chapter Ten
-Continue sight-singing, melodic and harmonic dictation, musical excerpt listening and analysis
-Continue work with cadences, harmonic progression, part-writing, voice-leading.

January 26-30

- Exams

February 2-6

-Chapter Eleven and Twelve
-Continue sight-singing, melodic and harmonic dictation, musical excerpt listening and analysis
-Introduction to non-chord tones, types and functions

February 9-13

-Chapter Eleven and Twelve
-Continue sight-singing, melodic and harmonic dictation, musical excerpt listening and analysis. Begin basic error recognition.

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-Continue non-chord tones, writing, analyzing, and using.

February 17-20

-Chapter Sixteen
-Continue sight-singing, melodic and harmonic dictation, musical excerpt listening and analysis
- Introduction to secondary functions

February 23-27

-Chapter Seventeen
-Continue sight-singing, melodic and harmonic dictation, musical excerpt listening and analysis
- Continue secondary functions

March 4-6, 9-13

- Assignments, Projects, individual ear training.

March 16-20

-Chapter Eighteen and Nineteen
-Continue sight-singing, melodic and harmonic dictation, musical excerpt listening and analysis
-Modulation, basic types and uses

March 23-27

-Chapter Twenty
-Continue sight-singing, melodic and harmonic dictation, musical excerpt listening and analysis
-Basic Forms, including binary, ternary, rondo, and sonata

March 30-April 2, 7-8- Chapter Twenty

-Continue sight-singing, melodic and harmonic dictation, musical excerpt listening and analysis
- Continue working with basic Forms, including binary, ternary, rondo, and sonata

April 20-24

-Chapter Twenty-Eight
-Continue sight-singing, melodic and harmonic dictation, musical excerpt listening and analysis
-Introduction to twentieth-century music, different tonalities and scales, clusters, etc.

April 27-May 8

-Review for AP Exam

May 12-June 12

-Composition/analysis projects

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Units of Study

UNIT TITLE: Fundamentals of Music

BRIEF SUMMARY OF UNIT: A brief review of the fundamentals of pitch and rhythm is necessary to provide the foundation for the rest of the course. Students should already have familiarity with basic notation, pitches, scales, intervals, rhythms, and meters. Focus will be to refine their understanding as well as their ability to recognize (visually and aurally) and perform these fundamentals.

***SUGGESTED TIMELINE:** Three weeks

*The suggested timeline is subject to change as teachers and program supervisors find necessary.

LINK TO CONTENT STANDARDS:

NJ STANDARD 1.1 Aesthetics

NJ STANDARD 1.2 Created and performed Music Theory (MUS331) LENGTH OF COURSE: Full Year

NJ STANDARD 1.3 Elements and principles of the Arts CORE COURSES: Music Theory II or equivalent, with departmental permission GRADE(S): 11, 12

NJ STANDARD 1.4 Critique

NJ STANDARD 1.5 World cultures, history, and society

ESSENTIAL OVERARCHING QUESTIONS THAT WILL FOCUS TEACHING AND LEARNING:

- How do the most basic building blocks of music work together to organize sound?
- What purpose does musical notation serve?

GUIDING QUESTIONS:

- How do pitch and rhythm work together in creating music?
- How is each musical pitch related to another and why should we understand and label that relationship?
- How is the key of a piece determined?
- How is the meter of a piece determined?
- What is the appropriate and accepted way to notate music?

ESSENTIAL KNOWLEDGE, SKILLS, AND UNDERSTANDINGS:

A: STUDENTS WILL KNOW:

- the pitches on a staff using treble, bass, alto, and tenor clefs.
- the relationship of each pitch on a keyboard instrument and their own instrument, if applicable.
- the difference between whole steps and half steps.
- the different types of accidentals and their function.
- the major scale, the three minor scales and their scale degree names.
- the chromatic and whole tone scales.
- major and minor key signatures and their relationship.
- perfect, major, minor, augmented and diminished intervals.
- the difference between consonance and dissonance intervals.
- musical notation for pitch duration or rhythm, including note names and their values.
- the significance of time signature and meter.
- music, specifically meter, has natural

ASSESSMENT (EVIDENCE OF KNOWLEDGE AND UNDERSTANDING):

STUDENTS WILL:

- identify pitches on the staff as indicated by the different clefs.
- identify, label, and perform pitches on a keyboard instrument.
- Identify (visually and aurally), label, write and perform the major, minor, and chromatic scales.
- Recognize the major and minor key signatures within examples of musical notation.
- Write, perform, and sing melodic intervals.
- Recognize melodic and harmonic intervals, visually, within musical notation and aurally, devoid of notation.
- Identify and label enharmonic notes and intervals.
- Identify, label, and perform rhythmic notation in simple and compound meters and with triplets.
- Write in beats and counting for a piece of music.
- Compose a rhythmic musical passage within a specified time signature.
- Determine the meter by listening to the natural accent within a piece of music.

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SUGGESTED SEQUENCE OF LEARNING ACTIVITIES, INCLUDING THE USE OF TECHNOLOGY AND OTHER RESOURCES:

- Students will experience pitches, scales, intervals, rhythms, and meters with and without notational stimulus.
- Teacher and students will sing intervals in a call and response manner. Students will identify pitches and intervals notationally and aurally and perform intervals individually.
- Teacher will review scales with students, students will write and sing the different major and minor scales.
- Students will review key signatures and determine the key and tonality of musical examples.
- Teacher and students will play scales on a keyboard and sing scales on solfege syllables as a class and individually.
- Students will review rhythm and meter, discussing different ways one can count music and performing rhythmic examples as a class and individually.
- Students will take basic melodic and rhythmic dictation through aural musical stimulus.
- Students will practice reading treble, bass, alto, and tenor clefs.
- Teacher will present names of the scale degrees to the students.
- Students will explore the concepts of consonance versus dissonance.

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COURSE ELEMENT: Chords and Triads

BRIEF SUMMARY OF ELEMENT: Building upon the smallest unit of harmony, the interval, triads and chords are the basis of tonal harmony and the classification of sound function. Students will study the formation of triads, chords, their qualities, and the notational system developed by theorists to provide information about a chord. Students will also begin to aurally and visually identify chords within the structure of musical examples.

***SUGGESTED TIMELINE:** Two weeks.

*The suggested timeline is subject to change as teachers and program supervisors find necessary.

NJ STANDARD 1.1 Aesthetics

NJ STANDARD 1.2 Creative and Performance Music Theory (MUS331) LENGTH OF COURSE: Full Year

NJ STANDARD 1.3 Elements and principles of the Arts

NJ STANDARD 1.4 Critique

NJ STANDARD 1.5 World cultures, history, and society

ESSENTIAL OVERARCHING QUESTIONS THAT WILL FOCUS TEACHING AND LEARNING:

- What is harmony and how does it function in tonal music?
- How is the interval the most basic harmonic unit and how is that unit expanded?

GUIDING QUESTIONS:

- What are chords and triads?
- How do theorists and composers use abbreviations in tonal harmony?
- How does one recognize, identify, and name triads and chords?
- How can chords be changed to sound different?

ESSENTIAL KNOWLEDGE, SKILLS, AND UNDERSTANDINGS:

A: STUDENTS WILL KNOW:

- How to build a triad.
- The different types of triads: major, minor, diminished, and augmented.
- How to build a seventh chord.
- The different types of seventh chords.
- The different inversions of chords and their figured bass symbols.
- How to read figure bass symbols.
- Lead sheet symbols and the difference between them and Roman numeral analysis.
- How to recognize chords in inversion and in various voicings, textures, and scorings.
- Diatonic chords within a scale, their quality, and their Roman numeral analysis.
- Diatonic seventh chords.
- How to analyze a piece of music for its chord structure. How to perform a harmonic analysis.

B: STUDENTS WILL UNDERSTAND THAT:

- Triads are created by placing three notes on top of each other in thirds.
- The quality of a triad is determined by the

ASSESSMENT (EVIDENCE OF KNOWLEDGE AND UNDERSTANDING):

STUDENTS WILL:

- Write triads of different qualities in different keys using accidentals.
- Write the different types of seventh chords in different keys.
- Aurally recognize the different qualities of triads.
- Aurally recognize seventh chords.
- Recognize the quality and root of given written chords.
- Recognize diatonic chords that belong to a specific key.
- Write triads of different qualities and inversions and by realizing figured bass symbols.
- Analyze basic musical examples for chord structure and harmonic progression.

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SUGGESTED SEQUENCE OF LEARNING ACTIVITIES, INCLUDING THE USE OF TECHNOLOGY AND OTHER RESOURCES:

- Teacher asks students to explore the third. How is the third important? How can we put thirds together?
- Teacher presents the concept of the triad and the different qualities of triads.
- Students listen to the different qualities of chords.
- Student practice writing triads of different qualities in different keys.
- Teacher introduces the seventh chord and student practice writing and recognizing the different types.
- Students and teacher discuss inverted triads. How can the triad be changed? Teacher introduces figured bass symbols and basic lead sheet symbols.
- Students practice recognizing chord qualities and inversions.
- Teacher introduces Roman numeral analysis and the notation regarding scale degree and chord quality.
- Students begin basic harmonic analysis, recognizing and identifying chords and triads within musical contexts of various textures and scoring.

COURSE ELEMENT: Part Writing and Voice Leading

BRIEF SUMMARY OF ELEMENT: Perhaps the most important unit in laying the foundation for the rest of the course, part writing and voice leading rules provide the basis of all tonal music. Although the system has been developed by theorists since the end of the common practice era, it is vital to understand the guidelines as they were followed and look at how music composition has since looked to break from such regulation. Students will explore the melodic composition and harmonization as well as applying proper voice leading to root position chord progressions.

***SUGGESTED TIMELINE:** Three weeks.

*The suggested timeline is subject to change as teachers and program supervisors find necessary.

LINK TO CONTENT STANDARDS:

NJ STANDARD 1.1 Aesthetics

NJ STANDARD 1.2 Creative and performative Music Theory (MUS331) LENGTH OF COURSE: Full Year

NJ STANDARD 1.3 Elements and principles of the Arts

GRADE(S): 11, 12

NJ STANDARD 1.4 Critique

NJ STANDARD 1.5 World cultures, history, and society

ESSENTIAL OVERARCHING QUESTIONS THAT WILL FOCUS TEACHING AND LEARNING:

- How is music melodic and harmonic, vertical and horizontal?
- How do the two basic elements work together in tonal music?
- How does melody function in music?
- How does harmony function in music?

GUIDING QUESTIONS:

- How does a composer write a melody that is usable?
- How can melodic motion be described?
- What are the important tendency tones and where do they move?
- How do chords harmonize melodies?
- What are the possibilities in looking at how chords move between one another?
- Why are there so many rules regarding part writing?
- How and why are parallel fifths and octaves avoided?

ESSENTIAL KNOWLEDGE, SKILLS, AND UNDERSTANDINGS:

A: STUDENTS WILL KNOW:

- The qualities of a good melodic line.
- How to write a good melodic line.
- The difference between conjunct and disjunct motion.
- Which diatonic pitches have a tendency to move in one direction when moving from chord to chord. (The seventh scale degree moves up to the first, and often the fourth scale degree moves down to the third.)
- How to read different types of musical scores, including full score, reduced score, open score and grand staff.
- The difference between open structure and closed structure chord voicing.
- Basic guidelines to follow when part writing and voicing chords.
- The different types of motion that can occur between two chords which include static, oblique, similar, contrary, and parallel.
- How to avoid parallel motion in part writing.
- How to move between two root position chords.
- How to choose which note should be doubled in four part texture.

ASSESSMENT (EVIDENCE OF KNOWLEDGE AND UNDERSTANDING):

STUDENTS WILL:

- Write sensible melodic lines to given harmony.
- Write sensible melodic lines and harmonize them.
- Write chords on a reduced score or grand staff with appropriate spacing, stem direction, etc.
- Write the same chords in open and closed position.
- Fill in missing notes within a chord.
- Describe basic rules of part-writing.
- Recognize part writing errors in four part harmonizations.
- Move between root position chords following the common practice rules.
- Create root position harmonic progression and use good voice leading to harmonize.
- Realize a basic figured bass progression in root position.
- Harmonize a melody with root positions chords.

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SUGGESTED SEQUENCE OF LEARNING ACTIVITIES, INCLUDING THE USE OF TECHNOLOGY AND OTHER RESOURCES:

- Students will analyze basic melodic lines and ask why they work and why they might not.
- Teacher and students discuss the elements of a good melody.
- Students write their own melodies following their own guidelines, then students are asked to find chords that match up with the melody.
- Students are asked to write them out in root position along with the melody and see what happens.
- Students and teacher discuss their trial compositions. What worked, what didn't, what things do you learn about part writing?
- Teacher discusses open and closed structure as well as chord voicing.
- Students practice writing individual chords in different positions and correct spacing.
- Teacher and students discuss parallel motion and other voice leading errors.
- Students practice recognizing voice leading errors.
- Teacher and students discuss part writing between two root position chords. Each root relationship is discussed and practiced individually, one at a time.
- Students practice part writing with given root position progressions.
- Students practice harmonizing a melody with root position chords and proper voice leading.
- Students write their own root positions progressions and harmonize them.
- Students write their own melodies and the harmonize them with root position chords.

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COURSE ELEMENT: Harmonic Progression

BRIEF SUMMARY OF ELEMENT: Students will examine the way one chord progresses to another, or how diatonic chords function within the given key. Understanding progression and retrogression will allow students to successfully compose music and harmonize melodies with more awareness and accuracy.

***SUGGESTED TIMELINE:** Two weeks.

*The suggested timeline is subject to change as teachers and program supervisors find necessary.

LINK TO CONTENT STANDARDS:

NJ STANDARD 1.1 Aesthetics

NJ STANDARD 1.2 Creative and performative Music Theory (MUS331) LENGTH OF COURSE: Full Year

NJ STANDARD 1.3 Elements and principles of the Arts

CREATING ARTS: MUSIC COURSE PREREQUISITES: Music Theory II or equivalent, with departmental permission GRADE(S): 11, 12

NJ STANDARD 1.4 Critique

NJ STANDARD 1.5 World cultures, history, and society

ESSENTIAL OVERARCHING QUESTIONS THAT WILL FOCUS TEACHING AND LEARNING:

- What is functional harmony?
- What do people hear when we listen to music?

GUIDING QUESTIONS:

- What is the difference between progression and retrogression? How can each be recognized?
- How can a progressive relationship between chords be described?
- How do sequences create and reflect harmonic progression?
- Why would music theorists and some composers want to understand harmonic progression?

ESSENTIAL KNOWLEDGE, SKILLS, AND UNDERSTANDINGS:

A: STUDENTS WILL KNOW:

- The difference between progression and retrogression.
- The different types of sequences.
- The circle of fifths and circle of fifth progressions.
- The progression/retrogression chart (similar to that on p. 109 Kostka/Payne)
- How to harmonize a melody with progressive chords.

B: STUDENTS WILL UNDERSTAND THAT:

- In tonal harmony, certain chords progress from one to the next while other chords do not make progress toward a harmonic goal.
- The ultimate goal of any piece of tonal music is the tonic triad.
- Sequences can be melodic, harmonic, or both, but they most often move in circle of fifths motion, down a fifth or up a fourth. This motion is common progression in tonal music.
- The most important relationship in tonal music is that between the tonic and dominant triads.
- The supertonic (ii) triad often progresses to the dominant chord. It is commonly

ASSESSMENT (EVIDENCE OF KNOWLEDGE AND UNDERSTANDING):

STUDENTS WILL:

- Write chord progressions which closely follow the progression/retrogression theory.
- Create sequential progressions using the circle of fifths.
- Realize harmonic progressions in four part harmonization.
- Analyze given musical examples for harmonic progression and recognize typical and atypical procedures.
- Harmonize basic melodies with typical harmonic progressions.

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SUGGESTED SEQUENCE OF LEARNING ACTIVITIES, INCLUDING THE USE OF TECHNOLOGY AND OTHER RESOURCES:

- Students are asked to analyze several harmonic progressions (new and from previous units) and to notice patterns in chord structure.
- Class discusses their findings and determine chords that progress to one another.
- Teacher stresses the importance of the tonic and dominant relationship in tonal music. Students listen to, sing, and play examples of tonic to dominant.
- Teacher presents the progression/retrogression chart to the class.
- Students analyze the relationships between the diatonic chords.
- Students and teacher discuss the circle of fifths and circle of fifths motion, especially through the use of sequence.
- Students analyze several musical examples for progression.
- Students compose several of their own harmonic progressions and realize the progressions in four parts. Students also create at least one progression in the minor mode.
- Students are assigned a harmonic retrogression in which they create a four part harmonization of nonsensical chords. The class presents them and discusses why they don't work.
- Students try to analyze a piece of music from their repertoire for harmonic progression.

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COURSE ELEMENT: Triads in First and Second Inversions

BRIEF SUMMARY OF ELEMENT: Inversion of triads marks the start of the study of embellishment. Much of the musical elements to be studied for the rest of the course are primarily concerned with creating interest within a basic musical structure. Inverted triads can create interest in a bass line, extend musical progressions, and embellish the relationships between other chords, including most importantly, tonic and dominant.

***SUGGESTED TIMELINE:** Two weeks.

*The suggested timeline is subject to change as teachers and program supervisors find necessary.

NJ STANDARD 1.1 Aesthetics

NJ STANDARD 1.2 Creative and performative Music Theory (MUS331) LENGTH OF COURSE: Full Year

NJ STANDARD 1.3 Elements and principles of the Arts

NJ STANDARD 1.4 Critique

NJ STANDARD 1.5 World cultures, history, and society

ESSENTIAL OVERARCHING QUESTIONS THAT WILL FOCUS TEACHING AND LEARNING:

- What function do inverted chords have in tonal harmony?
- How do write and recognize inverted triads?

GUIDING QUESTIONS:

- How do inverted chords embellish musical texture?
- How do first inversion chords differ from second inversion chords?
- Why is the cadential six-four so common?
- How does the use of inversion lead to the creation of counterpoint and imitation?

ESSENTIAL KNOWLEDGE, SKILLS, AND UNDERSTANDINGS:

A: STUDENTS WILL KNOW:

- The different types of inversions, their terminology, and their figured bass and Roman numeral analysis symbols.
- The uses of first and second inversion triads within musical context.
- How to write and resolve first and second inversion triads.
- How inverted triads fit into harmonic progression.
- How to use and write a cadential six-four.
- Imitation, counterpoint, canon, and fugue.

B: STUDENTS WILL UNDERSTAND THAT:

- Both first and second inversion triads are commonly used in bass arpeggiation.
- First inversion triads often serve as harmonically weaker substitutes for root position triads, allowing the musical phrase to be extended by delaying a strong cadence. Their use can also enhance the contour of a bass line.
- In the common practice, diminished triads are most often found in first inversion because all the intervals between the bass note are consonant.
- A series of parallel first inversion triads are often used in sequence.

ASSESSMENT (EVIDENCE OF KNOWLEDGE AND UNDERSTANDING):

STUDENTS WILL:

- Identify and analyze first and second inversion triads within musical contexts.
- Recognize and identify the different uses of inverted triads within musical contexts.
- Write and resolve inverted triads with proper voice leading techniques.
- Aurally recognize the weaker harmonic function of the first and especially the second inversion triad.
- Use inverted triads in harmonic progression to expand and embellish the passage.
- Properly utilize the cadential six-four.
- Write a two-part canon in imitation.

COURSE TITLE: Advanced Placement Music Theory (MUS331) LENGTH OF COURSE: Full Year
CREDITS: 5 PREREQUISITES/COREQUISITES: Music Theory II or equivalent, with departmental permission GRADE(S): 11, 12

SUGGESTED SEQUENCE OF LEARNING ACTIVITIES, INCLUDING THE USE OF TECHNOLOGY AND OTHER RESOURCES:

- Students analyze harmonic progressions which include inverted triads.
- Teacher and students discuss the proper way to analyze them, using the correct terminology and symbols.
- Teacher and students discuss how different inverted triads function in harmonic progression and listen to examples.
- Teacher and students discuss the voice leading of first inversion triads, including the possible doublings.
- Students write progressions using first inversion triads.
- Students present their examples to the class, describing the use of the inverted triad.
- Teacher and students discuss the uses of the second inversion triad, especially the cadential six-four.
- Students analyze the cadential six-four in musical context.
- Students practice writing cadential six-fours in isolation.
- Students use the cadential six-four and other inverted triads in their part writing exercises in harmonic progression with proper voice leading techniques.

COURSE ELEMENT: Seventh Chords

BRIEF SUMMARY OF ELEMENT: Students will discover the importance and frequent use of seventh chords in the dominant function. A vital part of this unit will be exploration of voice leading with seventh chords. The complex nature of the resolution of seventh chords is essential in understanding tonal music theory.

***SUGGESTED TIMELINE:** Three weeks.

*The suggested timeline is subject to change as teachers and program supervisors find necessary.

NJ STANDARD 1.1 Aesthetics

NJ STANDARD 1.2 Creative and perform Music Theory (MUS331) LENGTH OF COURSE: Full Year

NJ STANDARD 1.3 Elements and principles of the Arts

GRADE(S): 11, 12 CREDIT: 1.0 Prerequisite: Music Theory II or equivalent, with departmental permission

NJ STANDARD 1.4 Critique

NJ STANDARD 1.5 World cultures, history, and society

ESSENTIAL OVERARCHING QUESTIONS THAT WILL FOCUS TEACHING AND LEARNING:

- What function do seventh chords play in tonal harmony?
- How do seventh chords affect the overall texture of a piece of music?

GUIDING QUESTIONS:

- How do seventh chords resolve in different situations?
- Why is voice leading such an important part of the study of music theory?
- How do seventh chords in the dominant function create a sense of moving to tonic?
- Why might dominant seventh chords be so common?

ESSENTIAL KNOWLEDGE, SKILLS, AND UNDERSTANDINGS:

A: STUDENTS WILL KNOW:

- The different types of seventh chords.
- How to write a seventh chord in context of a harmonic progression and resolve it properly.
- The characteristics of a progression with a dominant seventh chord.
- Which diatonic seventh chords are most common.
- How to resolve tritones.

B: STUDENTS WILL UNDERSTAND THAT:

- The dominant seventh chord, built upon the fifth scale degree, is the most common.
- The seventh of a dominant seventh chord (the fourth scale degree) almost always resolves downward. (fa to mi)
- The third of a dominant seventh chord (the leading tone) almost always resolves up. (ti to do)
- Resolving a root position dominant seventh chord is the most difficult. An incomplete triad is not an uncommon occurrence in this resolution.
- It is possible to have a complete tonic triad in the resolution of a root position dominant seventh chord, but the V⁷ would have to be incomplete (without the fifth

ASSESSMENT (EVIDENCE OF KNOWLEDGE AND UNDERSTANDING):

STUDENTS WILL:

- Identify all types of seventh chords within a musical context.
- Write and use seventh chords within a harmonic progression.
- Be able to properly resolve all inversions of dominant seventh chords.
- be able to properly resolve all inversions of leading-tone seventh chords.
- Be familiar with other rare diatonic seventh chords.
- Accurately realize seventh chords within figured bass
- Display proper voice leading techniques throughout part writing exercises.

COURSE TITLE: Advanced Placement Music Theory (MUS331) LENGTH OF COURSE: Full Year
CREDITS: 5 PREREQUISITES/COREQUISITES: Music Theory II or equivalent, with departmental permission GRADE(S): 11, 12

SUGGESTED SEQUENCE OF LEARNING ACTIVITIES, INCLUDING THE USE OF TECHNOLOGY AND OTHER RESOURCES:

- Students analyze harmonic progressions which include seventh chords.
- Class discusses the ways the seventh chords are used in the examples, including the way they function.
- Teacher asks students to look at dominant seventh chords and the possibilities for use in harmonic progression.
- Class listens to dominant seventh chords and note their aural function as well as their recognizable features.
- Teacher and students work to resolve dominant seventh chords to tonic in each inversion.
- Students practice isolated resolutions of dominant seventh chords.
- Students realize dominant sevenths in figured bass progressions as well as harmonize melodies with seventh chords.
- Class discusses the fact that seventh chords are possible on any diatonic scale degree, but some are very rare.
- Students look at the leading-tone seventh chord and work on good harmonic progression and proper resolution.
- Students practice isolated resolutions of leading-tone seventh chords.
- Students analyze seventh chords in musical context.
- Students utilize seventh chords in part writing exercises.

COURSE ELEMENT: Cadences, Phrases, and Periods

BRIEF SUMMARY OF ELEMENT: Students begin to study form as a way musical ideas are organized to create a meaningful experience for listeners. Cadences are the basis of all form. Phrases and periods are the most basic elements of form, set off by cadences. Students will explore the types of cadence and how they are used.

***SUGGESTED TIMELINE:** Three weeks.

*The suggested timeline is subject to change as teachers and program supervisors find necessary.

LINK TO CONTENT STANDARDS:

NJ STANDARD 1.1 Aesthetics

NJ STANDARD 1.2 Creativity, Collaboration, and Music Theory (MUS331) LENGTH OF COURSE: Full Year

NJ STANDARD 1.3 Elements and principles of the Arts

GRADE(S): 11, 12

NJ STANDARD 1.4 Critique

NJ STANDARD 1.5 World cultures, history, and society

ESSENTIAL OVERARCHING QUESTIONS THAT WILL FOCUS TEACHING AND LEARNING:

- What is form?
- How do elements of form give a piece structure?

GUIDING QUESTIONS:

- How does cadence signify form?
- Why are cadences so important in form?
- How can a composer utilize a cadence to create a desired musical effect?
- How does melody create form?
- What does a motive, phrase, and/or period say about a piece of music to the listener?

ESSENTIAL KNOWLEDGE, SKILLS, AND UNDERSTANDINGS:

A: STUDENTS WILL KNOW:

- how to define form.
- The types of cadences and their functions within a harmonic progression.
- The difference between conclusive and progressive cadences.
- How to analyze and write the different types of cadence.
- The aspects of phrase structure
- Melodic phrase structure and how to analyze that structure.
- Motive, phrase, period, antecedent, and consequent.

B: STUDENTS WILL UNDERSTAND THAT:

- Form is the way a musical composition is structured and given shape so that it is meaningful to the listener.
- Cadences are harmonic goals within musical compositions which usually fall on a strong beat.
- An authentic cadences is a tonic chord preceded by V or vii°.
- A perfect authentic cadence is V to I in root position and the first scale degree remains in the soprano voice. This is very

ASSESSMENT (EVIDENCE OF KNOWLEDGE AND UNDERSTANDING):

STUDENTS WILL:

- Describe basic musical form.
- Identify, recognize, and analyze cadences within musical examples aurally and visually (notationally).
- Write appropriate cadences within the context of a harmonic progression with proper voice leading.
- Identify and analyze the phrase structure of a given musical example.
- Write basic musical motives.
- Write melodies in an antecedent/consequent period.
- Write well-structured melodies and harmonize them with appropriate harmonic progression and proper voice leading.

COURSE TITLE: Advanced Placement Music Theory (MUS331) LENGTH OF COURSE: Full Year
CREDITS: 5 PREREQUISITES/COREQUISITES: Music Theory II or equivalent, with departmental permission GRADE(S): 11, 12

SUGGESTED SEQUENCE OF LEARNING ACTIVITIES, INCLUDING THE USE OF TECHNOLOGY AND OTHER RESOURCES:

- Teacher presents the concept of form. What other things in life have structure like music?
- Students analyze a basic harmonic progression. Teacher asks students to look at the end of the progression and discuss what is happening.
- Teacher presents the concept of cadence and the class discusses the different types of cadence. The teacher provides the correct terminology.
- Analyze other musical examples for their type of cadence.
- Student write cadences devoid of harmonic progression to practice voice leading.
- Students write their own progressions with different types of cadences, noting the conclusive or progressive nature of the cadence.
- Together the class analyzes melodic examples which are attached to cadences. How do they progress and function?
- Teacher presents the idea of musical motive and phrase.
- Students write their own small musical gestures or motives and the class strings them together to create a composition.
- Teacher presents the types of periods, along with antecedent and consequent.
- Students practice writing basic melodic structures alone, and then adding harmonic progression.

COURSE ELEMENT: Non-Chord Tones

BRIEF SUMMARY OF ELEMENT: Students examine how melodic lines can be affected by pitches that do not exist in the chord structure. They learn how common these musical embellishments are and they explore ways they are used by composers and can be used in their own musical compositions.

***SUGGESTED TIMELINE:** Two weeks.

*The suggested timeline is subject to change as teachers and program supervisors find necessary.

LINK TO CONTENT STANDARDS:

NJ STANDARD 1.1 Aesthetics

NJ STANDARD 1.2 Creative and Performance Music Theory (MUS331) LENGTH OF COURSE: Full Year

NJ STANDARD 1.3 Elements and principles of the Arts

GRADE(S): 11, 12

NJ STANDARD 1.4 Critique

ESSENTIAL OVERARCHING QUESTIONS THAT WILL FOCUS TEACHING AND LEARNING:

- What ways can one expand upon basic diatonic harmonic and melodic passages and compositions?
- What is chromaticism?

GUIDING QUESTIONS:

- How do composers embellish their music?
- In what ways can non-chord tones be classified?
- Can there be more than one way to analyze a passage of music or a specific note?

ESSENTIAL KNOWLEDGE, SKILLS, AND UNDERSTANDINGS:

A: STUDENTS WILL KNOW:

- The classification of non-chord tones by their approach, departure, and direction (chart on p. 168 in Kostka/Payne).
- How to write each type of non-chord tone.
- The terminology referring to non-chord tones including metrical, submetrical, supermetrical, diatonic, chromatic, ascending, descending, upper, and lower.
- The specific terminology referring to suspensions and retardations, including preparation, resolution, and the intervallic classification of suspensions.
- How to realize suspensions in figured bass progressions.
- How to use non-chord tones to embellish a simple musical texture.

B: STUDENTS WILL UNDERSTAND THAT:

- A non-chord tone is a diatonic or chromatic pitch that is present but not a member of the chord.
- Non-chord tones are embellishment to a melodic line and are considered non-essential chromaticism.
- A passing tone fills the space between two notes which are separated by a third.
- A neighbor tone embellishes a single note and can appear above or below the main

ASSESSMENT (EVIDENCE OF KNOWLEDGE AND UNDERSTANDING):

STUDENTS WILL:

- recognize and identify the different types of non-chord tones within musical examples.
- be able to discuss the features of a non-chord tone and describe it with appropriate terminology.
- Embellish a given melody with non-chord tones.
- Write a melody which includes non-chord tones.
- Embellish a given harmonic progression with non-chord tones.
- Realize a figured bass progression with an appropriate suspension.

COURSE TITLE: Advanced Placement Music Theory (MUS331) LENGTH OF COURSE: Full Year
CREDITS: 5 PREREQUISITES/COREQUISITES: Music Theory II or equivalent, with departmental permission GRADE(S): 11, 12

SUGGESTED SEQUENCE OF LEARNING ACTIVITIES, INCLUDING THE USE OF TECHNOLOGY AND OTHER RESOURCES:

- Students analyze a four-part harmonic progression containing non-chord tones. Students are directed to circle all the notes that do not belong in a chord.
- In class, students discuss the notes they have circled. Where do they come from? What is their function?
- Teacher presents the different types of non-chord tones and their classification to the students
- The students analyze given musical examples for different types of non-chord tones.
- Students write their own melodies with simple non-chord tones.
- Students add non-chord tones to a realized figured bass harmonic progression, being cautious of creating poor voice leading.
- Students practice writing the different types of suspensions.
- Students realize figured bass progressions with suspensions.

COURSE ELEMENT: Secondary Functions

BRIEF SUMMARY OF ELEMENT: Students begin to expand their harmonic vocabulary outside of the diatonic chords and into altered chords. The class will discuss chromaticism and secondary dominant chords.

***SUGGESTED TIMELINE:** Two weeks.

*The suggested timeline is subject to change as teachers and program supervisors find necessary.

LINK TO CONTENT STANDARDS:

NJ STANDARD 1.1 Aesthetics

NJ STANDARD 1.2 Creativity and Performance Music Theory (MUS331) LENGTH OF COURSE: Full Year

NJ STANDARD 1.3 Elements and principles of the Arts

CREDIT: 1.0 Prerequisite: Music Theory I or equivalent, with departmental permission GRADE(S): 11, 12

NJ STANDARD 1.4 Critique

NJ STANDARD 1.5 World cultures, history, and society

ESSENTIAL OVERARCHING QUESTIONS THAT WILL FOCUS TEACHING AND LEARNING:

- Why and how do composers expand the harmonic language of their compositions?

GUIDING QUESTIONS:

- What is chromaticism?
- What is tonicization?
- How are secondary dominants the most basic form of harmonic chromaticism?
- How do secondary dominants function?
- What other ways might a composer alter chords to embellish the harmonic structure of the piece and make the harmony go in new directions?

ESSENTIAL KNOWLEDGE, SKILLS, AND UNDERSTANDINGS:

A: STUDENTS WILL KNOW:

- The features of chromaticism and the difference between essential chromaticism (altered chords) and non-essential chromaticism (non-chord tones).
- How secondary dominants are formed.
- How to write secondary dominants.
- How to analyze secondary dominants.
- The types of secondary dominants, (types of V or vii°).
- How secondary dominants function within harmonic progression and how they resolve.

B: STUDENTS WILL UNDERSTAND THAT:

- Chromaticism is the use of pitches which are foreign to the key of a musical passage, pitches which do not exist in the key.
- If accidentals are seen in musical analysis, determine first if the piece is minor, if not then determine if the altered chord (with the accidental) is a secondary dominant.
- Secondary dominants are the most common type of altered chord.
- Secondary dominants can make the listener lose track of the actual tonic and make another note feel like tonic for a

ASSESSMENT (EVIDENCE OF KNOWLEDGE AND UNDERSTANDING):

STUDENTS WILL:

- identify and analyze secondary dominants within the context of a musical example.
- Recognize an aural change in tonic, a tonicization, within a piece of heard music.
- Write secondary dominants within any given key.
- Write harmonic progressions which use secondary dominants in their appropriate function, approaching and resolving them with proper voice leading.

COURSE TITLE: Advanced Placement Music Theory (MUS331) LENGTH OF COURSE: Full Year
CREDITS: 5 PREREQUISITES/COREQUISITES: Music Theory II or equivalent, with departmental permission GRADE(S): 11, 12

SUGGESTED SEQUENCE OF LEARNING ACTIVITIES, INCLUDING THE USE OF TECHNOLOGY AND OTHER RESOURCES:

- Teacher gives students a musical example for analysis which contains secondary dominants.
- Students discuss the unknown secondary dominant chords and try to determine their origin and function within the harmonic progression.
- Teacher presents the different types of secondary dominants, the appropriate terminology, their harmonic function and the ways they resolve.
- Students practice writing secondary dominant chords followed by their primary dominants.
- Once students feel comfortable in finding the “dominant of the dominant” or the “leading tone chord of the dominant,” they begin to realize them within a harmonic structure with figured bass.
- Students create their own harmonic four-part progressions including secondary dominants.

COURSE ELEMENT: Basic Modulatory Techniques

BRIEF SUMMARY OF ELEMENT:

***SUGGESTED TIMELINE:** One week.

*The suggested timeline is subject to change as teachers and program supervisors find necessary.

NJ STANDARD 1.1 Aesthetics

NJ STANDARD 1.2 Elements and principles of the Arts Music Theory (MUS331) LENGTH OF COURSE: Full Year

NJ STANDARD 1.3 Elements and principles of the Arts Music Theory II or equivalent, with departmental permission GRADE(S): 11, 12

NJ STANDARD 1.4 Critique

ESSENTIAL OVERARCHING QUESTIONS THAT WILL FOCUS TEACHING AND LEARNING:

- How does one define the tonal center of a piece of music?
- What is a modulation?

GUIDING QUESTIONS:

- What ways can a composer get to one key from another?
- What is the difference between tonicization and modulation?

ESSENTIAL KNOWLEDGE, SKILLS, AND UNDERSTANDINGS:

A: STUDENTS WILL KNOW:

- The difference between tonicization and modulation.
- The relationships between keys and which keys are closely related to one another.
- How to harmonically analyze a modulation.
- How to write a common-chord modulation and the progressions which can lead to modulations.
- The different types of possible modulations, including common chord, sequential, common tone, monophonic, and direct modulations.

B: STUDENTS WILL UNDERSTAND THAT:

- Modulation is a shift in tonal center for a considerable length of time in a musical work. Tonicization is a shorter period of time that quickly comes back to the original tonic.
- Modulation and tonicization are very similar and can be confused and debated.
- Closely related keys have the same key signature or are one sharp or flat away in key signature.
- Closely related keys are represented in any given key by the tonic, subdominant and dominant triads and their relatives.

ASSESSMENT (EVIDENCE OF KNOWLEDGE AND UNDERSTANDING):

STUDENTS WILL:

- Analyze different types of modulations within the harmonic context of a piece of music.
- Aurally identify a basic modulation, hearing the change in tonic.
- Write a common-chord modulation between two given keys.
- Create a short composition and harmonic progression with a common-chord modulation.

COURSE TITLE: Advanced Placement Music Theory (MUS331) LENGTH OF COURSE: Full Year
CREDITS: 5 PREREQUISITES/COREQUISITES: Music Theory II or equivalent, with departmental permission GRADE(S): 11, 12

SUGGESTED SEQUENCE OF LEARNING ACTIVITIES, INCLUDING THE USE OF TECHNOLOGY AND OTHER RESOURCES:

- Students review the concept of tonicization and how it related to secondary dominants.
- Students discuss and define related keys. Teacher leads students in discovery of closely related keys.
- Teacher presents a musical example of common-chord modulation which students analyze, in groups or individually.
- Students come back and share their analysis. Teacher informs the students of the proper terminology referring to the modulation.
- Teacher allows students to listen to different common-chord modulations so they can begin to aurally recognize modulation.
- Students write their own common-chord modulations both isolated and within the context of a harmonic progression.
- Teacher presents other types of modulation for students to discover, listen to, and become familiar with.

COURSE ELEMENT: Form

BRIEF SUMMARY OF ELEMENT: Student will look at the aspects of the larger structure in musical composition and how harmonic progression, phrase structure, cadence, and other elements come together to create form, both set formulaic forms and unique forms.

***SUGGESTED TIMELINE:** One Week.

*The suggested timeline is subject to change as teachers and program supervisors find necessary.

LINK TO CONTENT STANDARDS:

NJ STANDARD 1.1 Aesthetics

NJ STANDARD 1.2 Creative and Performance Music Theory (MUS331) LENGTH OF COURSE: Full Year

NJ STANDARD 1.3 Elements and principles of the Arts

GRADE(S): 11, 12

NJ STANDARD 1.4 Critique

ESSENTIAL OVERARCHING QUESTIONS THAT WILL FOCUS TEACHING AND LEARNING:

- How are larger musical works organized?
- How is form defined within a piece of music?

GUIDING QUESTIONS:

- Why were forms so specifically set in the common practice?
- What musical relationships are important in looking at form?
- How can we create our own forms?

ESSENTIAL KNOWLEDGE, SKILLS, AND UNDERSTANDINGS:

A: STUDENTS WILL KNOW:

- How to analyze a piece of music for form.
- Basic binary, ternary, song, rondo, and sonata forms.

B: STUDENTS WILL UNDERSTAND THAT:

- Form is created through the repetition of phrase structure, cadence, and key movement.
- Basic binary form is analyzed as AA' or AB.
- Basic ternary form is analyzed as ABA.
- The American popular ballad (or song) form is a type of ternary form as AABA.
- The twelve-bar blues are an important part of popular twentieth century jazz and rock music.
- Basic rondo form is analyzed as ABACA, but can be expanded.
- Sonata form is often found in the first movement of a sonata, string quartet, symphony or concerto.
- Sonata form consists of an exposition in which the key moves from tonic to dominant, a development section which remains tonally unstable, a recapitulation which restates material from the exposition but remains in the tonic key, and sometimes

ASSESSMENT (EVIDENCE OF KNOWLEDGE AND UNDERSTANDING):

STUDENTS WILL:

- Identify and analyze basic musical forms within musical examples.
- Write a short piece in binary, ternary, and/or song form.

COURSE TITLE: Advanced Placement Music Theory (MUS331) LENGTH OF COURSE: Full Year
CREDITS: 5 PREREQUISITES/COREQUISITES: Music Theory II or equivalent, with departmental permission GRADE(S): 11, 12

SUGGESTED SEQUENCE OF LEARNING ACTIVITIES, INCLUDING THE USE OF TECHNOLOGY AND OTHER RESOURCES:

- Teacher assigns students (individually or in groups) with pieces in binary and ternary form and asks students to analyze them for their structure.
- Students present the pieces to the rest of the class and discuss the form they found within the piece.
- Teacher presents the terminology associated with form and the different types of form
- Students write their own basic compositions in binary and/or ternary form.
- Teacher presents sonata form to students in class utilizing a clear example.
- Students are assigned a sonata to analyze, not just for form, but for harmonic progression, melodic interest, motivic development, and any other interesting characteristics. Students present them to the class.
- Students create a brief piece of music in a new form. The pieces are shared with the class and each student describes the form.

COURSE ELEMENT: Introduction to Twentieth Century Composition

BRIEF SUMMARY OF ELEMENT: Students will be exposed to twentieth century art music and become familiar with basic compositional techniques used in modern music.

***SUGGESTED TIMELINE:** Two weeks.

*The suggested timeline is subject to change as teachers and program supervisors find necessary.

LINK TO CONTENT STANDARDS:

COURSE STANDARD 1. Assessment Placement Music Theory (MUS331) LENGTH OF COURSE: Full Year

NEW JERSEY STANDARDS FOR MUSIC: Music Theory II or equivalent, with departmental permission GRADE(S): 11, 12

NJ STANDARD 1.3 Elements and principles of the Arts

NJ STANDARD 1.4 Critique

ESSENTIAL OVERARCHING QUESTIONS THAT WILL FOCUS TEACHING AND LEARNING:

- What are some of the latest innovations in music?
- Where is music going?

GUIDING QUESTIONS:

- How does twentieth century music relate to the music that came before it?
- What is the point of breaking the traditional rules of tonal harmony?
- What other techniques are possible in destroying tonal harmony?

ESSENTIAL KNOWLEDGE, SKILLS, AND UNDERSTANDINGS:

A: STUDENTS WILL KNOW:

- The diatonic church modes, Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Locrian.
- Other scale forms and hybrid scales, including whole tone, pentatonic and octatonic.
- ways composers have broken down traditional tonal harmony, including the use of polychords, tone clusters, quartal and quintal harmony, parallelism, planning and pandiatonicism,
- ways composers have broken down traditional rhythm and meter, through asymmetrical meter, mixed meter, polyrhythm, polymeter, and metric modulation
- the philosophy and basic theory behind atonal music, serialism, and aleatoric music.

B: STUDENTS WILL UNDERSTAND THAT:

- twentieth century composers aimed to break down the traditional rules of tonal music by experimenting, sometimes creating their own rules or having no rules at all.
- Twentieth century composers looked to the ancient past for inspiration, including the church modes of the Middle Ages.

ASSESSMENT (EVIDENCE OF KNOWLEDGE AND UNDERSTANDING):

STUDENTS WILL:

- write and recognize the modes and their scalar formulae.
- Write and recognize the whole tone, pentatonic, and octatonic scales.
- Be able to discuss twentieth century compositional techniques.

COURSE TITLE: Advanced Placement Music Theory (MUS331) LENGTH OF COURSE: Full Year
CREDITS: 5 PREREQUISITES/COREQUISITES: Music Theory II or equivalent, with departmental permission GRADE(S): 11, 12

SUGGESTED SEQUENCE OF LEARNING ACTIVITIES, INCLUDING THE USE OF TECHNOLOGY AND OTHER RESOURCES:

- Teacher presents the modes to students.
- Students write several modal melodies within different modes.
- Class discusses Impressionistic music and how it bridged the gap between Romantic and twentieth century music.
- Teacher shares musical examples of twentieth century music with students, including serialistic and aleatoric music. The class analyzes them together.
- Students use one or two twentieth century techniques to write a brief composition.

COURSE TITLE: Advanced Placement Music Theory (MUS331) LENGTH OF COURSE: Full Year
CREDITS: 5 PREREQUISITES/COREQUISITES: Music Theory II or equivalent, with departmental permission GRADE(S): 11, 12

COURSE ELEMENT: Aural Skills and Ear Training

BRIEF SUMMARY OF ELEMENT: An essential element of Advanced Placement Music Theory is aural skills. Why would students study music if it were not for the aural stimulus it provides? Notation on a page is often complex and attractive looking, but it only represents the expressive and emotive aspects of musical experience. Music is sound and students ability to recognize, identify, classify, interpret, and even perform that sound is vital to their understanding of music. Throughout the course, students will attend to the development of the ear and learn to hear and perform music in a richer way.

***SUGGESTED TIMELINE:** Duration of the course

*The suggested timeline is subject to change as teachers and program supervisors find necessary.

NJ STANDARD 1.1 Aesthetics

~~NJ STANDARD 1.2 Creative and performative~~ Music Theory (MUS331) LENGTH OF COURSE: Full Year

~~NJ STANDARD 1.3 Elements and principles of the Arts~~

~~CREDIT: 1.0~~ Prerequisites: Music Theory II or equivalent, with departmental permission GRADE(S): 11, 12

NJ STANDARD 1.4 Critique

NJ STANDARD 1.5 World cultures, history, and society

ESSENTIAL OVERARCHING QUESTIONS THAT WILL FOCUS TEACHING AND LEARNING:

- How does the development of aural skills help musicians?
- How does the study of dictation and sight-singing connect to the study of notational music theory?

GUIDING QUESTIONS:

- How can a musician constantly develop his or her ear?

ESSENTIAL KNOWLEDGE, SKILLS, AND UNDERSTANDINGS:

A: STUDENTS WILL KNOW:

- How to sing a diatonic and chromatic scales using solfege.
- How to aurally identify and sing all intervals within an octave.
- How to take melodic and harmonic dictation.
- How to aurally determine if a melody is major, minor, or modal.
- How to listen to different voice parts in a four part harmonic structure.
- How to sight-sing melodies in major and minor.
- How to visually tell from the notation if a piece of music is major, minor, or modal.

B: STUDENTS WILL UNDERSTAND THAT:

- Music is chiefly a aural medium. Ear training and aural skills are vital to the understanding of music.
- Audiation, or inner hearing is a key skill to develop for musicians.
- Creating and using a habitual process for writing dictation, both melodic and harmonic, brings the chance of greater and quicker accuracy and success.
- Creating and using a habitual process for

ASSESSMENT (EVIDENCE OF KNOWLEDGE AND UNDERSTANDING):

STUDENTS WILL:

- Recognize and identify diatonic pitches by scale degree within a musical example.
- Perform on instrument and sing diatonic and chromatic scales.
- Sing given intervals between two notes, given the first note.
- Take melodic and harmonic dictation.
- Sight-sing melodies in major and minor.
- Find errors in performance by looking at the notation.
- Create their own sight singing and dictation examples.

COURSE TITLE: Advanced Placement Music Theory (MUS331) LENGTH OF COURSE: Full Year
CREDITS: 5 PREREQUISITES/COREQUISITES: Music Theory II or equivalent, with departmental permission GRADE(S): 11, 12

SUGGESTED SEQUENCE OF LEARNING ACTIVITIES, INCLUDING THE USE OF TECHNOLOGY AND OTHER RESOURCES:

- Teacher and students drill the diatonic scale and the chromatic scale, singing in solfege.
- Teacher and students count and speak given rhythms in different ways.
- Students begin to sing intervallic relationships that are not stepwise. Start with do, mi, and sol, then add ti.
- Teacher teaches students to sing all the chromatic intervals with names as well as solfege.
- Students begin basic sight singing examples which are diatonic, small in range, and simple in melodic structure.
- Students begin basic melodic dictation with only a couple measures. Teacher and students determine a system of taking dictation, for example, first notate the rhythm, then solfege, then put it together on the staff. Teacher makes sure the melodic dictation examples are varied, in bass and treble clef and played upon different instruments.
- Teacher drills students on chord quality. Student identify whether a chord is major, minor, diminished, or augmented, as well as if it is a seventh chord.
- Teacher drills students on tonic and dominant relationship, root movement of a fifth
- Class begins basic harmonic dictation with tonic and dominant chords, listening for only bass line, or bass and soprano.
- Once students begin basic sight-singing, melodic dictation, and harmonic dictation, teacher increases difficulty through the following:
 - Sight-Singing – increase length, use more complex rhythms, use less common intervallic relationships, incorporate accidentals, use non-major modalities, use different meters including triple and duple, simple and compound, begin with a pickup, provide less time for performance preparation (Sight-Singing), provide fewer hearings (dictation).