

A.P. Music Theory

Syllabus - Draft

Ballard High School

Ms. Brittany Newell, Teacher
bcnewell@seattleschools.org

The ultimate goal of this A.P. 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. A.P. Music Theory is an engaging and challenging course that develops aural and analytical skills necessary for a thorough understanding of music composition and theory. Upon successful completion of the course, students are prepared to take the A.P.[®] Music Theory Exam.

Course Overview

First-year music theory is the basic college-level course in tonal theory. It is the foundation for the study of composition in European art music during the Common Practice Period, Western folk music, popular music and jazz. Historically, this time period of art music begins with the Baroque and includes all the Classical and most of the Romantic eras. This substantial period of time, from the early 1600s to the late 1800s, with its *tonal* harmonies, is distinguished from the *modal* music of the Renaissance, which preceded it, and the *chromatic* (or "atonal") music of the twentieth century, which followed it. Despite this traditional focus, many relevant concepts can still be illustrated by atonal, non-European, and popular music. Accordingly, twentieth century art music, world music, and popular music are often included on the AP Music Theory Exam.

Prerequisites

There are no specific prerequisites for this class, but it is highly recommended that students have prior experience playing an instrument or singing in a choral group and students should understand the basics of reading music notation: note-reading fluency in at least one clef (preferably two) and be able to identify rhythmic durations using quarter, dotted quarter, eighth and sixteenth note/rest combinations.

The course will begin with the fundamentals of music, but will move very quickly. Class participants are expected to do preparatory work over the summer, such as completing a basic theory workbook or using several on-line resources, all of which are provided at the spring A.P. Theory Orientation.

Class Expectations

It is expected you will be on time, ready for the exciting world of theory every day! Valuable instruction is provided; absences will almost certainly make this course much more difficult. **It is an expectation that everyone will take notes during lectures:** even if you think you know the material, or don't care about it (!!), note taking will keep you alert and help embed the idea in the brain. The lecture may provide a new way of considering the material, and may prompt independent study and research on your part.

What is Music Theory and Why should We Study It?

Defining music theory is almost impossible. Every theory instructor has an opinion about why it is taught and even what it is. Whenever “theory” is mentioned, students think of scales, do-re-mi, roman numerals and key signatures. While these fundamentals would be part of a beginning level of study, they really represent a “pre-theory” stage. They are no more part of the genuine study than knowledge of the alphabet, verbs or commas is a part of the study of literature.

Music theory is the study of the **structure behind music**, the building blocks upon which each piece relies. *Studying a score is being in the presence of the composer him or herself, and the analyzer is getting glimpse of the music and decisions and observing how the creative mind works.*

On the other hand, theorizing about music in the abstract – the scales, the chords, and key relations – gives an appreciation for the beauty of the Western music tonal system that developed over many centuries.

Fundamental goals of music theory include **development of critical listening skills and development of a musical vocabulary**. These objectives not only develop stronger musicianship, they also play a role in creating a well-rounded, inquisitive individual who is able to converse thoughtfully and intelligently about music.

We may say that music theory appears to be more like philosophy than mathematics. Theory, then, is not just something to learn, but also something *to do*. It represents not just a cluster of answers, but also a range of options for thinking about and listening to music. Music theory is not a subject like pharmacy with labels to learn and prescriptions to fill but is an *activity* – more like composition or performance. The activity is *theorizing*: i.e. thinking about what we hear and hearing about what we think about.

The problem to be addressed in music theory is how sounds are put together to create music. The process is two-fold: what we hear when we listen to music and what we see on the printed page when we are performing. We seek to develop more awareness of these two aspects of music.

“Thinking/Listening” musicians are prepared for more meaningful experiences in composing, performing, listening, and teaching. The duality and most profound goals of music theory and analysis are to refine the aural imagination and to sensitize the cognitive ear, so both minds and feelings are expanded and enriches. *To come in contact with music is to apprehend more fully what it means to be human.*

1 *Teaching Approaches in Music Theory*, Michael R. Rogers, 2004



The A.P. Music Theory course uses an integrated approach, encompassing the topics of written theory, aural skills and music analysis. One of the most exciting aspects is class meetings will involve a variety of activities – pencil and manuscript paper activities will only be a portion of the coursework. In addition to written theory lessons and assignments, students will participate in rhythmic, melodic and harmonic dictation activities, sight-singing and will be applying the written and aural skills through the analysis of “real” music. We are working for total musicianship every day.

This is an Advanced Placement, college-level course. There will be daily and weekly homework assignments, as well as long-term projects in composition and music analysis, but there are many activities, especially in aural skills, that will mainly be practiced in class. Students with less background in music reading should expect to spend more hours each week on the homework during the early weeks in order to catch up with those who have more experience, and likewise, students who have little experience with singing may have to devote more time to develop solid aural skills.

The College Board provides very clear expectations for what skills and content a student needs to master to be adequately prepared for the A.P. Exam, and this in turn will provide the course with energy and drive to complete all objectives in a timely manner.

Written Theory: A new chapter will be introduced each week, and there will be a packet of exercises to provide drill and practice. You will have 3 - 7 days to complete the packet -- you must manage your time and complete these packets to develop your skills! Theory skills build upon previously learned material; if you don't master a concept, you will struggle for the remainder of the course. Class members will need to read and become acquainted with the new material prior to the lecture introducing the concept. In the first weeks of written theory, there is much emphasis on drill and memorization, and thus more time needed for homework. As the course progresses, the exercises become fewer but are of a higher-level conceptually. Expect an average of **two to four hours per week** for written theory homework.

Aural Skills: The amount of outside time necessary to develop strong aural skills will vary greatly from student to student. Some will naturally have the ability to hear and identify complex aural stimuli, while others will need to spend more time developing these skills. Although individual time will vary, expect an average of **one hour per week** for individual aural skill practice.

Music Analysis: We will certainly spend time listening to authentic music, and use our theory skills for analysis and our aural skills to discriminate what we hear. Music Analysis Projects and Journals are an opportunity for the student to listen, and formally conceptualize on the art of music. Journals are generally homework and Analysis are completed in class. Expect an average of **two hours per month** for music analysis journals.

“Typical Week” in A.P. Music Theory

Monday	Tuesday	Wednesday	Thursday	Friday
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Written Theory	Written Theory	Aural Skills	Aural Skills	Music Analysis
Review Sight-Singing Skills	Review Sight-Singing Skills	New Sight-Singing Skill	Sight-Singing Quiz	Collect/Discuss Journal
Review Aural Skills	Review Aural Skills	New Aural Skill	Aural Skills Quiz	Analysis Activity
New Written Theory Lecture	New Written Theory Lecture	Go Over Written Homework	Go Over Written Homework	Theory Funday! or Written Theory Test

Notebook Requirement

Every student is required to maintain an organized notebook, divided into three sections (with labeled tabs): General Notes/Written Theory/Dictations Exercises & Sight-Singing Handouts. You will be provided a number of booklets to assist with your organization. Students will also need to participate actively in class through, discussions, board work and sight-singing. **Manuscript paper and sharp pencils** are also a daily requirement!

Grade Weighting and Scale

Written Theory		Aural Skills		Music Analysis & Composition
Unit Tests	100 pts	Unit Quizzes	20 pts	Points vary based on length/depth 5 – 20 pts
Quizzes	20 pts	Sight-Singing Quizzes	10 pts	Semester II Final Composition Project 100 pts
Homework	5 pts	Auralia Aural Skills	35 pts each quarter	

In-Class Participation and Notebook/Materials 25 pts per quarter

Semester I (Sample)

Homework	100	pts	20 assignments
Quizzes	160	pts	8 quizzes
Tests	300	pts	3 unit tests
Aural Skills Quizzes	190	pts	6 quizzes and Auralia HW
Analysis & Journals	100	pts	5 assignments
Participation	50	pts	25 possible each quarter
Total	900	pts	

Semester 2 (Sample)

Homework	50	pts	10 assignments
Quizzes	40	pts	2 quizzes
Tests	200	pts	1 unit test and 1 mock exam
Aural Skills Quizzes	190	pts	6 quizzes and Practica HW
Analysis & Journals	120	pts	6 assignments
Participation	50	pts	25 possible each quarter
Final	100	pts	Analysis/Composition Project
Total	750	pts	

A 93-100	B+ 87-89	B- 80-82	C 73-76	D+ 67-69
A- 90-92	B 83-86	C+ 77-79	C- 70-72	D 60-66

Taking the A.P. Music Theory Exam

It is an expectation that **every class member** takes the culminating A.P. Exam in May. The possibility of receiving college credit,

while certainly motivating, should not be the sole purpose for taking the exam. By preparing and taking the exam, students will be committing to absorbing the topics and content of the course as a holistic experience, which will create stronger performers and more intelligent listeners of music. The course is very sequential – every skill and concept is a stepping stone to the next. You are challenged to commit to this final step of the course.

In addition, taking the course provides the instructor with valuable feedback as to the validity of the coursework and instruction. This is a challenge that is not taken lightly.

All students will take the practice A.P. Exam prior to the exam. Students taking the exam will receive an A for that unit test. Students opting not to take the exam will be graded on the exam, using the same rubric and procedures as the actual exam.

Required Text

- Turek, Ralph. *Theory for Today's Musician*, 1st edition, New York: McGraw-Hill, 2006.
- Turk, Ralph. *Workbook to Accompany Theory for Today's Musician*
- Ottman, Robert. *Music for Sight-Singing*, 6th edition. Upper Saddle River, N.J.: Prentice Hall, 2004.

Technology Aids

- Google App *Flat* notational software
- Avid Music *Auralia* Site-License Cloud-based aural Skills Practice, Library

Course Objectives

WRITTEN THEORY

- Notate pitch in four clefs
- Notate & identify classification of meters (simple & compound, duple & triple), time signatures
- Notate & identify all major & minor key signatures
- Notate & identify the following scales: major, minor in three forms, chromatic
- Name & recognize scale degree terms
- Notate & identify all major, minor, diminished, augmented intervals inclusive on an octave
- Notate & identify church modes, pentatonic & whole tone scales
- Notate & identify the basic forms of triads & sevenths, including inversions
- Notate & identify authentic, plagal, half and deceptive cadences in major & minor keys
- Notate & identify nonchord tones
- Analyze four-voice chord progressions using roman numeral analysis (function, quality, inversion)
- Identify nonchord tones, with corresponding Arabic numerals in figured bass
- Notate & analyze simple 2-bar counterpoint, using C.P. rules for voice leading
- Realize a figured bass
- Harmonize a melody by writing a bass line, chords
- Transpose a melodic line to or from concert pitch for all orchestral instruments

MUSIC ANALYSIS

- Melody: Recognize motives and motivic processes (fragmentation, repetition, sequence, retrograde, inversion) and phrase and phrase combinations (periods, double periods, and phrase groups, and melodic devices (conjunct, disjunct, augmentation, diminution) when providing musical analysis
- Texture: Standard vocabulary for texture, including monophonic, homophonic, polyphonic as well as terms such as two-part, three-part and four-part.
- Modulation: Identification of a change of key or change of Tonicization that occurs in a piece of music. The terms “phase modulation” and “pivot chord modulation” should be well-understood.

- Small forms and score analysis: Understand and identify binary, rounded binary and ternary forms, Symbols for identifying phrases & subsections: aa'ba. Reading and analyzing scores for small instrumental ensembles will be required, including transpositions and C clef reading.
- True Analysis: Comprehend the role of analysis as the end product of music theory, and formulate opinions as to why a composer used certain keys, scales, intervals, rhythms, chords, or voice leading

AURAL SKILLS

- Hear & notate all major, minor, diminished, augmented intervals inclusive on an octave
- Hear & notate rhythms in simple & compound meters
- Hear & notate major, minor, diminished and augmented triads, including inversions
- Hear & notate authentic, plagel, half and deceptive cadences in major & minor keys
- Melodic dictation: major/minor keys, simple/compound meters, and mainly diatonic intervals
- Hear & notate nonchord tones
- Harmonic Dictation: notating soprano & bass lines, roman numeral analysis major & minor keys,
- Sight-sing melodies, minor /major key, simple /compound meter, using systemic syllables (solfege)

Course Outline

WEEK	WRITTEN SKILLS	AURAL SKILLS: DICTATION	AURAL SKILLS: DISCRETE IDENTIFICATION	AURAL SKILLS: SIGHT-SINGING	MUSIC ANALYSIS
1	Turek: Ch. 1 Pitch notation clef, note identification	Melodic Level 1: Maj, Diatonic, Conjunct, Range: 1-6 Harmonic: Bass Voices I IV V I Rhythmic: note values 4/4, 1/2, 1/4, meters 2-3-4/4	Benward: Unit 1 Mode: major/minor scales Intervals: m2, M2, m3, M3 Harmony: maj/min triads, I/V chords	Ottman: Chapter 1 Rhythm: Basic duple Correct Singing Voice Solfege Basics Matching Pitch	Journal #1: Music Theory Applications
2	Turek: Ch. 2 Duration, Notation, Beat, Meter, Simple/compound	Melodic Level 1: Maj, Diatonic, Conjunct, Range: 1-6 Harmonic: Bass Voices I IV V I Rhythmic: note values 4/4, 1/2, 1/4, meters 2-3-4/4	Benward: Unit 1 Mode: major/minor scales Intervals: m2, M2, m3, M3 Harmony: maj/min triads, I/V chords	Ottman: Chapter 1 Rhythm: Basic duple Correct Singing Voice Solfege Basics Matching Pitch	No Journal Excerpts: Melodic Analysis: Rhythmic Motifs
3	Turek: Ch. 3 pt 1 Major & Minor Scales, Key Signatures	Melodic Level 2: Maj, Diatonic, 1-3-5 up, Range: 1-8 Harmonic: Bass & Sop Rhythmic: add dot 1/2 & 1/8, meter 2-3-4/4	Benward Unit: 2 Mode: 3 forms minor Intervals: P5, P4 Harmony: maj/min/dim triads I/IV/V chords	Ottman: Chapter 2 Melody: Conjunct, Maj. Rhythm: Simple meter, beat & division into two parts	Journal #2: Independent Analysis Excerpts: Melodic Analysis/Key Centers
4	Turek: Ch. 3 pt 2 Intervals	Melodic Level 2: Maj, Diatonic, 1-3-5 up, Range: 1-8 Harmonic: Bass & Sop Rhythmic: add dot 1/2 & 1/8, meter 2-3-4/4	Benward Unit: 2 Mode: 3 forms minor Intervals: P5, P4 Harmony: maj/min/dim triads I/IV/V chords	Ottman: Chapter 2 Melody: Conjunct, Maj. Rhythm: Simple meter, beat & division into two parts	No Journal Analysis: <i>Baroque</i> Bach <i>Brandenburg Concerto #2</i>
5	Unit 1 Test Turek: Ch. 4 pt 1 Triads	Melodic Level 3: Maj, Diatonic, 1-3-5 up/down, Range: 1-8, 1 beat p/u Harmonic: Bass & Sop Rhythmic: add dot 1/4, add 6/8	Benward: Unit 3 Intervals: review Harmony: maj/mi/dim/aug I/ii/IV/V chords, cadences	Ottman: Chapter 3 Melody: Tonic Triad Intervals from major key Rhythm: Simple meter, dotted rhythms	Journal #3: Independent Analysis: Handel, <i>Water Music</i> Excerpts: Melodic Analysis: Interval Identification
6	Turek: Ch. 4 pt 2 Inversion Symbols, Figured Bass	Melodic Level 3: Maj, Diatonic, 1-3-5 up/down, Range: 1-8, 1 beat p/u Harmonic: Bass & Sop Rhythmic: add dot 1/4, add 6/8	Benward: Unit 3 Intervals: review Harmony: maj/mi/dim/aug I/ii/IV/V chords, cadences	Ottman: Chapter 3 Melody: Tonic Triad Intervals from major key Rhythm: Simple meter, dotted rhythms	No Journal Analysis: <i>Renaissance</i> Palestrina <i>Missa Brevis</i>

7	Turek: Ch. 5 Diatonic Harmonic Progressions	Melodic Level 3: Maj, Diatonic, 1-3-5 up/down, Range: 1-8, 1 beat p/u Harmonic: Bass & Sop Rhythmic: add dot 1/4, add 6/8	Benward: Unit 3 Intervals: review Harmony: maj/mi/dim/aug I/ii/IV/V chords, cadences	Ottman: Chapter 3 Melody: Tonic Triad Intervals from major key Rhythm: Simple meter, dotted rhythms	Journal #4: Ensemble Music Analysis Excerpts: Harmonic Analysis - Triads
8	Turek: Ch. 5 (cont.) Diatonic Harmonic Progressions	Melodic Level 4: Mm, raised 7, 1-3-5-8 up/down, Range: 1-9, 1 beat p/u Harmonic: Bass & Sop Rhythmic: add 4/4, 1/4 rests, simple/compound, syncopation	Benward: Unit 4 Intervals: m6, M6 Harmony: Nonharmonic tones, two voices	Ottman: Chapter 4 Melody: Tonic Triad Intervals from major key Rhythm: compound meter	Journal #5: Excerpts Keys/Interval/Rhythm/Triads Analysis: <i>Classical</i> Mozart: <i>Symphony No. 15</i>
9	Turek: Ch. 6 pt 1 Harmonic Cadences	Melodic Level 4: Mm, raised 7, 1-3-5-8 up/down, Range: 1-9, 1 beat p/u Harmonic: Bass & Sop Rhythmic: add 4/4, 1/4 rests, simple/compound, syncopation	Benward: Unit 4 Intervals: m6, M6 Harmony: Nonharmonic tones, two voices	Ottman: Chapter 4 Melody: Tonic Triad Intervals from major key Rhythm: compound meter	No Journal Excerpts: Harmonic Analysis - Cadences
10	Turek: Ch. 6 pt 2 Embellishment Tones: PT, NT, CT, APP, ET	Melodic Level 5: Mm, raised 6&7, 1-5,5-8 up/down, Range: 1-10, 1 beat pick up Harmonic: Auth Cadence Rhythmic: same	Benward: Unit 4 Intervals: m6, M6 Harmony: Nonharmonic tones, two voices	Ottman: Chapter 5 Melody: Tonic triad intervals from minor key Rhythm: Compound & simple meter	Journal #6: Analysis Haydn <i>Quartet #32</i> , Mozart, <i>Don Giovanni</i> Excerpts: Melodic Analysis - Emb. Tones
11	Turek: Ch. 6 pt 2-3 Embellishment Tones: ANT, SUS, RET Harmonization/Emb. Tones	Melodic Level 5: Mm, raised 6&7, 1-5,5-8 up/down, Range: 1-10, 1 beat pick up Harmonic: Auth Cadence Rhythmic: same	Benward: Unit 5 Harmony: I/ii/IV/V (maj&min) chords with inversions	Ottman: Chapter 5 Melody: Tonic triad intervals from minor key Rhythm: Compound & simple meter	Journal #7: Ensemble Music Analysis Analysis "Lite": Renaissance, baroque & classical favorites
12	Unit 2 Test	Melodic Level 5: Mm, raised 6&7, 1-5,5-8 up/down, Range: 1-10, 1 beat pick up Harmonic: Auth Cadence Rhythmic: same	Benward: Unit 5 Harmony: I/ii/IV/V (maj&min) chords with inversions	Ottman: Chapter 5 Melody: Tonic triad intervals from minor key Rhythm: Compound & simple meter	No Journal Analysis: <i>Early Romantic</i> Beethoven <i>Symphony No. 5</i>

13	Turek: Ch. 7 pt 1-2 Voice Leading I: Melodic Line, Spacing, Doubling	Melodic Level 6: Mm, raised 6&7, 7-2-5 up/down, Range: 1-10, 1 beat p/p Harmonic: auth/plgl/dec cad, prim. triads Rhythmic: same	Benward: Unit 6 Melodic: sequences Intervals: m7, M7 Harmony: I/ii/IV/vi Chords	Ottman: Chapter 6 Melody: Dominant triad intervals from major & minor Rhythm: Compound & simple meter	Journal #8: Excerpts Melodic & Harmonic Identifications Turek: Melody - Ch. 10
14	Turek: Ch. 7 pt 3-4 Voice Leading I: Chord Connections, parallel, consecutive, crossing, etc.	Melodic Level 6: Mm, raised 6&7, 7-2-5 up/down, Range: 1-10, 1 beat p/p Harmonic: auth/plgl/dec cad, prim. triads Rhythmic: same	Benward: Unit 6 Melodic: sequences Intervals: m7, M7 Harmony: I/ii/IV/vi Chords	Ottman: Chapter 6 Melody: Dominant triad intervals from major & minor Rhythm: Compound & simple meter	Journal #9: Turek Exercises Ch. 10 Turek: Melodic Relationships - Ch. 11
15	Turek: Ch. 8 Voice Leading II: First Inversion, Using non-chord tones	Melodic Level 6: Mm, raised 6&7, 7-2-5 up/down, Range: 1-10, 1 beat p/p Harmonic: auth/plgl/dec cad, prim. triads Rhythmic: same	Benward: Unit 6 Melodic: sequences Intervals: m7, M7 Harmony: I/ii/IV/vi Chords	Ottman: Chapter 7 Notation: C clefs Ottman: Chapter 8 Melody: Additional diatonic intervals Rhythm: Simple/compound	Journal #10: Turek Exercises Ch. 11 Turek: Melodic Form : Ch 12
16	Turek: Ch. 9 Voice Leading III: Arpeggiated, Cadential, Passing, Pedal six-four	Melodic Level 7: Mm, raised 6&7, Mm arp. up/down, Range: 1-10, 1/2 beat pick up Harmonic: add min prim. & sec. major triads Rhythmic: add 1/16, 1/8 rests	Benward: Unit 7 Melodic: sequences Harmony: I/ii/IV/vi/iii chords	Ottman: Chapter 7 Notation: C clefs Ottman: Chapter 8 Melody: Additional diatonic intervals Rhythm: Simple/compound	Journal #11: Turek Exercises Ch. 12 Turek: Review Unit 4
17	Unit 3 Test	Melodic Level 7: Mm, raised 6&7, Mm arp. up/down, Range: 1-10, 1/2 beat pick up Harmonic: add min prim. & sec. major triads Rhythmic: add 1/16, 1/8 rests	Benward: Unit 7 Melodic: sequences Harmony: I/ii/IV/vi/iii chords	Ottman: Chapter 7 Notation: C clefs Ottman: Chapter 8 Melody: Additional diatonic intervals Rhythm: Simple/compound	No Journal Analysis: <i>Early Romantic Schubert Lieder</i>
18	Semester I Final	Melodic Level 7: Mm, raised 6&7, Mm arp. up/down, Range: 1-10, 1/2 beat pick up Harmonic: add min prim. & sec. major triads Rhythmic: add 1/16, 1/8 rests	Benward: Unit 7 Melodic: sequences Harmony: I/ii/IV/vi/iii chords	Ottman: Chapter 7 Notation: C clefs Ottman: Chapter 8 Melody: Additional diatonic intervals Rhythm: Simple/compound	No Journal: <i>Last Opportunity to submit Semester I Journals</i>

19	Supplemental Text Basic Counterpoint: 2 voice species	Melodic Level 8: Mm, chrom, nonhrm tones, Range: 1-10, 1/4 beat p/u Harmonic: same Rhythmic: add dot 1/8, dots to rests, 9/8 meter	Benward: Unit 8 Harmony: six-four chords	Ottman: Chapter 7 Notation: C clefs Ottman: Chapter 8 Melody: Additional diatonic intervals Rhythm: Simple/compound	Journal #12: Solo/Ens Analysis Solo/Ens Analysis Presentations
20	Turek: Ch. 11 More Practice: Realizing Figured Bass	Melodic Level 8: Mm, chrom, nonhrm tones, Range: 1-10, 1/4 beat p/u Harmonic: same Rhythmic: add dot 1/8, dots to rests, 9/8 meter	Benward: Unit 8 Harmony: six-four chords	Ottman: Chapter 7 Notation: C clefs Ottman: Chapter 8 Melody: Additional diatonic intervals Rhythm: Simple/compound	Journal #12: Solo/Ens Analysis Solo/Ens Analysis Presentations
21	Turek: Ch. 12 More Practice: Harmonizing a Melody	Melodic Level 8: Mm, chrom, nonhrm tones, Range: 1-10, 1/4 beat p/u Harmonic: same Rhythmic: add dot 1/8, dots to rests, 9/8 meter	Benward: Unit 8 Harmony: six-four chords	Ottman: Chapter 7 Notation: C clefs Ottman: Chapter 8 Melody: Additional diatonic intervals Rhythm: Simple/compound	Journal #13: Jazz, part I Turek: Form & Dramatic Shape - Ch. 17
22	Turek: Ch. 13 Diatonic Seventh Chords I: Part writing using V7, vii7	Melodic Level 8: Mm, chrom, nonhrm tones, Range: 1-10, 1/4 beat p/u Harmonic: same Rhythmic: add dot 1/8, dots to rests, 9/8 meter	Benward: Unit 8 Harmony: six-four chords	Ottman: Chapter 9 Melody: Intervals from dominant seventh chord Ottman: Chapter 10 Rhythm: Subdivision simple beat/4 parts & compound beat/ 6 parts	Journal #14: Jazz, part II Journal #15: Turek Exercises Ch. 17 Turek: Binary Principle - Ch. 18
23	Turek: Ch. 14 Diatonic Seventh Chords II: other seventh chords, Voice Leading, Harmonizing, Chain Sus	Melodic Level 9: Mm, chrom, nonhrm tones, any skips 1-6 Range:1-10, pick ups Harmonic: add 7th chords Rhythmic: any	Benward: Unit 9 Harmony: diatonic seventh chords	Ottman: Chapter 9 Melody: Intervals from dominant seventh chord Ottman: Chapter 10 Rhythm: Subdivision simple beat/4 parts & compound beat/ 6 parts	Journal #16: Turek Exercises Ch 18 Journal #17: Analysis Chopin Prelude, Mendelssohn Sym No. 4 Turek: Rounded & Ternary Forms - Ch. 19
24	Unit 5A & 6 Test	Melodic Level 9: Mm, chrom, nonhrm tones, any skips 1-6 Range:1-10, pick ups Harmonic: add 7th chords Rhythmic: any	Benward: Unit 9 Harmony: diatonic seventh chords	Ottman: Chapter 9 Melody: Intervals from dominant seventh chord Ottman: Chapter 10 Rhythm: Subdivision simple beat/4 parts & compound beat/ 6 parts	No Journal Turek: Review Unit 6
25	A.P. Practice Exam #1				

26	Turek: Ch. 15 pt 1 Secondary Function: Secondary Dominants (V/x, V7/x)	Melodic Level 10: Mm, chrom, nonhrm tones, any skips, Range:1-12, pick ups Harmonic: add secondary dominants Rhythmic: any	Benward: Units 10 - 14 Harmony: dominant seventh, diminished 7, non-dominant seventh, secondary dominant	Ottman: Chapters 11-12 Melody: Intervals from tonic & dominant Rhythm: Subdivision in simple/compound	Journal #18: Ensemble Music Analysis Analysis: Late Romantic Dvorak Sym. No 9
27	Turek: Ch. 15 pt 2-3 Secondary Functions: Secondary leading tone chords (vii/x), Part Writing & Harmonization	Melodic Level 10: Mm, chrom, nonhrm tones, any skips, Range:1-12, pick ups Harmonic: add secondary dominants Rhythmic: any	Benward: Units 10 - 14 Harmony: dominant seventh, diminished 7, non-dominant seventh, secondary dominant	Ottman: Chapters 11-12 Melody: Intervals from tonic & dominant Rhythm: Subdivision in simple/compound	Journal #19: Analysis Brahms <i>Academic Ov</i> , Verdi <i>La Traviatta</i> Analysis: Jazz & Pop Forms
28	Turek: Ch. 16 Simple Modulations: Chrom, Close Keys, Common Chord, Pivot Chord	Melodic Level 10: Mm, chrom, nonhrm tones, any skips, Range:1-12, pick ups Harmonic: add secondary dominants Rhythmic: any	Benward: Units 10 – 14 Harmony: dominant seventh, diminished 7, non-dominant seventh, secondary dominant	Ottman: Chapters 11-12 Melody: Intervals from tonic & dominant Rhythm: Subdivision in simple/compound	Journal #20: Jazz pt 3 Journal #21: Pop pt 1 Analysis: 20th Century Schoenberg <i>Pierrot Lunaire</i> , Bartok <i>Concerto/Orchestra</i>
29	Unit 5B Test	Melodic Level 10: Mm, chrom, nonhrm tones, any skips, Range:1-12, pick ups Harmonic: add secondary dominants Rhythmic: any	Benward: Units 10 – 14 Harmony: dominant seventh, diminished 7, non-dominant seventh, secondary dominant	Ottman: Chapters 11-12 Melody: Intervals from tonic & dominant Rhythm: Subdivision in simple/compound	Journal #22: Analysis Wagner <i>Tristan und Isolde</i> , Debussy <i>Afternoon Faun</i> Analysis: World Music
30	Supplemental Texts Review Units 1 - 6	Review for A.P Exam	Review for A.P Exam	Review for A.P Exam	Journal #23: Pop pt 2 Journal #24: World Music Review for A.P Exam
31	A.P. Practice Exam #2				No Journals: Last opportunity to submit Semester II Journals
32-33	A.P. Exam Week				
34-35-36	Final Projects and Presentations Choice of a major compositional work or substantial analysis project				