

# A.P. Music Theory

## Syllabus - Draft

### Ballard High School

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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 enriched. *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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<b>Written Theory</b>	<b>Written Theory</b>	<b>Aural Skills</b>	<b>Aural Skills</b>	<b>Music Analysis</b>
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*

<b>Written Theory</b>	<b>Aural Skills</b>	<b>Music Analysis &amp; Composition</b>
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	<b>Semester II Final Composition Project</b> 100 pts
Homework 5 pts	Aurilia 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 Aurilia HW
Analysis & Journals	100	pts	5 assignments
Participation	50	pts	25 possible each quarter
<b>Total</b>	<b>900</b>	<b>pts</b>	

#### **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
<b>Total</b>	<b>750</b>	<b>pts</b>	

A 93-100  
A- 90-92

B+ 87-89  
B 83-86

B- 80-82  
C+ 77-79

C 73-76  
C- 70-72

D+ 67-69  
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, plagal, 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 (solfège)

# Course Outline

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

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

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

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

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